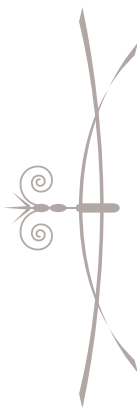


# JUANA

One stage. Seven women.  
All different, each unique.  
And yet strangely similar.  
Mirror of each other ?



**Analía Llugdar** music  
**Eric Oberdorff** choreography



With  
Donatienne Michel-Dansac, voice  
Myrtille Hetzel, cello  
Anne-Lise Clément, clarinet

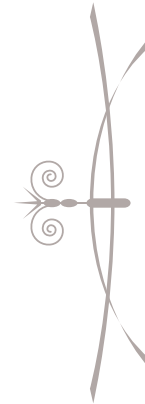
Cécile Robin Prévallée, Emma Lewis,  
Audrey Vallarino, Mariko Aoyama, dancers

and electronics



Création Monaco décembre 2012

Production CIRM  
Co-production Compagnie Humaine / Monaco Dance Forum



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# JUANA

## **SOMETIMES ON THE EVENING A FACE LOOKS AT ONESELF IN THE BOTTOM OF A MIRROR**

The meeting of two artists on a common creation project is always an improbable moment, almost about the close friend. One looks at oneself, is measured, scanned oneself, smelled oneself, with benevolence but vigilance, each one curious about the universe of the other, but eager to be liked for his.

There are of course obviousnesses. The music and the dance are closely dependent, and so curious one about the other. The type-setter listens to the bodies, the choreographer looks at the music, each one envying perception of the other. But one should not be naive. The conscience of a possible rejection, of an incompatibility always grinds, subjacent and buckled, each one already tested how much a common creative process can be violent, chaotic, passion, even extremely painful.

This meeting, it is in very first place the idea of François Paris, director of the CIRM, which sees in the music of Analia a possible field of choreographic exploration, and which proposes in Analia and Eric to make contact one with the other.

Separated geographically by the Atlantic Ocean, we discover each one on our side of the fragments of the work of the other. At the time of the first telephone contact, we exchange around a Persian legend, that of the stone of patience with which one tells our most oppressive secrecies and which at the end breaks, us releasing from their influence. We could not have chosen better metaphor to explain the unverifiable flood of ideas which then emerged, mixing interactivity, femininity, poetry, Antonin Artaud, identity, memory, Tom Waits, transmission, beauty, energy, Henri Bergson, resonance, etc...

And then these worms of Borges, like an ultimate message :

*Sometimes in the evening a face*

*We looks at bottom of a mirror :*

*Art must be like this mirror*

*Revealing us our own face.*

All was said, all is joined together : fragments, mirror, woman, listening of the other,... It is true artistic meetings, single moments to keep and cherish. And improbable, we said it to you. The beginning of our way of creation together. Then strong periods ago, the painful ones also, perhaps, it does not matter, one will see well... But it is a certainty : all that is marvelously exciting. Let's go, to work!!

*Analia Llugdar & Eric Oberdorff*

## Intention of Analía Llugdar, composer

Juana is one character and many characters at once. Like a shattered mirror, she is broken up into many pieces which reflect a fragmented universe where different facets of her life – or her lives – cohabitate.

A voice/voices, a body/bodies, a desire/desires, fabrications, songs, cries, heads, silences, sweat, legs, tears, movements, fits of laughter... She/they manifest(s) herself/themselves.

My interest for the name Juana (Joan, Joanne, Joanna or Jane in English) springs from the fact that it is a very widespread name in many languages, and at the same time a name that has left its mark on history, literature and art: Sor Juana Inés de la Cruz, Joan of Arc, Joanna of Castile (known as Joanna the Mad), Juana Azurduy, Jeanne Mance, Jeanne Moreau, Jeanne Hébuterne, Giovanna Marini, Juana



de Ibarbourou, Juana Manuela Gorriti, Johanna Dorothea Zoutelande, Juana Galán, among others.

This work is not built on a linear narrative of these women's lifetimes. The idea is rather to create an open and complex space where the elements that typify each of these characters coexist, crisscross, erase each other, overlap, reflect each other and disappear, like memories, emotions, images, and moments – real or imagined.

What attracts me above all to the idea of a multiplicity of characters united by one name, is that the images of others send us back our own reflection: life becomes a mirror made of images that pass by and remain. And art becomes our only means of holding on to time.

