

Performing: excerpts from *The Refugees* and *Torn Apart* from the musical *Notre Dame de Paris* (1998) as well as remembering his collaboration with Meg Stuart on *Do Animals Cry* (2009), *All Together Now* (2008), *Replacement* (2006), Tino Sehgal and Laurent Chétouane.

Thomas Wodianka, born in Schrobenhausen/Germany in 1974, collected his first performative experiences as a street juggler in the late 80s /early 90s. After his education as an actor at the Hochschule für Musik und Theater Hamburg he joined the Ensemble of Schauspielhaus Zürich in 2000. He met Meg Stuart and a group of amazing dancers to learn from and worked in her productions *Alibi* and *Visitors Only*. After four years he left the theatre in order to work freelance as a performer with Simone Aughtterlony (*Performers On Trial*, *Bare Back Lying*, *The Best and the Worst of us*, *Sweet Dreams*, *Deserve*) and others. He lives and works in Berlin.

Performing: excerpt of *Close to the Knives* by David Wojnarowicz from *Alibi* (2001) by Meg Stuart, *¿Qué hora es?* an action by Esther Ferrer

20 Dancers for the XX Century Dancers and Programme

Boglárka Böröcsök is a dancer and performer based in Brussels. She studied at the Anton Bruckner Private University in Austria and at P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels. Since 2011, she has been working with artists such as Eszter Salamon, Ligia Lewis, Kate McIntosh, Joachim Koester and Tino Sehgal shifting between formats of choreography, film, video and voice work presented in theaters, galleries and museums. She has been developing her artistic approach based on embodiment, historicity, materiality, fiction and feminism. At the moment, she is working on the film *Persisting Stages* with elderly female dancers from Hungary, who are now between 90 and 101 years old.

Performing: MONUMENT 0.3: *Mit Valeska*, a solo performance developed after *MONUMENT 0.3: Love Letters to Valeska Gert* (2016), a sound installation by Eszter Salamon, presented for the first time at Museum der Moderne Salzburg in the frame of the group exhibition *Art-Music-Dance*. Both works were created and developed in collaboration with Boglárka Böröcsök.

Magali Caillet Gajan was born in 1968. She starts with cabaret and TV show in her early years, then meets Angelin Preljocaj, Philippe Decouflé, Mathilde Monnier, Odile Duboc, Les carnets Bagouet, and Boris Charmatz and dances for them during years. She is still dancing, assisting choreographers and theatre directors.

Performing: *A BEAUTIFUL LIFE*, a solo about her career.

François Chaignaud graduated from Paris Dance Conservatory. Since 2003, he has been dancing with many choreographers including Boris Charmatz, Emmanuelle Huynh, Alain Buffard. He works at the crossroads of various inspirations – erotica, operetta, hula hoop, drag and cabaret, collaborating with Romain Brau, Théo Mercier, Nino Laisné. He made his solo *Dumy Moyi* for Montpellier Festival 2013 and frequently collaborates with Cecilia Bengolea, including recently on *(M)IMOSA* (co-written and performed with Trajal Harrell and Marlène Monteiro-Freitas, 2011) and *dublove* (2013). They have been commissioned several works by companies such as Lyon Opera Ballet or Tanztheater Wuppertal. They have been invited to create and show several works at Dia Art Foundation in Beacon from spring 2017 on.

Performing: Free dances from François Malkovsky and parts of his solo *Dumy Moyi* as phantasmic versions of early modern exotic dances

Ashley Chen trained at the Conservatoire National Supérieur de Musique et de Danse de Paris. In 2000 he moved to New York to be part of the Merce Cunningham Dance Company. In 2004 he joined the Lyon Opera Ballet, where he danced works by Trisha Brown, William Forsythe, Christian Rizzo, Philippe Decouflé, Angelin Preljocaj, Mathilde Monnier and Russell Maliphant. Since 2006 Ashley Chen has been a freelance dancer for different choreographers such as John Scott and Liz Roche (Ireland), Michael Clark (UK), Michèle Ann De Mey and Jean Luc Ducourt (Belgium) as well as Philippe Decouflé and Boris Charmatz (France). In 2013 he founded Compagnie Kashyl and began developing his own work.

Performing: Solo parts from the pieces of Merce Cunningham: *Suite for 5* (1956), *Rainforest* (1968), *Changing Steps* (1973), *Biped* (1999).

