

Site-specific performances

26.05
Thu, 5:30 pm
Palazzo dei Congressi

from 10 years of age
duration 1h30'

Le tour du monde des danses urbaines en dix villes

texts, research, video editing, choreography and interpretation Ana Pi
collaboration Cecilia Bengolea, François Chaignaud

production NA MATA LAB
delegated production Latitudes Prod.–Lille
in coproduction with Association des Centres de Développement Chorégraphique Nationaux

with the support of Direction Générale de la Création Artistique [La Place de la Danse CDCN Toulouse Occitanie, La Manufacture CDCN Nouvelle-Aquitaine, La Maison Uzès Gard Occitanie, Les Hivernales CDCN d'Avignon, Le Pacifique CDCN Grenoble Auvergne-Rhône-Alpe, Art Danse CDCN Bourgogne-Franche-Comté, La Briqueterie CDCN Val-de-Marne, Atelier de Paris CDCN, L'échangeur CDCN Hauts-de-France, Le Gymnase CDCN Hauts-de-France, Pole-Sud CDCN Strasbourg, Touka Danses CDCN Guyane]

In *Le tour du monde des danses urbaines en dix villes* Brazilian dancer and choreographer Ana Pi, together with Cecilia Bengolea and François Chaignaud bring to life a genuine work of pedagogical performance on urban dance, often associated only with street dance and hip hop.

Through a “subjective” approach that uses videos and photographs taken in ten large cities around the world, Ana Pi shows the enormous variety of dancing styles that have emerged and developed on the streets, like Krump dance in Los Angeles, Dancehall in Kingston, Le Pantsula in Johannesburg or Voguing in New York, to mention just a few. Every stop along the way evokes the geographic, social and cultural context connected to each dance, its characteristics in terms of movements, posture, techniques (battle, club, in group, etc.), various musical styles and different ways of dressing. As Ana Pi explains: “Urban dances are connected to the cities, their violence and injustice but also to their vibrant, electric energy. Urban dances are connected to music. It’s always music that inspires forms of dance”.

Ana Pi

Brazilian choreographer and visual artist, Ana Pi is also a researcher in urban dances, an impromptu dancer herself and a teacher. Her practice is situated between the notions of circulation, movement, belonging, memory, colours and ordinary gestures. In 2020 she created the association NA MATA LAB. Her first documentary, *NoirBLUE—les déplacements d'une danse* (2018), was selected by numerous film festivals and received considerable acclaim.

Together with her aunt, she created the choreographic piece *O BANQUETE* (2019), commissioned by Associação Videobrasil. In 2018 she created *COROA* a performance and installation for the Galeria Vermelho in San Paolo, which was also presented at the Lafayette Anticipations Foundation

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in Paris; that same year she was awarded the "Premio Rivelazione" from the Cooperativa Paulista de Dança di San Paolo. In 2017 she created *NoirBLUE*, a solo work for the stage conceived together with Jean Marc Segalen and Jideh High Elements and which was presented in France, Portugal, Belgium and Spain; also that year was the project *Periphery & Peripherals*, developed in collaboration with the Brazilian cultural centre Lá da Favelinha of which she has been a dancing partner since its creation. In 2015 she created *DRW2* for the Instituto Inhotim and in 2014 *Le tour du monde des danses urbaines*, a project for the CDCN in France; with these interactive conferences she exhibited in Africa, South America and Europe, involving a multi-generational public from many social and cultural walks of life, as well as many institutional organizations with over 400 performances. In addition to these main projects, she developed the practice *CORPO FIRME; danças periféricas, gestos sagrados* and works with artists on various types of projects. She lives in France where she is associate choreographer with Dancing Museums and is associate artist with the production company Latitudes Contemporaines.



26.05
Thu, 7:30pm

27.05
Fri, 6:45pm
LAC, Agorà

National premiere

Suite Zero

project Simona Bertozzi, Claudio Pasceri
choreography and dance Simona Bertozzi
cello Claudio Pasceri

musical programme F.J. Haydn, Ivan Fedele, Tak Cheung Hui, J.S. Bach, E. Dadone, Toshio Hosokawa, G. Mahler
light design Giuseppe Filipponio

production Nexus 2021, Associazione Est Ovest Festival

with the support of MiC, Regione Emilia-Romagna, City of Bologna
creative residence at AtelierSi–Artists in ResidenSi, Lavanderia a Vapore–Centro di Residenza Coreografica

Composed of six movements, with an introduction and an epilogue that form a frame and at the same time mark its origin and projection Suite Zero unfolds like a collection of events, an anthology of excerpts punctuated by the dialogue between the human body and the cello.