And so, the notions of multiplicity and severing of time and space have been chosen as fertile ground to create a thematic framework which borders on both the illusory and the real. Thus the challenge lands upon the concept of the process of transformation, metamorphosis, and interpolation of sound and movement: timber, density, energy, movement, speed, breadth, finesse, vitality. The disintegration of sonic and corporeal mass, the collapse of its components. Action-resonance. Collapse. Listening. Close brushes. Resonance.

Analía Llugdar - February 2011

## Intention of Eric Oberdorff, choregraph

One stage. Seven women. All different, each unique. And yet strangely similar. Mirror of each other ?

- You are even more pretty when you're sitting next to me.

- But I can not see myself because I am now on the other side of the mirror. <sup>1</sup>

Vertiginous downfall. Half-Alice, possible. Half-Dorian Gray, like all of us.

Each, reflection of herself, memory or attempt to escape this imprisoned image. Quest of oneself, search for meaning. Doubt, guilt, irrational fears, headlong rush, forward, backward. But not without joy and love. Nor forgiveness.

*The face forgives the mirror*

*The worm forgives the plow*

*The questions begs the answer* <sup>2</sup>

Living, above everything, irrepressible desire. Understand if possible.

Exist. Consciously, subconsciously, imperfectly ...



*We only seek what precise meaning our conscience gives to the word "exist", and we find out that, for a conscious human being, to exist of changing, changing of maturing, maturing of creating oneself endlessly.* <sup>3</sup>

To exist, one and many.

Shards of a broken mirror like as many uncertainties.

Images, women, sounds, movements, emotions: juxtaposed, superimposed, reproduced.

Seven times or to infinity, whatever.

Fiction, spectrum, double, prism, stuttering, refraction, radiation, ...

Silence and suspension. Of time. Of body.

*Est miroir, tout ce qui est digne de contemplation.* Certainly contemplation. <sup>4</sup>

Multiple facets of the same life, many lives we would wish to live or to have lived. The time traces its path.

On a woman, on seven women. Whatever.

*And I must be insane*

*To go skating on your name*

*And by tracing it twice I fell through the ice*

*Of Alice There's only Alice.* <sup>5</sup>

Eric Oberdorff - Nice, June, 14th, 2010

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<sup>1</sup> Jostein Gaarder, «Miroir obscur» (1993)

<sup>2</sup> Tom Waits, «All The World Is Green»

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<sup>4</sup> Vincent de Beauvais «Speculum majus» (1254)

<sup>5</sup> Tom Waits, «Alice»



## Analía LLUGDAR

Born in Argentina in 1972, Analía Llugdar studied piano and composition at Córdoba National University, Argentina. She continued her composition studies at University of Montréal, where she completed a Master with José Evangelista and a PhD in Music composition with Denis Gougeon.

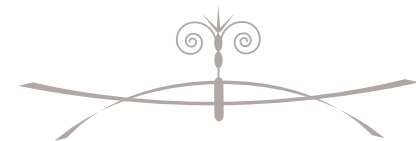
She has received several awards for her work, including First Prize in the Composition Competition of the Montréal University Orchestra, First Prize in the chamber music category of the CBC Radio National Competition for Young Composers, the Jeunesses Musicales du Canada Award and the Grand Prix of the Canada Council for the Arts. Also, she has received the Contemporary Music Québec-Flandres Prize 2007, the Jules Léger Prize 2008, the "Prix Opus du compositeur de l'année 08/09 du Conseil québécois de la musique" and recently the Victor-Martyn-Lynch-Staunton prize of the of the Canada Council for the Arts.

Her music was performed by the Nouvel Ensemble Moderne, the Ensemble Contemporaine de Montréal, the Trio Fibonacci, Prémices Duet, the Symphonique Orchestra of Laval (Québec), the Enfants Terribles, the Ensemble S.I.C., Ensemble des flutes Alizé, the Ensemble I solisti del vento, Tambuco percussion ensemble.

« Le chêne et le roseau » represented Canada at the 52th International Rostrum of composers. Several of her works were performed at festivals including Montréal Nouvelle Musique (MNM), Conference of Contemporary Music (Brussel), the International Society of Contemporary Music Concerts (Flandres), Biennal Musique en Scène 2008 (Lyon), Royaumont Voix Nouvelles (France), Domaine Forget (Quebec), The 2008 Cornerstone Festival (Liverpool), Huddersfield New Music Festival (Huddersfield, UK), Presences China Concerts 2009 (Shanghai), TRANSIT festival in Belgium and Cervantino in Mexico.

She recently received a grant from the Spanish Ministry of Culture in order to follow an advanced seminar at the Queen Sofia Computer and Electronic Music Laboratory in Madrid. She participated at the 6th International Forum for young composers, Ensemble Aleph.

