

PRESS RELEASE

Dance Music Theatre. From June through October **La Biennale di Venezia**, chaired by **Paolo Baratta**, becomes an international festival of live performance and a centre for training and research in the programmes of **Marie Chouinard**, **Antonio Latella**, **Ivan Fedele**.

The **12th International Festival of Contemporary Dance** directed by Marie Chouinard, now presenting "chapter two", will take place **from June 22nd to July 1st**.

The **46th International Theatre Festival**, which Antonio Latella dedicates this year to the theme of actor/performer, runs **from July 20th through August 5th**.

The **62nd International Festival of Contemporary Music**, which Ivan Fedele has titled *Crossing the Atlantic* and focused on the relationship between Europe and the Americas, will be held **from September 28th through October 7th**.

"All three festivals – stated President **Paolo Baratta** – are highly focused: the themes they have chosen for their research are all three in some way an expression of the desire to **explore their boundaries**, or even the desire to reduce boundaries to the point where they are no longer considered as such, and of course the point is not to pursue greater popularity through a loss of rigour, it is to seek the most **open** rigorous acknowledgment of the qualities that exist in the vast world of artistic creation".

"All the DMT departments – continued the President – are committed in their programme to a joint **Festival-College**, which has become established over the years, offering not only actors but directors as well a training ground for dialogue, not just for dancers but for choreographers too, not just for composers but for librettists and directors of musical theatre. **This more strongly systematic approach** to our artistic programme, which is both **openness and compactness**, also seeks to make our festival-colleges places of exchange, increasingly equipped to offer its audiences precious opportunities for knowledge and direct experience of the worlds of theatre, dance and music.

With this very clear objective in mind, we chose to initiate a **special action geared to promote and accompany the public** that intends to join us. We will offer a programme that is more than just a festival pass and aims for a more structured and participated involvement in the festival-college, with opportunities to meet and dialogue with the artists, our directors and the visitors themselves. To describe this project, we like to use the expression "**spectators in residence**".

Also in line with these orientations La Biennale will promote a new initiative geared towards young graduates who wish to engage in the art of "writing" for theatre, dance or music, the programme will organize a research and writing project for each of the departments and a limited number of admitted applicants, assisted by a tutor under the supervision of the artistic directors who will define the "theme" of the research work. The work of the **aspiring "young scholars in residence"** will involve both participation in the festival and research in the Historic Archives: Archives that have been significantly reorganized in recent years and now open to a future in which they will be more directly involved in research".

BIENNALE DANZA

To be held in Venice **from June 22nd to July 1st**, the **12th International Festival of Contemporary Dance** directed by **Marie Chouinard**, now presenting "chapter two", spans the width of the horizon

across which choreography is developing today, highlighting the dynamics and evolution of the figures of dancer and choreographer.

It will feature **Meg Stuart**, winner of the **Golden Lion for Lifetime Achievement** and a pioneer in the *improvisation projects* that have distinguished her work and influenced many artists, who comes to the Biennale with the Italian premiere of *Built to Last*; and we will see the postmodern dance of **Deborah Hay**, a precursor of the American "counterculture" gathered in the Judson Dance Theater, combine with the perfection of the **Cullbergbaletten** dancers, the finest expression of modern ballet, in *Figure a Sea*, to the music of another great experimental artist, **Laurie Anderson**.

There will be the contemporary flamenco of **Israel Galván**, who in *FLA.CO.MEN* revitalizes a centuries-old tradition embedded in his DNA (he is the son of *bailaore.s*) and is not afraid to revolutionize the elements of a highly-codified dance. Also featured will be the "choreographic concerts" of **Frédéric Gravel**, with his collective of actors, dancers and musicians, the adrenalin-charged performers of the Italian premiere of *Some Hope for the Bastards*, an example of the distinctive fusion between indie rock and contemporary dance. The intersection between dance, music and theatre also defines the work of **Jacques Poulin-Denis**, composer and choreographer, and author of *Running Piece*, a work for dancer and *tapis roulant*, to be shown in its European premiere performance at La Biennale.