While respecting the classical form of the suite: prelude, allemande, courante, sarabande minuet, gigue, the fabric of the choreography and music aims to construct an entirely new landscape of references and interactions that disrupt the boundaries of a pre-established order while affecting the rhythmic and temporal perception of the actions. A dialogue between incisions and incidents. From flashes of stubborn being to evanescent moments where time appears to be suspended, from the most distinct, individual features to the attempt to lose oneself in the crowd, to step into the unpredictable, Suite Zero, asserts its nature in the burst of dialogue between the human body and the violin, towards polyphony, towards a proliferation of presences, while disseminating sound sculptures and corporal symmetries.

Music program

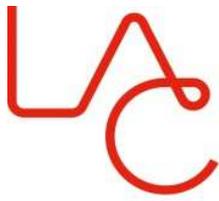
Antechamber
F.J. Haydn, Minuet from String Quartet Op. 76 No. 2

Prelude
Ivan Fedele, Preludio e Ciaccona per violoncello solo
Tak Cheung Hui, The Mist Inside – Prologue

Allemande
J.S. Bach, Allemande from Suite BWV 1007

Corrente
E. Dadone, Recitativi da remoto

Sarabande
Toshio Hosokawa, Small Chant (and Sarabande from Suite BWV 1011 background)



Minuets

Improvisations on Minuets from J.S. Bach's Suite BWV 1007

Gigue

J.S. Bach, BWV 1007, Gigue

Farewell

G. Mahler, Symphony No. 1, third movement

Simona Bertozzi

Simona Bertozzi is a choreographer, dancer and performer. She lives in Bologna where she graduated from the DAMS with a dissertation on Loïe Fuller. After studying artistic gymnastics and classical dance, Simona Bertozzi continued her training in contemporary dance in Italy, France, Spain, Belgium and England where her teachers included Tomas Aragay (cia Societat Doctor Alonso-Spagna) and from 2005 to 2010 Virgilio Sieni. Since 2005 she has pursued her pathway as an author of choreographies creating works with various dancers and performers including: adult and professional performers but also children, teenagers and amateurs, asylum seekers and young second generation immigrants. In Simona Bertozzi's work choreography appears like a territory of events, an architectural system in which the language of the body is affected by the combined influences of practices, thoughts and disciplines that turn the creative act into a multi-formed system intended to come to terms with the contemporary world. In 2007 she won the choreography competition GD'A (Giovani Danzatori dell'Emilia Romagna) and in 2008 she founded the Compagnia Simona Bertozzi | Associazione Culturale Nexus.

Over the years her projects have obtained the support and hospitality of important regional, Italian and European circuits, through co-productions and choreographic residences on national and international circuits. In 2008 she was the Italian choreographer selected for the Aerowaves festival, The Place Theatre (London) and the same year with the solo *Terrestre* she took part in the international project ChoreoRoam, supported by the British Council/The Place, Dansateliers/Rotterdam and the Bassano Opera Festival. With the collective Gemelli Kessler (Simona Bertozzi, Marcello Briguglio, Celeste Taliani) she won the *Il Coreografo Elettronico 2009* for best independent production for a work of video dance: *Terrestre-movement in still life*. In 2012 the collective worked on the creation of *I was wondering*, a dance video made to mark the centenary of the birth of Michelangelo Antonioni.

Over the years she has established working relationships with artists and scholars including: Francesco Gioni artistic director of Tempo Reale, Enrico Pitozzi and Cristiana Natali professors at the University of Bologna, Egle Sommacal musician and guitarist with Massimo Volume, Angela Baraldi actress and singer and Tabea Martin choreographer and dancer with whom she co-created *This is my last dance*, a work which had a successful European tour that included the Swiss Dance Days.

Claudio Pasceri

One of the most highly regarded Italian cellists of his generation, Pasceri has a busy concert schedule. His solo repertory ranges from Vivaldi concertos to the works of Schnittke, in performances with orchestras like the Orchestre de Chambre de Toulouse, the Camerata Royal Concertgebouw Amsterdam, the Arpeggione Kammerorchester. One of his interpretations of the Schuman. Cello Concerto was recorded by the Bayerischer Rundfunk in Munich. In the domain of chamber music he has played with famous musicians like Salvatore Accardo, Pavel Gililov, Ilya Grubert, Dora Schwarzberg, Bruno Giuranna, Rohan De Saram, Rocco Filippini, Gilles Apap. Since 2012 he has been the cellist in NEXT- New Ensemble Xenia Turin, a string quartet specialized in the contemporary repertory. He regularly conducts master classes and workshops for European institutions like Musicalta in Rouffach, Università del Liceu in Barcelona, Leopold Mozart University in Augsburg. He taught cello for several years at the Accademia di Musica di Pinerolo. He is artistic director of the contemporary music festival EstOvest and co-director of the Asiagofestival, along with Julius Berger.