A member of the Canadian Music Centre, of the Canadien Ligue of Composers and of the artistic committee of the Société de musique contemporaine du Québec (SMCQ), she regularly receives commissions from various canadian and french ensembles. She receives the support of the Canadian Arts Council and the Quebec Conseil des Arts et des Lettres.





## Eric OBERDORFF

French, after studying dance at the Nice National Conservatoire (1st Prize in 1984) and at the International Dance School of Cannes Rosella Hightower, he joins then the Paris Opera School of Ballet. He dances successively with the Salzburg Landestheater Ballet, with the Monte-Carlo Ballets, with the Zürich Opera Ballet and then again with the Monte-Carlo Ballets. Touring around the world during those 16 years as a dancer, he dances mainly in pieces choreographed by J.Kylian, J.C.Mailliot, G.Balanchine, W.Forsythe, L.Childs, J.Uotinen, J.Godani, K.Armitage, J.Neumeier, B.d'At, M.Barcellos, E.Frey, A.Bournonville, R.Petit, M.Fokine, L.Massine, P.Lacotte, S.Lifar, Tudor, B.Bienert, U.Scholtz, etc...

At the same time as dancing, he studies acting and theater directing, and goes on to practise martial arts which he had started before dancing.

In parallel to his dancing career, he creates his first pieces for young choreographers workshops. He is selected in 1997 for the 1st edition of the SiWiC, international workshop for young choreographers in Switzerland. His pieces are performed in different festivals: Berner Tanz Tage 1997, International Dance Festival of Cannes 1997, International Dance Festival of Biarritz "le Temps d'aimer" 2002.

In June 2001, his piece *Impression lumières fugitives* is awarded the 1st Prize at the International Choreographic Competition of Hanover (Germany) and he is named amongst the outstanding young choreographers of the year 2001 on the Ballett-Tanz Aktuell magazine.

At the autumn 2002, Eric founds the Compagnie Humaine.

In September 2003, he leaves the Monte-Carlo Ballets to dedicate himself to the development of the Compagnie Humaine and to his free-lance career as guest choreographer.

In May 2007, Eric is nominated for the Kurt Joos Prize.

He also takes part in other projects: choreographies for theater plays, teaching «Stage production» at the Nice Sophia-Antipolis University, documentaries, video & short movie works, master-class & workshop teaching and He is regularly asked to be amongst boards of examiners (CNSMD Lyon, CNR TPM, ESDC Rosella Hightower, French National Education, CNR Nice, etc...).

In January 2009, he is awarded by the Grant Committee of the Association Beaumarchais-SACD (French Society of Authors and Composers) for his creation *Un autre rêve américain*.

Eric is invited to create works by renowned international dance companies such as Ballet National de Marseille, Ballet du Grand Théâtre de Genève, Ballett Staatstheater Mainz, Ballett Theater Hagen, Tanzcompagnie Giessen, etc...





## Donatienne MICHEL-DANSAC, voice

Donatienne MICHEL-DANSAC begins its musical studies at 7 years old in the classes of violin and piano; she has won its price of musical theory at 14 years. At 11 years old, she enters to the «Maîtrise of the Opera» of Nantes and takes part in the various scenic productions during more than eight seasons, often as a soloist. In 1985, she is allowed first named and unanimously of the jury, with the C.N.S.M. of Paris. She has won there its price in 1990. In 1988, she performs «Laboryntus II» of L.Berio on the direction of Pierre Boulez with the Intercontemporain Ensemble. Since, she is the guest of many formations and French and foreign festivals.

A close cooperation with the IRCAM since 1993 enabled her to create many works: PH Manoury («In echo»), P. Dusapin («Romeo and Juliette») L Francesconi («Etymo»), M.Lanza, Hans Tutschku, George Aperghis («Machinations») in particular.

She is member of The Sillages Ensemble since 1995. Donatienne Michel-Dansac performs also as a reader (« Bastard battle » romance of Céline Minard at The Villa Medici. « Les miens » of Claude Closky at The Louvre Museum...).

Her meeting with Georges Aperghis goes back to 1993, for the premier of "Sextet" at the Amandiers Theater at Nanterre.

Since 15 years ago, her great attachment to interpret its music and its texts has never been contradicted.

In 2007 its interpretation of the first recording of the integral of the "Recitativi" appears at the ColLegno label. In April 2009, she creates "Happiness Daily" with the EIC in Paris.

In 2010 she performed the role of Félicie in the opera "Boulingrin" according to Courteline, put in scene by Jerome Deschamps at the Comic Opera ("Donatienne Michel-Dansac, which finds in Félicie the role of its life" Pierre Gervasoni - Le Monde May 12, 2010).