The grade-zero of dance is represented by **Xavier Le Roy**, one of the pioneers of anti-choreography, which ranges from conceptual operation to ironic gesture. Le Roy presents the world premiere of *Le Sacre du Printemps*, a quasi-cult solo that he reinvents, refracting its gestures between three female dancers. Working in the same direction is Danish choreographer **Mette Ingvartsen**, whose piece *To come (extended)* will have its Italian premiere performance in Venice, performing alongside Jan Ritsema, Bojana Cvejic, Xavier Le Roy himself, Boris Charmatz. Ingvartsen is the author of a "choreography expanded" to the most extreme limit of immateriality, in which the body loses its traditional dominating role, and becomes an object among objects.

This choreographic direction, in which the sphere of perception prevails over technical skill and feeling is a key element, also includes Italian choreographers **Francesca Foscari** and **Irina Baldini**, each with extensive experiences abroad. They have both come to Venice with a diptych: *Vocazione all'asimmetria* and *Animale*, an original new piece, for Francesca Foscari; for Irina Baldini *7 ways to begin without knowing where to start*, which made her the revelation of the Biennale College – Choreographers last year, and *Quite now* in its world premiere performance.

Choreography as a social experience, a common space shaped by performer and spectator together, guides the work of **Faye Driscoll**, winner of a Bessie Award and a Doris Duke Artist Award, who comes to Italy for the first time with *Thank you for Coming: Attendance*, the first chapter in a series of works "made for and with the public".

Expressive energy and vitality blow in from another continent, from Cape Verde with **Marlene Monteiro Freitas**, whom the Biennale has acknowledged as a new talent with the **Silver Lion** award: *Bacchae – Prelude to a Purge*, presented by Freitas in its Italian premiere performance, is an original reinterpretation of the tragic myth by Euripides, performed by twelve dancers and musicians from her company.

Twenty years after the anthology of her early creations, *Les Solos 1978-1998*, presented at the Biennale in 1999, **Marie Chouinard** continues with the idea of dipping into her own repertory with her company. To be shown as a world premiere at the Biennale, *Solos et duos* (a working title) is a retrospective of about thirty solos and duets, "a new choreographic collection, a reinterpretation of these short forms that become independent, but follow in the wake of a long and deep creative process that developed over the span of forty years" (M. Chouinard).

Biennale College – Dance. The transmission of the contemporary repertory, the analysis of choreographic technique that focuses on a specific method every year (in 2017 Forsythe, this year Chouinard herself), personal interpretation and elaboration are the subject of the activities of the **Biennale College** for dancers and choreographers. The goal is to promote new talents by offering them the opportunity to work closely with the masters to develop creations: the **outcomes of the two**

intensive programmes dedicated to the art of **dance** and to the art of **choreography** will be performed as part of the 12th International Festival of Contemporary Dance.

The **15 dancers selected** this year, all between the ages of 18 and 23 (8 Italians, 2 Australians, 1 Dutch, 1 Greek, 1 Israeli, 1 from Singapore), at the end of three months focused on training and interpretation, will perform the *24 Préludes de Chopin* by **Marie Chouinard** and a *new creation* by **Daina Ashbee** conceived for the Biennale College (**29 June**).

The **masters** of the College dedicated to the dancers are: Judith Koltai (Authentic Movement), Gaby Agis (Skinner Releasing Technique), Tom Koch (Alexander Technique), Ami Shulman (Feldenkrais), Linda Rabin (Continuum) for the somatic approach or awareness of the body; the dancers from the Compagnie Marie Chouinard for the study of contemporary technique and research into movement.