26-28.05
Thu-Sat, 9 pm – 12pm
LAC, Piazza Luini

Rebo(u)nd

director and choreographer Caroline Laurin-Beaucage
creative director Thomas Payette
cinematographer and editor Kevin Jung-Hoo Park
performers Kimberley De Jong, Brianna Lombardo, Louis-Elyan Martin, Bradley Eng
lighting Gonzalo Soldi
costumes Odile Gamache
sound design Jean Gaudreau
dramaturge Kathy Casey
technical direction and production Hugues Kir Caillères
technical advisor Phil Hawes
coaches Bradley Eng, Bailey Eng

production Montréal Danse, Lorganisme, Hub Studio
in co-production with Agora de la danse

A choreography of suspension, *Rebo(u)nd* is an architectural video projection unveiling and magnifying bodies on the verge of escaping gravity.

A project of choreographer Caroline Laurin-Beaucage with the companies Montréal Danse, Lorganisme and Hub Studio, the piece was made possible with the exceptional support of the Canada Council for the Arts as part of the New Chapter Initiative. It reveals the ephemeral instant when the performer floats, between momentum and falling, between liberty and unbalance, just as the body seems to defy space and time.

Projected on architectural surfaces, *Rebo(u)nd* will be accessible to everyone, taking dance out of theaters and studios and into the streets. Video mapping plays with perceptions, thwarting notions of time, gravity, scale and space, whether for 10 seconds or long-lasting contemplations. A visual performance to be experienced and felt, *Rebo(u)nd* delights in the sensations of abandon and liberty that dance can procure.

Caroline Laurin-Beaucage

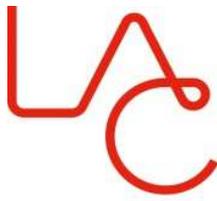
Caroline Laurin-Beaucage danced with Ginette Laurin (*O Vertigo*), Jacques Poulin-Denis, Paul-André Fortier and Jean-Pierre Perreault. A choreographer since 2001, she creates *Hit and Fall* (2009), *SOAK* (2011), *Entailles* (2013) and *Matière blanche* (2015), as well as, in 2018, the ambitious diptych *Ground* and *Rebo(u)nd* coproduced by Montreal Danse. Her creations have been shown in Canada, France, Spain, Hungary, Germany and South Korea. In 2016, Caroline Laurin-Beaucage creates *Habiter sa mémoire*, an outdoor performance presented in more than 20 cities across the world, generating in 2019 an on-stage follow-up (*Intérieurs*) and a visual exhibition (*Marquer le temps*), presented by Danse Danse & Place des Arts.

A graduate of The School of the Toronto Dance Theater, Caroline teaches at Montreal's Concordia University since 2005. She is the co-founder of Lorganisme and has served as the company's artistic director since its creation.

The artistic language of Caroline Laurin-Beaucage draws first upon the body and movement, before crystallizing in the theoretical concepts that give them form. She is interested in sensible phenomena and largely intangible physical principles such as gravity and memory, and in the way they affect and shape the deployment of choreographic writing. In appropriating these intangible manifestations and transposing them into dance, she has developed a vocabulary that is inextricably linked to matter, temporality, and spatiality. Movement is circumscribed within a moment, a space, or around



scenographic elements in a manner that makes them constrain and structure the composition of the choreography. Carnal incarnations of hidden systems, Caroline's works express the essence of humanity, bringing out both raw instinct and sensibility. Her substantial, uncompromising dance vividly embodies interiority and the imperceptible.



27.05
Fri, 11am
Four performances: 11am; 11:30am; 12pm; 12:30pm

28.05
Sat, 10:30am
Four performances: 10:30am; 11am; 11:30am; 12pm

MASI | LAC

Site specific project

Monumentum the second sleep part one/ the solo

concept, choreography, sets and costumes Cristina Kristal Rizzo
interpreter Megumi Eda
research and dramaturgical collaboration Lucia Amara
music Lamin Fofana
staging for MASI Cristina Kristal Rizzo
creative producer Silvia Albanese

production TIR Danza
in co-production with Torinodanza Festival

Winning project of the Bando Abitante supported by the Centro Nazionale di Produzione della Danza Virgilio Sieni and by the Fondazione CR Florence

Specially conceived for the spaces of the Museo d'arte della Svizzera italiana, this first part of *Monumentum the second sleep* consists of a solo dance performed by Megumi Eda, once historical dancer of Karole Armitage, an interpreter with chiselled, neoclassical features and a body able to turn form into instinct, into flowing emotion while finding the innate meanings of language and give substance to other possibilities of presence.

Dance is always accompanied by a kind of philosophy that allows us to relate to the world, to connect ourselves to other bodies, to transform us and shape the spaces that envelop us, to help us understand that matter is neither stupid nor blind nor mechanical, but rhythmical, a language, an internal movement with its own organization. There is always a certain delicacy in facing the solitude of a body, within the dance there resides an immanent politics: to trace instead of discussing, to trace instead of wanting, to trace instead of seeking to understand, to allow being to find a way to be.

Full of chromatic visions and sculptural references like Monet's watercolors and Canova's marbles sculpted in chiaroscuro but also endowed with the inherent plasticity of those who have no language, *Monumentum the second sleep*, is a tribute to the power of life, to multi-rhythmic relationships acting on the complex feeling of existence, a place where art, philosophy and form merge.