Not wishing to specialize in one particular musical time, she internationally performs the Baroque music (Art Florissants) and classical music, and appears in recital with Vincent Leterme.

Its recordings have won many Prizes of international criticism. For the movie, she turned "Musica da camera" of Philippe Béziat, and "Storm under a cranium" of Catherine Maximoff. She will be the performer of next film of Erik Bullot. She is also the guest of many museums and Foundations (Centre Pompidou, Maison Rouge, Helsinki Museum, Louvre Museum...), for projects of contemporary art. She teaches in France and abroad.







## Myrtille HETZEL, cello

Myrtille Hetzel started out playing cello at the age of five. While a student at the CRR of Aubervilliers-la Courneuve, she wins a first prize of cello, awarded unanimously in Florian Lauridon's class in 2005. She was also awarded a first prize of chamber music in Jacques Saint-Yves and d'Isabelle Grandet's classes. Thanks to her knowledge of music which includes among others the study of piano, analysis and harmony, she is accepted at the CNSM of Paris in 2007 in Jérôme Pernoo's class. She gets the CNSM license in 2009. During valuable master classes Myrtille Hetzel has taken advantage of precious advices from Philippe Muller, Xavier Gagnepain, Roland Pidoux, Robert Nagy as well as Isván Varga. With her passion for chamber music, she worked in various formations with Vladimir Mendelssohn, Daria Hovora, Michel Moragues, Philippe Bernold, David Walter, Jean Sulem... Consequently she has been awarded the second price of Fnapep in April 2010.

Myrtille Hetzel has performed in concerts, as a soloist, and as a chamber music player in places such as the Louvre museum, the Auditorium Saint-Germain, the Ircam, the Eglise Saint-Ephrem – where she plays the J.S.Bach suites on a regular basis, and at the Théâtre de Cité internationale... She has also taken part in many festivals such as the Festival de La Roche-Posay, Les Musiques à Marseille, the Festival de Sully, the Festival Habanera at Poitiers... Very interested in contemporary music, she participated in miscellaneous creations from young composers and she played as part of the Smash Ensemble, the Itinéraire ensemble and the Intercontemporain ensemble. In April 2010 she has put on F. Paris's latest work for single cello. She has been admitted in a qualifying course from the CA (pedagogy) and she is currently completing her cello Master in the CNSM de Paris.

## Anne-Lise CLEMENT, clarinet

Born on August 23rd, 1979, she begins the apprenticeship of the music at the National Music school of Saint-Brieuc, in Brittany, where she obtains the first prizes of musical education (1995), chamber music and clarinet (1998) in the Bruno Spinosa's class. Admitted to the Music academy of Geneva in the Thomas Friedli's class in 2000, she goes out of it three years later having obtained a diploma of concert (price of virtuosity) Mention very well. Attracted by the contemporary music, she integrates the class of the XXth century of Fabrice Pierre in the National superior conservatory for Music of Lyon and specializes in bass clarinet with Philippe-Olivier Devaux, then Henri Bok (Music academy of Rotterdam).



Admitted to the diploma of professor's state of clarinet, she teaches at present in the Vanves's Conservatory.

Playing regularly in symphonic orchestra (Royal chamber Orchestra of Wallonia, Philharmonic society of Nations, Orchestra Padeloup, Attergau Institute Orchestra, French Orchestra of the Young people), she practises often chamber music within the wind quintet ArteCombo (prize-winner of the international Competition Henri Tomasi of Marseille 2011) and the improvisation in a contemporary group of jazz "Ojan septet" where she also plays the bass clarinet.

She also worked with several theater companies during musical theater (Pierre and the wolf with Ecla theater, Caravan Gazelle, Comic symphonic with the Symphony orchestra of Lyon, of The history of the soldier of Stravinsky, Pierre la Tignasse (creation) with the Theater of the Valley) and practise regularly the contemporary music for creations of young composers, within the structures with which she collaborates (Motus association, Syntax association, Ensemble C Barré?, CIRM (Manca festival)).

Curious about new techniques of improvisation, she practises, since 2006, the soundpainting (technique of managed improvisation) with the Group Anitya and worked on a musical show of free improvisation, created in August 2007 to the festival les Sons Mirés, "Filature" for violin, clarinets, computer and narrator, on a Jacques Jouet's text.



## Monica GIL GIRALDO, Data-processing realizer musical

Monica Gil was born in Colombia where she did her studies in Music with Audio Engineering at the Javeriana University in Bogota. She then moved to France to pursue a Masters degree in Music Technologies in the University Paris 8 under the direction of Anne Sedes and Horacio Vaggione.