The **three choreographers under 32** selected by Marie Chouinard will present **three free and original creations** around 20 minutes long (1 July). After a preliminary phase studying the creative process of a master, this year it's Marie Chouinard's, the three choreographers will work for 6 weeks on their own creation with 7 professional dancers. In the various phases of research, elaboration, and realization of their creations, the three choreographers will work with experts Isabelle Poirier, maître de ballet of the Compagnie Marie Chouinard, Guy Cools for the dramaturgy, Simone Derai for direction. Some of the phases of choreographers' and dancers' work will be open to the public inside the 16th International Architecture Exhibition.

This year, dance again leaves the traditional spaces of the Arsenale – Teatro alle Tese, Sale d'Armi, Teatro Piccolo Arsenale – and presents choreographic works in **Campo Sant'Agnese**, in the heart of the city. **Encounters** with the invited artists and film **screenings** concur to delineate this year's programme founded on the idea of dance "as nourishment for the mind and for the intellect more than as a pure aesthetic object" (M. Chouinard).

There are **22** performances in the programme, including **5** world premieres, **1** European premiere and **5** Italian premieres.

BIENNALE TEATRO

"Secondo atto" by **Antonio Latella**, the **46th International Theatre Festival**, in Venice from **July 20th to August 5th**, is titled *Actor / Performer*. "Perhaps, as we find it increasingly difficult to understand why, for example, a production of theatre-dance cannot be defined as theatre, or vice-versa a production that we may define as "theatre" also features performers at work, I believe that the object of the discussion may be circumscribed to two factors – vectors of the stage, **the actor and the performer, and in particular where is, and is there still, a distinction between performer and actor"**.

Choreography, direction, music, the plastic arts, juggling, puppet art, mime. The disciplines multiply and intersect in the shows presented at the Festival.

The authors include: **Clement Layes**, a French artist living in Berlin, born in 1978, studies in choreography, theatre, the circus arts, whose productions explore the humour in everyday life and its objects; **Gisèle Vienne**, a forty-year old French Austrian, studies in choreography and direction and a specialization in puppet art, who focuses on the interaction between the disturbing immobility of the artificial body and the dynamic nature of the natural body; **Simone Aughtrelony**, forty years old, originally from New Zealand and now working between Berlin and Zurich in choreography and the performing arts, builds spaces that generate new forms of narration; Swiss artist **Thomas Luz**, born in 1982, a director and musician who experiments with a personal form of musical theatre; **Davy Pieters**, 30 years old, Dutch, a director who studied at the Theatre Academy in Maastricht, who uses video tubers' methods of composition, moving the actors as if they were inside a videotape; **Vincent Thomasset**, forty-four years old from Grenoble, author, director and choreographer, who works on language and its nuances; **Jakob Ahlbom**, born in Sweden in 1971, living in Amsterdam since 1990 where he studied mime at the Art school, presents distressing events within a theatrical narration – defined as *physical visual theatre* – akin to Hollywood genre-cinema.

From Italy, there will be: the **Silver Lion Anagoor** – which inaugurates the Festival with the world premiere of *Oresteia – Agamennone, Schiavi, Conversio* -, more than a company an artistic collective, within

which the performing arts, philosophy, literature and the hypermedia stage engage in dialogue; the duo **Antonio Rezza – Flavia Mastrella**, the former a performer-author, the latter an artist-author, **winners of the Golden Lion for Lifetime Achievement**, who will also open the festival with their highly original productions, "stage paintings" which are the result of a figurative language that mixes colours forms movement and words; **Giuseppe Stellato**, 38 years old, studies at the Fine Arts Academy in Naples, artist and set designer, who explores the fruition of images; **Kronoteatro**, the group founded by Maurizio Sguotti, which merges its directing work with the wood sculptures of Christian Zucconi, to primarily explore the conflict between generations.

The Festival will also feature the world premiere of *Spettri*, a theatre classic in the interpretation of **Leonardo Lidi**, winner of the first call dedicated to Italian directors under the age of 30 of the Biennale College – Theatre. As recommended by Director Latella, the call awarded a special mention to **Fabio Condemì**, who will be at the Festival with *Jakob Von Gunten*, inspired by the eponymous novel-diary by Robert Walser.