Dancer and choreographer **Raphaëlle Delaunay** was trained in classical dance at Paris Opera and then became a member of Pina Bausch's Tanztheater Wuppertal, where she danced in numerous pieces. In 2008 she founded her own company Traces with which she conducts research, produces and teaches.

Performing: *danses animalières* of Josephine Baker and quotes from her collaboration with Pina Bausch *Le Sacre du printemps* (1975) and *Café Müller* (1978).

Olga Dukhovnaya was born in the Ukraine. She graduated in dance at P.A.R.T.S., Brussels. Between 2006 and 2010 she made her own projects in collaboration with

PROFOND, *l'Aube d'une odyssee* were presented internationally. Their next work will be shown at CND Paris in spring 2017.

Performing: Vito Acconci *Trademark* (1970), Mike Kelley *Heidi's Four Basket Dances* (1992–2001).

Frédéric Seguette (born in 1965) began dancing in 1983 in Bordeaux with choreographer Sylvie Tarrabe Martigny, and joined her company the next year. Following a year of training at the Centre National de Danse Contemporaine in Angers (1985/1986), he participated in numerous creations with choreographers Jacky Taffanel, Jacques Patarozzi, Stéphanie Aubin, Daniel Larrieu, and Angels Margarit. From 1994 to 2004, he collaborated with Jérôme Bel t à l'ensemble and actively participated in several of his creations, from *Nom Donné par l'Auteur* to *The Show must go on 2*. He also joined Xavier Le Roy in a number of his productions: *Xavier Le Roy* in 2000, *Project* and *Le Théâtre des Répétitions* in 2003. He created *Frédéric Lambert* for the "Sujet à Vif" events at the Avignon Festival in 2004, and *Same Same But Different* for the La Bâtie festival in Geneva in 2005. In 2012 he joined the *20 Dancers for the XX Century* project of the Musée de la Danse at Rennes, directed by Boris Charmatz (repeated in Berlin in 2014 and at Tate Modern in London in May 2015). In 2014, he participated in Xavier Le Roy's *Rétrospective* exhibition at the Centre Pompidou in Paris within the Nouveau Festival. In 2015 he rejoined Jérôme Bel as performer and assistant on his latest creation, *Gala*. He created and, since 2007, directs the Plastique Danse Flore au Potager du Roi festival at Versailles.

Performing: second part of Jérôme Bel's *Shirtology* (1997).

Frank Willens has lived and worked in Berlin since leaving California in 2003. There he danced in the musical *Notre Dame de Paris*, performed with the punk-rock ballet company Kunst-Stoff, toured with Paul McCartney as dancer and dance captain, and played some small roles in film and television, as well. Since coming to Europe he has realized numerous projects with various artists including Tino Sehgal, Meg Stuart, Peter Stamer, Laurent Chétouane, Falk Richter, Nico and the Navigators, and Eun-Me Ahn as well as making his own works. He has won Prizes for his creative work as a performer, and in September 2016 he was invited by the Beethoven Festival in Bonn to head a team of creative collaborators for a residency at Kunstmuseum Bonn. He has collaborated with Boris Charmatz on *20 Dancers for the XX Century*, *manger*, *danse de nuit*, and *expo zéro*, as well as is touring the solo *(untitled)*(2000) of Tino Sehgal.

Kenyan-born **Mani Mungai** has been dancing since his training in 2001 at the Senegalese École des Sables of Germaine Acogny in various French companies, among others, with Bernardo Montet, Boris Charmatz, Rachid Ouramdane and Opiyo Okach. Since 2006 he has also been creating his own, multidisciplinary pieces between text, visual art and dance, with which he preferably addresses a young audience outside the theatre halls.

Performing: *Bad* by Michael Jackson, choreography Jacob Ngiri (1999), *Naked* (2010) by Benjamin Zephaniah, choreography Mani Mungai and Massai Moran Dance.

Olga Pericet (1975) is one of the major exponents of flamenco and Spanish dance of her generation and one of the most innovative artists of recent times. With a complete dominance of technique, she has developed a harmonious and refined style, displaying great moldability on stage. Her talent was recognized in 2015 with the Max Award for Best Solo Dancer.

Performing: Female and masculine Flamenco body forms in avant-garde costumbrist images.

Sonja Pregrad is a dance artist interested in the (im)materiality of dance and choreography of relations. She holds an MA in Solo/Dance/Authorship from UdK in Berlin. Her work has been presented by various festivals in Europe. She is organizing IMPROSPEKCIJE festival and the interdisciplinary magazine TASK. She also regularly performs with Sanja Ivekovi , Isabelle Schad and others.