Cristina Kristal Rizzo

Cristina Kristal Rizzo is a dance maker and artist based in Florence. Along with her artistic production she has developed an intense activity of conferences, workshops, theoretical writings and mentoring at some of the best European masters for choreography. Her interests concern choreography in an expanded field, something that she has approached through experimental practices and creative process in multiplicity of formats and expressions. She has been active on stage as performer and creator since '94. Cofounder of the collective Kinkaleri with which she shared the creation and planning of all the production since 2007, touring the international contemporary dance scene and



receiving several awards. Since 2008 she undertook an autonomous career of production and experimental choreography, converging her body research towards a theoretical reflection with a strong dynamic impact and becoming one of the principal personalities of the Italian choreographic scene. Some of her latest creations: *TOCCARE the white dance* (Danza&Danza best contemporary choreography 2020), *ULTRAS sleeping dances*, *VN Serenade*, *Prélude*, *ikea*, *BoleroEffect*. She has created as guest choreographer for AterBalletto, Maggio Musicale Fiorentino, Balletto di Toscana, LAC Lugano and for Museum Institutions such as MACRO and PalaExpo Rome, MUSEION Bolzano, Museo del 900 Firenze, Museo Pecci Parato. She also developed the special project BALINESE DANCE PLATFORM for Santarcangelo Festival 14 and 15 and Live Arts Week 21 in collaboration with Xing. From 2019 she's an active part in the Sup de Sub Campus project in the suburbs of Marseille and Paris based on artistic transmission to very young non-professionals. Her work is supported by TIR Danza and MiBAC (Ministero dei beni e delle attività culturali e del turismo italiano).

Megumi Eda

Megumi Eda was born in Nagano, Japan. Leaving Japan at 16, she was invited to join the Hamburg Ballet School. For the next 15 years, as a member of the Hamburg Ballet, the Dutch National Ballet and the Rambert Dance Company, she worked with many choreographers including John Neumeier, Christopher Bruce, Jiri Kylian, William Forsythe, Twyla Tharp and David Dawson.

In 2004, she moved to New York as a founding member of Armitage Gone! Dance. She has also collaborated with Yoshiko Chuma since 2014 as a Performer/Filmmaker. Her current focus is combining dance with film and video to create live and online performance art. She won a Bessie Award in 2004. Since 2018 she has divided her time between New York and Berlin.



27.05
Fri, 5pm
LAC, Teatrostudio
National premiere

The Divine Cypher

concept choreography and sets, video, research and interpretation Ana Pi
light design Bia Kaysel
reinterpretation lights Jean-Marc Ségalen
general direction (in alternation) Bia Kaysel and Jean-Marc Ségalen
music and sound Jideh HIGH ELEMENTS, Emy de Pradines and Auguste de Pradines – Ezili
Nenenn Ô, Julien Creuzet and Maya Deren
real memories, dreamed dialogues and/or multiple collaborations Katherine Dunham, Maya Deren,
Emy de Pradines, Lumane Casimir, Martha Jean-Claude, Toto Bissainthe, Marie-Ange Aurilin, Ginite
Popote, Tara El, Wendy Désert, Gerda Boisguené, Murielle Jassinthe, TRVANIA, Jenny Mezile
semiotic perspective Prof. Cida Moura
philosophical perspective Prof. Maria Fernanda Novo
plastic perspective Julien Creuze
tfilter design Emilien Colombier
costumes Carla de Lá, Miliane and Isabella Rodsil | @remexefavelinha
collaboration on set creation Studio Julien Creuzet with Garance Cabrit and Louis Somveille
production NA MATA LAB
delegated production Latitudes Prod. – Lille
in co-production with The Patricia Phelps de Cisneros Research Institute for the Study of Art from
Latin America & Museum of Modern Art, New York; Terra Batida, Alkantara; Be My Guest - Réseau
international pour les pratiques émergentes; La Briqueterie CDCN du Val-de-Marne; CNDC, Angers;
Kunstencentrum Vooruit, Gand – as part of the cooperation agreement Hauts-de-France/ Flandres
co-production film in collaboration with les Soirées Nomades della Fondation Cartier pour l'art
contemporain
with the support of Spedidam, Région Ile-de-France, DRAC Ile-de-France

Like in a choreographic road movie, we discover the universe of two atypical artists whose pathways meet. The first is Ana Pi, a young afro-brazilian dancer and choreographer who lives in France; the second is Maya Deren, an American experimental film director born in the Ukraine in 1917.

For her new creation *The Divine Cypher*, at the intersection between image and body, the visual and the living, Ana Pi conducts a poetic and political exploration of Haiti, of its ancestral gestures and their persistence in the contemporary imagination.