Crime story, thriller, mystery, horror and fantasy, slapstick. The plays often tell **micro-stories** inspired by slices of real life and question our perception of reality or simply tell it in a different way. *How did I Die* by Pieters, for example, reconstructs a murder from various points of view involving the forensic police of Amsterdam; *Dreamed apparatus* by Layes is an installation about the small everyday episodes that agitate our dreams to the notes of the soundtrack from Hitchcock's *Spellbound*; Vienne's *Jerk* stages an imaginary reconstruction of the crimes of American serial killer Dean Corll using a ventriloquist and puppet theatre; *When I die – A ghost story with music* by Luz is inspired by the intimate diaries of a woman found in an abandoned loft and turns that stream of words into a choreography; Stellato's *Oblò* short-circuits the images of a dramatic death that lies before everyone's eyes with reassuring domestic elements such as a microphone and a washing machine. Without naturally forgetting the *Oresteia* created by Anagoor, the grand archetype of all detective and crime stories.

The artists have been invited to the Festival with more than one play to form **mini-solo retrospectives** as conceived by Antonio Latella last year. There will be **31 titles** presented for a total of **48 performances; 20** are brand new, including **6 world premieres**.

The central theme of *Actor – Performer*, which underpins the 46th Festival, is the focus of **encounters** with the participating artists and a **symposium** with Chris Dercon (Artistic Director of the Volksbühne in Berlin), Pawel Sztarbowski (Co-Director Teatr Powszechny in Warsaw), Bianca Van der Schoot (former Artistic Director of the RO Theater in Rotterdam and performer), Armando Punzo (director, founder of the Compagnia della Fortezza, former Artistic Director of Volterra Teatro).

Biennale College – Theatre. To give a voice and visibility to those who work in theatre in our country, taking into account the difficulty of breaking through and the generation gap: this is the premise of the Biennale College – Theatre.

This year, a new session of the **project dedicated to directors under the age of 30** begins: at the end of the various phases of the selection process, the winning director will be awarded a production prize with which he will develop his play, created with the support of Director Antonio Latella, which will premiere as part of the Biennale Teatro 2019.

The call for directors will be integrated and completed this year by a call dedicated to **authors**, inviting **playwrights under the age of 40** in Italy to work at writing a play that can narrate the present. **The project dedicated to authors** will develop over the three-year period 2018-2020 and will end, after various phases in the selection process, with the production of **two original plays** staged by the selected young directors. The first phase will begin with the dramaturgy workshop coordinated by **Linda Dalisi and Letizia Russo** – who will be the tutors throughout the three year period – and will take place during the 46th Festival. The call will be available **online through March 15th** (www.labiennale.org/en/biennale-college).

The Biennale College "summer school" also returns this year: in the course of the Festival, from June 23rd to July 4th, workshops in dramaturgy, direction, acting, photography, and the performing arts will be held by **Roberto Latini, Silvia Calderoni, Gisèle Vienne, Guido Mencari, Jacop Ahlbom,**

Vincent Thommaset, Francesco Manetti and Alessio Maria Romano, Antonio Rezza and Flavia Mastrella.

"The theme proposed to the Masters of the Biennale College for this year is the *kiss*. The kiss as a gesture that has become part of our daily lives but is also a performing act that is renewed over and over again until it becomes unique and unrepeatable. We could start with the following question: have human beings always kissed? And has the kiss itself, or the gesture of kissing, maintained the same significance over the years or has its meaning changed over time?" (A. Latella). And simply *Bacio* will be the title of the final marathon that on **August 5th** will present the results of the Biennale College – Theatre to the public in a single space and an uninterrupted programme.

The calls will be posted **online at the end of February** at: www.labiennale.org/en/biennale-college.

BIENNALE MUSICA

Open to a "more relevant interpretation of the concept of contemporary", following the thought of Director **Ivan Fedele**, and dedicated to the musical influences between Europe and the Americas, the **62nd International Festival of Contemporary Music**, titled *Crossing the Atlantic*, will take place in Venice **from September 28th to October 7th**.