Performing: *Practice Makes a Master* (1982) by Sanja Ivekovi , Croatian artist, feminist, activist and pioneer of video art. *Practice makes a Master* is a performance Sanja Ivekovi did in 1982 in Künstlerhaus Bethanien in Berlin. In 2009 she invited Sonja Pregrad to perform the piece again – this re-staging bringing to mind the new images of aggression that have followed the wake 9/11 attacks in New York.

Marlène Saldana is a performer and actress who works currently with Sophie Perez, Xavier Boussiron, Boris Charmatz, Théo Mercier, Christophe Honoré and Jérôme Bel. She has worked among others with Yves-Noël Genod, Daniel Jeanneteau, the Moving Theater (New York), and for cinema with Christophe Honoré, Jeanne Balibar, Martin Le Chevallier. Together with Jonathan Drillet she founded The United Patriotic Squadrons of Blessed Diana, whose work *Le Prix Kadhaï* (2012), *Déjà, mourir c'est pas facile*, *Combat de Reines: Finale Cantonale* and *Fuyons sous la spirale de l'escalier profond* as well as *DORMIR SOMMEIL*

architect and video artist Konstantin Lipatov in Moscow and taught movement and composition at GITIS, the Russian University of Theatre Arts, and at the dance school TSEKH. Since 2010 Olga Dukhovnaya has been working as a dancer with Boris Charmatz (*Levée des conflits, enfant, manger* and others) and since 2012 with Maud Le Pladec (*Democracy* and *Concrete*). From 2012 - 2013, she holds a MA in Dance from CNDC Angers and created the piece *KOROWOD* which was awarded at the competition Danse élargie a project of Musée de la danse and Théâtre de la Ville. At the moment she is working on a creation project with the performer Robert Steijn.

Performing: *Modern Times*, Charlie Chaplin (1936), Anna Pavlova and Russian folk dance.

Antonia Franceschi was one of the last generations selected by George Balanchine to join New York City Ballet, and is a Time Out Award winner for Outstanding Achievement In Dance. She has had works created for her by Balanchine, Robbins, Martins, McGregor, Baldwin, Clarke, Phillips, Armitage and Van Laast. She starred in *Fame* and performed *The Vagina Monologues*, and created *Up From The Waste* (Soho Theatre, Four Stars, Telegraph) and *POP8* for The Lion & Unicorn Theatre. She is a judge on The BBC's Young Dancer Competition 2015, and the Director of AFD 'Just Dance'.

Performing: Antonia Franceschi will share the many ballets of George Balanchine she danced during 1980–1992.

Born in Madrid in 1962, **La Ribot** has resided and worked in Geneva since 2004. In her work, this artist borrows freely from the vocabularies of contemporary dance, the visual arts, performance and film, and has greatly impacted the field of contemporary dance. Her work explores the intersections of various artistic disciplines and negotiates the boundaries that assign the body a specific place: the museum, the stage and video art. La Ribot–Genève is supported by the city of Geneva, the Republic and Canton of Geneva and the Pro Helvetia Foundation for culture.

Performing: Within the framework of *20 Dancers for the XX Century*, La Ribot presents an extended version of her distinguished piece no. 14, *N°14* (1997) from her *Más Distinguidas* series, as well as *distinguished piece* no. 28, *Outsized Baggage* (2000) from the *Still Distinguished* series. Her ongoing project of *distinguished pieces*, begun in 1993, can be described as an accumulation of short scenes, regrouped into series (shows). Her idea is to create one hundred of these

distinguished pieces in her lifetime; to date, the project encompasses five series and fifty-three *distinguished pieces*.

Mixing genres and redefining formats, **Latifa Laâbissi** brings onstage various offstage perspectives; an anthropological landscape where stories, figures and voices take shape. Her creations include *Selfportrait camouflage* (2006), *Histoire par celui qui la raconte* (2008) and *Loredreamsong* (2010) where the use of voices and faces as vehicles for minority states and accents become inseparable from the danced act. *Ecran somnambule et La Part du rite* (2012), *diptyque autour de la danse allemande des années 20*, *Autoarchive* (2013), *Adieu et merci* (2013), which continues to delve into the unconscious of dance, and *Pourvu qu'on ait l'ivresse* (2016), her new creation, in partnership with Nadia Lauro. In 2016, a monograph of her works was published by the Laboratoires d'Aubervilliers and Les Presses du Réel. Since 2011, Latifa Laâbissi is the artistic director of l'Extension Sauvage, a choreographic program in a rural setting (Brittany). She is an associate artist of the Centre Choréographique National de Grenoble and the Théâtre du Triangle in Rennes.