Ana Pi collaborates with some of her contemporaries, trans-disciplinary artists from Haiti and begins an imaginary dialogue with Maya Deren. Both share a multi-faceted creative approach marked by absolute curiosity that blends artistic processes with the methodology of research. Beginning in the 1940s Deren studied Haitian culture, its dances and the voodoo religion. She documented her experience in the book *The Divine Horsemen: The Living Gods of Haiti* and in a documentary film with the same title which was released posthumously in 1985 which immortalized the ancestral gestures of this culture which is being lost.

Winner of a study grant from the MoMa's Cisneros Institute in New York, Ana Pi explores the history of these dances, how they have been preserved and their role in the present day. What memory of them has survived? How can this 'cypher' be expanded, this whirling of fantastic gestures? *The Divine Cypher* is told through images and never before seen videos, archives, fiction, performance



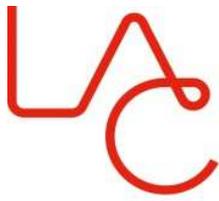
and live dance solos, inspired by Maya Deren's dreams and the gestures she filmed and by those who preceded her, like the American dancer, choreographer and anthropologist Katherine Dunham.

Ana Pi

Brazilian choreographer and visual artist, Ana Pi is also a researcher in urban dances, an impromptu dancer herself and a teacher. Her practice is situated between the notions of circulation, movement, belonging, memory, colours and ordinary gestures. In 2020 she created the association NA MATA LAB. Her first documentary, *NoirBLUE—les déplacements d'une danse* (2018), was selected by numerous film festivals and received considerable acclaim.

Together with her aunt, she created the choreographic piece *O BANQUETE* (2019), commissioned by Associação Videobrasil. In 2018 she created *COROA* a performance and installation for the Galeria Vermelho in San Paolo, which was also presented at the Lafayette Anticipations Foundation in Paris; that same year she was awarded the "Premio Rivelazione" from the Cooperativa Paulista de Dança di San Paolo. In 2017 she created *NoirBLUE*, a solo work for the stage conceived together with Jean Marc Segalen and Jideh High Elements and which was presented in France, Portugal, Belgium and Spain; also that year was the project *Periphery & Peripherals*, developed in collaboration with the Brazilian cultural centre Lá da Favelinha of which she has been a dancing partner since its creation. In 2015 she created *DRW2* for the Instituto Inhotim and in 2014 *Le tour du monde des danses urbaines*, a project for the CDCN in France; with these interactive conferences she exhibited in Africa, South America and Europe, involving a multi-generational public from many social and cultural walks of life, as well as many institutional organizations with over 400 performances. In addition to these main projects, she developed the practice *CORPO FIRME; danças periféricas, gestos sagrados* and works with artists on various types of projects.

She lives in France where she is associate choreographer with Dancing Museums and is associate artist with the production company Latitudes Contemporaines.



27:05
Fri, 7pm

28.05
Sat, 5pm*
Two shows: 5pm and 7pm

Sede della Navigazione di Lugano

*Performance reserved for dance industry professionals.

Shadowpieces

concept Cindy Van Acker

choreography Cindy Van Acker in close collaboration with the dancers

interpreters Stéphanie Bayle, Matthieu Chayrigues, Sonia Garcia, Yuta Ishikawa, Laure Lescoffy, Maya Masse, Anna Massoni, Philippe Renard, Louis Schild, Daniela Zaghini
sound Denis Rollet

production Cie Greffe

in co-production with La Bâtie - Festival de Genève, ADC Genève, CND Centre national de la danse Paris, La Place de la Danse - CDCN Toulouse/Occitanie

with the support of Stanley Thomas Johnson Foundation

The Compagnie Greffe benefits from a joint support agreement between the City of Geneva, the Canton of Geneva and Pro Helvetia- Fondazione Svizzera per la Cultura for the period 2009-2023.

In the unusual and evocative surroundings of the Marina of the Navigazione di Lugano, Cindy Van Acker presents four of the ten solos that make up her project Shadowpieces (2019-2021).

Van Acker returns to a format that marked her debut on the international scene, dialoguing intimately with each of the performers. Depth, listening, empathy: these are the themes of a choreography that has been tailored around the way each dancer moves, their particular sensitivity or current concerns. The intense relationship with music is the common motif connecting these unique works, each of which lasts about ten minutes, depending on the length of the excerpts chosen by the interpreters from a musical selection proposed by the choreographer. Every solo has been individually conceived for the dancer interpreting it, expressing their own personal energy, color, expressiveness. The compositional elements have been chosen by the soloists, while Cindy Van Acker has achieved the perfect synthesis between choreography and music.