The Yellow Shark by Frank Zappa, the *solo piano performance* by Keith Jarrett, *Maria de Buenos Aires* by Astor Piazzolla, *Aliados* by Sebastian Rivas, the Victor Wooten Trio are just some examples of how every type of music can be enriched by the experience of another, can absorb its lesson and return it in new form.

Performed for the first time in 1992 at the Alte Oper in Frankfurt, **Frank Zappa's** masterpiece – *The Yellow Shark* – inaugurates the 62nd Festival in its complete version with the 26 elements of the **Parco della Musica Contemporanea Ensemble** conducted by **Tonino Battista** and the participation of **David Moss**, one of the most original vocalists in the world, who has previously performed Zappa's work. *The Yellow Shark* is considered the highest synthesis of Frank Zappa's creative intelligence, the expression of a musical thought that ranges freely across all genres, capable of merging orchestral score and improvisation, experimental rock and academic avant-garde, performance and interpretative detail. The unrivalled champion of music inspired by the physical pleasure of playing, who finds fulfilment in performing before an audience, **Keith Jarrett** is the winner of the institutional acknowledgment for lifetime achievement and at the 62nd Festival will offer one of the legendary solo improvisations on the piano that have brought him fame and popularity all over the world.

From rock to jazz and finally tango, that of another heretic such as **Astor Piazzolla**, who braces the most popular dance genre in the world with a diversity of instruments, techniques and styles that revolutionize and enrich its expressive range. Also coming to Venice will be **Marcelo Nisinman**, composer, arranger, conductor and prodigy of the *bandoneón* with a new edition of Piazzolla's most famous tango-opera, *Maria de Buenos Aires*, a story grown out of South-American magic realism, with its characteristic blend of sacred and profane, authored by Uruguayan poet Horacio Ferrer.

With a background in rock and jazz, **Sebastian Rivas** – the Festival's Silver Lion – moves easily between digital, acoustic and electronic experimentation: to the Biennale he will bring *Aliados*, a multimedia opera with sound, images and voices manipulated in real time, for an opera of our time. The work is based on the true story of the meeting between Augusto Pinochet and Margaret Thatcher, the allies mentioned in the title, during the conflict over the Falkland Islands.

Victor Wooten is a wizard of the bass, whose has given an essential contribution to innovation in the performing techniques of an instrument that is critical to every band but has long been considered marginal. Listed as one of the 10 best bassists of all time by "Rolling Stone" magazine and elected bassist of the year three times by the readers of "Bass Player", Victor Wooten will present the European premiere of his latest CD, *Trypnotyx*, accompanied by two masterful musicians: drummer **Dennis Chambers**, *session man* with Scofield, McLaughlin, Santan, and the saxophonist and flutist **Bob Franceschini**.

In the ample sphere of music enriched and created by technological devices, the concerts are increasingly moving towards theatre, with interpreter-performers, scenographic soundscapes and immersive installations that transform the stage and the music-listening space: it happens in *Nidra* by

thirty-five year old **Giacomo Baldelli**, conceived as a multi-sensorial work, "a tour-de-force of contemporary music for electric guitar and video" (New York Times), with pieces that reconnect highbrow music and the subversive energy of rock, such as *Trash TV Trance* by Fausto Romitelli or *Vampyr!* by Tristan Murail; and it also happens in *Le chant de la matière* by **Laura Bianchini** and **Michelangelo Lupone** of the Centro di Ricerca Musicale in Rome, who invent large drums made of interactive membranes and a metal shell that can make the secret voice of matter resound like an imposing symphony, projecting its fascinating vibrations onto a screen, with the help of **Philippe Spiesser**. Or like in the concerts dedicated to the solo double-bass: by **Dario Calderone**, who will perform *Ur, due riti per contrabbasso solo* by **Giorgio Netti** in an amplified version that brings the spectator closer, then farther and finally immerses him into the sound and the instrument; by **Florentin Ginot**, who presents *Not Here, a concert-scenographie in situ* according to Ginot himself, where four double-basses are positioned along the four sides of the stage, one for each piece, exploring the entire range of this instrument's sound; by **Charlotte Testu**, who uses electronic devices to reinvent the instrumental technique of the double-bass. Finally the duo of augmented cellos **Norman Adams** and **Nicola Baroni**: in their concerts the score, computational programming and performance blur their traditionally defined contours and 'virtual' sound emerges as an effective consequence of the actions that take place on stage.