Performing: *Sorcière archive*, based on Mary Wigman, *Samourai*, based on Valescka Gert's *Japanese grotesque* and *Hijikata Tatsumi Dance capture*, based on Hitogata.

British-born **Mark Lorimer** was trained at the London Contemporary Dance School. He then worked with Lea Anderson and The Featherstonehaugh in the UK. Since then he has mainly worked in Belgium with Thomas Hauert/ZOO, Anne Teresa De Keersmaeker (since 1994), Michèle Anne De Mey, Deborah Hay, Jonathan Burrows and Alix Eynaudi. He has made two full-length works in collaboration with Cynthia Loemij: *To Intimate* and *Dancesmith - Camel, Weasel, Whale*. Mark teaches at, among others, ImpulsTanz (Vienna), P.A.R.T.S. (Brussels), Manufacture (Lausanne), and CDC (Toulouse). *Manger* is his first collaboration with Boris Charmatz.

Performing: *Die Grosse Fuge* is a choreography of Anne Teresa De Keersmaeker and Rosas from 1992 to the Beethoven string quartet. The dancers follow precisely the score of each individual instrument. For *20 Dancers for the XX Century* he will give an insight into the music analysis and its translation into movement. He will be dancing one of the cellos in a piece more usually performed in an ensemble of 8 dancers.

Portuguese-French dancer and choreographer **Filipe Lourenço** first trained as a musician and played in the El Albaycin orchestra for several years. Meanwhile, he also performed and taught Maghreb traditional folk dance. In 1997, he joined the Centre National de Danse Contemporaine d'Angers (France), and then began to

collaborate with choreographer Olivier Bodin. Since then, he has collaborated with various artists, including Patrick le Doaré, Catherine Diverrès, Georges Appaix, Joëlle Bouvier, Christian Rizzo, Nasser Martin-Gousset, Michèle Noiret and Olivier Dubois. In 2009, he signed on with Laurie Young and Giota Kallimani, l'association Plan-k and produced *Trente*, *Double Take* and his latest creation, *Homo Furens*. He has danced in *Levée des conflits* under the direction of Boris Charmatz and participates in the Musée de la danse project *20 Dancers for the XX Century*.

Performing: traditional dances from Maghreb.

Vera Mantero studied classical dance until 18 years old and danced in the Gulbenkian Ballet (Lisbon) between 1984 and 1989. She started choreographing in 1987, and has been presenting her work internationally. She regularly teaches composition and improvisation in Portugal and abroad. Since 2000 she has also been exploring vocal work and co-creating experimental music projects. Her artistic work has been recognised with institutional awards such as the Prémio João Almada (Ministry of Culture - 2002) or the Prémio Calouste Gulbenkian Arte for her career as creator and performer (2009). She represented Portugal at the 26th Biennial of São Paulo 2004 together with the sculptor Rui Chafes with the co-creation *Eating your heart out*.

Performing: *Perhaps she could dance first and think afterwards* (1991) by Vera Mantero

Fabrice Mazliah. After studying dance in Geneva, Athens and Lausanne, he is part of NDT for a few years and then joins in 1997 the Frankfurt Ballett, under William Forsythe, which transitions into the Forsythe Company until summer 2015. In parallel Fabrice produces several works of his own and in collaboration with other artists, such as *In Act and Thought* (2015) for the Forsythe Company, *Telling Stories* (2015) with the MD Collective from Köln, *EIFO EFI* (2013) AND *P.A.D.* (2007) with Ioannis Mandafounis, under the collective MAMAZA he produces with Mandafounis and Zarhy pieces like *ZERO* (2010), *COVER UP* (2011), *ASINGELINE* (2011), *THE NIKEL PROJECT* songs & poems (2012), *GARDEN STATE* (2014). These pieces are shown in numerous venues and Festivals Internationally.

Performing: Fabrice Mazliah proposes a collection of excerpts from solos and uncommon moments from the work of William Forsythe, with whom he worked as a performer for 18 years. The selected material originates from pieces such as *Sider*, *Anguloscuro*, *I don't believe in outer space*, *Heterotopia*, *Die Befragung Des Robert Scott*, *Returns*