Shadowpieces I – Mélancolie de l'espace

choreography Cindy Van Acker

interpreter Daniela Zaghini

music Ryoji Ikeda, album Opus, Prototypes I, II, III et IV

Daniela Zaghini has noticed the melancholy in Ryoji Ikeda's *Prototypes*. The musical tonality in this work evoked for her Lars von Trier's *Melancholia*, which is suggested in the prologue and in references to the paintings Ophelia by John Everett Millais and Lucas Cranach the Elder's *Melancholy* as well as to a paragraph from László Krasznahorkai's *The Melancholy of Resistance*. Every time Daniela Zaghini moves her way through *Prototypes*, she expresses another shade of melancholy.



Shadowpieces V – Les Ephémères

choreography Cindy Van Acker

interpreter Stéphanie Bayle

music Fred Frith – *No Birds*

"The solo is experienced as a movement through landscapes which may be either familiar, surprising or extravagant. Anita Pittoni's poetic writing, in her book *Confession téméraire* [French translation of the stories *Passeggiata armata*, with an additional two stories *La città di Bobi* and *Caro Saba*] accompanies this unfolding of intimate images, open to the kind of surprise the state of wandering is conducive to. The spirit of French New Wave cinema was very much present during the creation of this solo and offered opportunities to experiment with ideas like: the mental state of being present and how it can vary in intensity, the distortion of time, humor and the second degree. The emphatically versatile *No Birds* by Fred Firth has led us to look for the same freedom in the excerpt."
Stéphanie Bayle

Shadowpieces VI – Fête en blanc

choreography Cindy Van Acker

interpreter Sonia Garcia

music Eliane Radigue – *Opus 17/ Etude*

"Before beginning this dance, I try to see the space in front of me like a memory, as if everything that had happened here had left traces. And my body also contains the memory of everything I have ever done and seen. So, before beginning this dance, I try to take into account everything that's already in the space and inside my body and, when I feel that it is becoming more an idea than a sensation, that's when I have to launch myself. I go up to the turntable and take the record out of its cover. I put on the music. 99 fragments follow one another, gestures that testify to a more or less distinct memory, signs that mark the unknown history of a place or of a body. There's no feeling of worry here, of looking for something, of any solemnity or joy in reviving these traces. It just happens and that's it. Figures more or less distant or close appear, overlap with each other, vanish, or linger on. There's no hierarchy, the abstract forms follow expressionist gestures, situations intertwine...everything becomes open"
– Sonia Garcia

Shadowpieces IX – Verso

choreography Cindy Van Acker

interpreter Anna Massoni

music Arnold Schoenberg - *Drei Klavierstücke, Opus 11*

Cindy Van Acker

Born in Belgium in 1971, Van Acker studied classical dance and worked with the Ballet Royal de Flandre before joining the Ballet du Grand Théâtre de Genève in 1991. In 1994 she began choreographing her own performances and in 2002, a year in which she won international acclaim for her solo *Corps 00:00*, she founded the Compagnie Greffe. *Pneuma* (2005) was her first collective work, for eight men and women dancers. The same year, Romeo Castellucci invited her to the Venice Biennale, which is when their artistic partnership began. Her career has been marked by encounters with Myriam Gourfink, Mika Vainio, Victor Roy. For the season 2006/07 she presented the women's trio *Kernel* at Geneva's Théâtre du Grütli, which was the first time she worked with Mika Vainio. In addition to her activity with the Compagnie Greffe, she creates works for the Ballet Junior and the Ballet du Grand Théâtre, both located in Geneva, for P.A.R.T.S. in Brussels for the Ballet de Lorraine. *Diffraction* (2011) won acclaim at the Creazione Attuale di Danza competition in 2013 on the occasion of the Swiss dance prizes. She created *Anechoic*, a work for 53 dancers (2014) which



was performed in Vidy for the Fête de la Danse 2017, the solo *Ion* (2015), *Zaoum* (2016) and *Speechless Voices* (2019).

Daniela Daghini

Born in Italy in 1990, Daniela began dancing at the age of eight. After a short period at the school of La Scala and Teatro Carcano in Milan, she completed her training at the Rudra Béjart school where she had the possibility of being followed by the master Maurice Béjart (2006- 2008). During these two years of training she participated in several performances and tours of the Béjart Ballet Lausanne. In 2008 she enters the company of the Ballet du Rhin in France (under the direction of Bertrand d'At). She dances for two years a classic and contemporary repertoire, including choreographies by Jiri Kilian, Alexander Ekman, Johan Inger and Lucinda Childs. In 2010, she returned to Switzerland and incorporated the company of the Grand Théâtre in Geneva (under the direction of Philippe Cohen).

During the five years with the company, she toured different countries of the world with a varied repertoire. She danced in particular the performances of Sidi Larbi Cherkaoui, Mats Ek, Emanuel Gat, Joëlle Bouvier and Andonis Foniadakis. In 2015, she decided to start a free lance career. She dances Tool for Inkörper dance company under the direction of Aurélien Dougé, as part of the fête de la Musique and Antigél festival in Geneva. Today she works notably with two companies: Cie Greffe Cindy Van Acker and Emanuel Gat Dance.