Applauded as "the diva of avant-garde piano", Cage and Crumb's favourite performer, the first to cultivate the art of the toy piano, **Margaret Lang Ten** brings to the programme of the 62nd Festival the leverage of an artistic biography that has made history. Her concert – with music by Cowell, Cage and Crumb – features the pioneers who have laid the foundations for every linguistic extension of the piano, initiating a process of experimentation with instruments that remains central to this day.

Different styles and generations cross paths in the concerts of the ensembles and quartets invited to the Festival, focused on the dynamic, performing and spatial element of the rendition: the **Orchestra Haydn** conducted by **Tito Ceccherini**, with soloists soprano **Giulia Bolcato** and violinist **Francesco D'Orazio**; the **Ensemble Linea**, founded in 1998 by pianist and conductor **Philippe Wurtz**, formerly an assistant to Kent Nagano and Peter Eötvös; the **Mivos Quartet**, founded only 10 years ago in New York and now one of the most energetic performers of contemporary music; the **Untref** string quartet, founded as recently as 2011, but one of the prime ensembles in Argentina dedicated to music from the second half of the twentieth century to our day.

Biennale College – Music. The presentation of short musical theatre works proposed by variable teams – this year composer and librettist ages 35 and under – selected via an international call, has now become a recurring event at the Festival. This year submissions were received from four continents: the teams that will be selected will be assisted in the development and production of their projects across four phases of training and production, coordinated by the Director of the Music Department Ivan Fedele with the help of a team of tutors. This year they will include: Sergio Casesi and Giuliano Corti (libretto), Lucia Ronchetti (composition). The tutor for direction will be recommended by the Director of the Theatre Department Antonio Latella.

The Music Festival will present **18** concerts for a total of **40 premiere performances**: 18 world premieres, 1 European and 21 Italian premieres.

The following have contributed to the production of some of the events in the Dance, Music and Theatre Festivals: **Goethe Institut** (Built to Last by Meg Stuart), **Accademia Nazionale di Santa Cecilia** (Biennale College – Music), **Fondazione Musica per Roma** (*The Yellow Shark* by Frank Zappa), **Accademia Pescarese** (*Maria de Buenos Aires* by Astor Piazzolla).

A new feature of the 2018 Festival is the accreditation of "**spectators in residence**", which will make it possible to enjoy the full range of events in the Festival of Dance Music and Theatre with the presence of tutor who will guide them in a dedicated experience through the performances and artists of the festivals, encounters with the protagonists and opportunities for dialogue and exchange. The

accreditation to one or more of the Festivals may be purchased starting **March 15th** at the **special price of 35 €** for each event.

The call for '**young scholars in residence**', to be published within the next few days, is addressed to **young Italian graduates ages 35 and under**, and is structured as a process of research on the field with participation in the festival and studies in the Historic Archives of the Biennale. It will be tutored by professionals and supervised by the Directors of the Departments.

We would like to thank the **Ministry for the Cultural Heritage and Activities** for its significant contribution and the **Regione del Veneto** for its support to the programmes of the Dance Music and Theatre Departments of the Biennale di Venezia.

Starting today all information on the 2018 activities of the Dance Music and Theatre Departments will be available on the website of the Biennale di Venezia www.labiennale.org

The **images** of the Dance Music and Theatre Festivals of the Biennale may be **downloaded** at the following address: <http://ftp.labiennale.org> (username: dmtfoto; password: 2018).

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