Stéphanie Bayle

After her three-year course at the Junior Ballet of Geneva, Stephanie Bayle was first recruited by the company Alias with which she worked until 2012 on several creations, as an understudy and on many international tours. In Geneva, she was the performer of the 7273 company for the creation of Nile and recently, she joined the cast of *Quantum*, a piece choreographed by Gilles Jobin. Stephanie is also currently working with choreographer from Basel Tabea Martin and performs in her latest production, *Field*. In 2014, Stephanie meets the Swiss visual artist Sylvie Fleury and takes part in the exhibition-performance Camino Del Sol at Galerie Thaddaeus Ropac in Pantin. Since August 2012, Stephanie works with choreographer Cindy Van Acker in her company, Greffe, which she joined as an understudy for the performance *Diffraction*. Cindy Van Acker creates for her the solo *Helder* in 2013 for the Off Festival in Avignon. In the same year, Stephanie assists the choreographer for *LINIAAL*, a creation for the young company *Virevolte* by Manon Hotte, then for *Anechoic*, created in Ostend Belgium, for the 50 dancers of the school PARTS. Recently, Stephanie has been assisting Cindy Van Acker for the choreography of the opera *Moses and Aron*, directed by Romeo Castellucci, created at the Opéra Bastille in Paris in October 2015. Also with Cie Greffe, Stephanie is coordinating the organization of daily classes and occasional workshops with guest artists, as part of the project for the training of professional dancer that the company has implemented in its studios.

Sonia Garcia

Sonia Garcia is a dancer and choreographer. She studied dance at the Conservatoire of Montpellier and the Conservatoire of Lyon and at the CNDC of Angers (under the direction of Emmanuelle Huynh) where she created the solo Sens in collaboration with the artist Salome Genes. As a performer, she has worked with Olga Dukhovnaya (*KOROWOD*), Katerina Andreou (*SABLE*), Julie Nioche (*Sensationnelle*, *Les Sisyphes*), Emmanuelle Huynh (*TOZA!* ...), Emmanuel Eggermont (*Πόλις – Polis*), Rémy Heir (*Relier les traces*) and Cindy Van Acker (*Speechless Voices*). After obtaining a degree in Performing Arts at Paris 8 University, she moved to Bordeaux and created the association La Tierce with Séverine Lefèvre and Charles Pietri. Between 2013 and 2018, they created the performances and pieces *Extraction*, *En Creux*, *Inaugural*, *ÉCRITURES* and *D'après nature*. In 2015, they launched the *PRAXIS*, nights dedicated to choreographic research, inviting several artists to "make an attempt" for a few days and then perform their research.

Anna Massoni

Born in Paris in 1985, Anna Massoni is a dancer and choreographer. She trained in contemporary dance at the CNSMD Lyon. In 2007, she participated in the Danceweb / Impulstanz programme.



She worked as a performer for Johanne Saunier and Jim Clayburgh, Yuval Pick, Noé Soulier, Vincent Weber, Simone Truong. In addition, she is doing her own creative work: she created *L'An 2* (2009) collectively with Ana Hervier and Marie-Lise Naud, then *Chants* (2011), *(To) Come and See* (2015) in collaboration with Simone Truong, Adina Secretan, Elpida Orfanidou and Eilit Maarom, *Ornement* (2016) in collaboration with Vania Vaneau. Her first solo, *Notte*, was created in 2019. At the same time, she obtains a degree in philosophy at the University of Toulouse (2007-2010), and participates at the creation of *LIEUES* in Lyon, an artistic space for research and teaching. She also co-founded the journal *Rodéo* with a group of artists, and develops a graphic work in collaboration with Sandra Pasini for Trente- trois morceaux publishing.



28.05
Sat, 10:45pm
LAC, Piazza Luini
Project site-specific

Ta Fête

A Cypher ritual

Muhammed Kaltuk/ Company MEK

For one night, Piazza Luini will be the incandescent backdrop for *Ta Fête. A Cypher ritual*, a unique and original event, to the rhythms of hip-hop, directed by Basel choreographer Muhammed Kaltuk who has a Turkish background with his Company MEK.

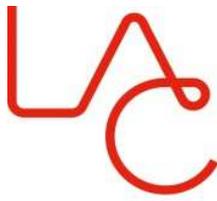
The Oxford Dictionary defines the word “cypher” as a “secret or masked way of writing a code”. But “cypher” can also mean a circle or the number zero. With the birth of hip-hop, this word was used to refer to a freestyle dance jam where an open circle is created with people dancing around the center.

Turkish-born Basel choreographer Muhammed Kaltuk and his Company MEK transform Piazza Luini into the incandescent backdrop for *Ta Fête. A Cypher ritual*. A live dj-set accompanies the improvisations performed by a series of dancers moving to a dizzy mash-up of Kaltuk’s most recent creations: *Father politics* and *Man up*, two works that have a strong social and political impact.

The entire circumference is a form of protection but at the same time an expression, with the circle [cypher] there and it seems almost claustrophobic but in reality everybody is free and they want to be packed together like that Abiodun Oyowe.

Muhammed Kaltuk

Swiss dancer and choreographer Kaltuk grew up in a conservative Turkish family. At the age of fifteen he attended his first Hip-Hop dance class and fell in love with urban dance resulting in the success of his first dance group, Special Elements, from the time of its foundation. From 2015 to 2018 he attended the Höhere Fachschule für Zeitgenössischen und Urbanen Bühnentanz in Zurich. In 2017 he founded Company MEK for which he creates performances that draw on the world of Hip-Hop dance and contemporary dance, combining them artistically to produce completely personal creations. Today Kaltuk is working as a choreographer creating projects all over Switzerland and abroad; his works have been performed in festivals and theatres at home and in other countries, including, Theater Basel, Dampfzentrale Bern, Kaserne Basel, Tanzhaus Zürich, Theater Luzern, Theater St. Gallen, COLOURS International Dance Festival – presented by Eric Gautier, Theater der jungen Welt Leipzig and at the Theater Plauen/Zwickau. In 2020 he was awarded the prize for the best choreography from the Internationales Solo Tanz Theater Festival Stuttgart, obtaining a project of artistic residence at the Theater Plauen/Zwickau; that same year he was a finalist with *Father Politics* in the PREMIO competition for emerging talents in the world of theatre and dance.



29.05
Sun, 10:30am
Three shows: 10:30am, 12pm and 1:30pm
LAC, Teatrustudio

Audiodanza
Come un salto immobile trattengo il respiro

concept, choreography, texts and interpreter Lorena Dozio
sound and music Kerwin Rolland
text and voice Stéphane Bouquet
artistic collaboration Kerem Gelebek, Séverine Bauvais
lights Séverine Rième

production Plateforme Crile
in co-production with LAC Lugano Arte and Cultura, Micadanses

artistic residences LAC Lugano Arte e Cultura, Grame; Théâtre Sévelin 36; Danse Dense, Micadanses, Festival Fait d'Hiver, Dansomètre, Centre Culturel Suisse de Paris, Palazzo Trevisan degli Ulivi – Venezia

with the support of Pro Helvetia, Cantone Ticino - Fondo Swisslos, The City of Lugano, Percento Culturale Migros, Spedidam, Adam

***Audiodanza* is a project that comes in different forms starting from the same instrument: audio-description. Lorena Dozio delves into the relationship between what is seen and what is heard, between the material and the immaterial.**

Come un salto immobile trattengo il respiro deals with the relationship between the surrounding environment, the limits of the body, movements pushed to the extreme. The choreography explores the description like the spirit of the environment, the climate and sensations that a landscape may evoke. Like in a film sequence in which conditions gradually change and transform until an encounter occurs with another body, one that is immaterial but made present by the dancer's movement. Then there is the question of entering inside the body on the stage through "extreme" experiences like a trance or apnea. What goes on in the mind and in the body during these physical states of altered consciousness?

Sound and sound technology are an important component of the dramaturgy since they make it possible to conjure presences and absences, to draw the audience into the stage space by creating a sensorial immersion through quadrophony. A dialogue in real time between the body of Lorena Dozio, the voice Stéphane Bouquet, the sound and music of Kerwin Rolland.

Lorena Dozio

Born and raised in Canton Ticino (Switzerland), Lorena Dozio first approached the performing arts when she attended the faculty of Letters and Philosophy at the University of Bologna, before completing her training at the Centre National de Danse Contemporaine (CNDC) in Angers, directed by Emmanuelle Huynh; it was there that she created her first choreographies, later collaborating with the Brazilian dancer and choreographer Fernando Cabral. While attending the workshop *Transforme* at the Abbaye de Royaumont directed by Myriam Gourfink, in 2012 she met the composers Carlo Ciceri and Daniel Zea with whom she founded in Lugano the Association Crile. In 2016 she created *Otolithes*, co-produced by LuganoInScena and supported by RESO – Rete Danza Svizzera and which premiered at the FIT Festival in Lugano. In 2016-2018 she received the support of Pro Helvetia as part of the programme YAA! – Young Associated Artist, in partnership with LAC Lugano Arte e Cultura. In 2020 her work *Rame* inaugurated the 29th edition of the FIT Festival.



Kerwin Rolland

Composer and performer, his work ranges between the visual arts, music, dance, theatre and cinema. In his artistic work he is particularly interested in the relationship the audience establishes between sound and space. He has worked with artists of the caliber of Dominique Blais, Yvan Etienne, Joris Lacoste, Dominique Petitgand, Emmanuelle Raynaut, Michael Sellam, Pierre Bismuth, Olaf Nicolai, John Zorn and Cecilia Tripp. Since 2007 he has been collaborating with Lorena Dozio, in particular on *Otolithes ON AIR*, *Danses Invisibles*, *Rame* and *Audiodanza*.