In Colombia, Monica collaborated in the weekly electro-acoustical concert series “Colon Electronico” where she worked among composers such as Mauricio Bejarano, Roberto Garcia, the group of contemporary music “Decibelio”, Carstein Nicolai, among others. Later on, she participated as an Audio Associate for the Banff Centre in Canada where she worked in different artistic projects with sound artists and electro-acoustical composers. She spent as well one year in Bauer Studios in Germany working in music production by the side of Johannes Wohleben and Philipp Heck. Monica, passionate for everything that sounds, has been always interested in the treatment of the sound as a matter and the interaction between performers and music.





## Cécile ROBIN PREVALLEE, dancer

She begins her dance studies at the Conservatoire of Paris and in 1998, she graduates from the superior Conservatoire of Lyon.

She starts then her professional career as soloist at the Ballet du Rhin (France) where she among others performs the characters of "Juliet" and "Blanche Rose", in choreographies by Bertrand D'At, as well as "Terspsichore" by Georges Balanchine. She also dances in pieces by William Forsythe (solo of "Vile parody of address"), Claude Brumachon (duet of "Muraille d'hermine"), Michel Kélémenis ("Trio de Jeux") and Hans Van Manen.

In 2001, Maurice Béjart invites Cecile to dance the main character ("l'Elue") of his "Rite of Spring" with his company at the Palais des Congrès in Paris. She decides then to join the Ballets de Monte-Carlo and dances in choreographies by Jean-Christophe Maillot, Jiri Kylian and William Forsythe .

In 2003, she joins the Ballet du Grand Théâtre in Geneva (Switzerland) as soloist. She participates to many creation projects, among others in choreographies by Malou Airaudo, Sidi Larbi Cherkaoui, Saburo Teshigawara, Douglas Becker, Jiri Kylian ("Blackbird" duet), Gilles Jobin, Ken Ossola, Michel Kélémenis, Jerome Robbins, Dominique Bagouet, Carolyn Carlson, Lucinda Childs, Cisco Aznar (main character of "Coppelia"), Andonis Foniadakis, Davide Bonbana, Benjamin Millepied...

In parallel she works as freelance performer with the French movie director Damien Odoul for a cinema & dance project. She also collaborate with the dance-theater company So Close in Geneva. In May 2009 she works for the first time with the Compagnie Humaine on the creation "Corps étranger" by choreographer Eric Oberdorff.

In June 2009, Cécile starts a free-lance artist career.

### Compagnie Humaine's projects :

*Corps étranger* (2009) ; *Breathing* (2009) ; *Léviathan* (2011).

### Other projects for Eric Oberdorff :

assistante du chorégraphe pour *Absence* (2009) Ballett Theater Hagen ; *Libre* (2009) Ballett Theater Hagen ; *Être* (2010) Ballet du Grand Théâtre de Genève; *Les vertiges de l'immobilité* (2010) Ballet National de Marseille.



## Emma LEWIS, dancer

English, Emma does her dance studies in London at the Arts Educational School and then successively at the Royal Ballet Upper School and at the London Contemporary Dance School.

She starts her professional career in 1986 in Spain as soloist with the Ballet Clásico of Zaragoza and dance then always as soloist at the Maggiodanza in Florence in Italy under the leadership of Eugène Polyakov (choreographers: Maguy Marin, Daniel Ezralow, Fleming Flint, Virgilio Sieni, Eugène Poliakov, Rudolf Nureyev, Falco, Tudor, Petipa, Bournonville). She goes back to Great-Britain in 1991 and joins the Janet Smith Dance Company and then the Mark Baldwin Dance Company.

In 1992, she joins the Ballet Cullberg in Sweeden and works for nine amongst others with choreographers Mats Ek, Carolyn Carlson, Ohad Naharin, Per Jonsson, Jens Östberg, Birgit Cullberg, Jiri Kylian, Philippe Blanchard, Johan Inger, etc...

In 2001, she moves to France and alternates teaching projects (La Cartoucherie Carolyn Carlson, Paris ; Off Jazz, Nice ; etc,...) and projects as free-lance performer, notably in Sweeden with choreographer Joseph Sturdy in 2006 & 2007, and with the artist Janine Soenens for a video installation in Lima, Peru in 2008.

Emma collaborates for the first time with the Compagnie Humaine for the creation *Un autre rêve américain* in October 2008.

Compagnie Humaine's projects :

*Un autre rêve américain* (2009) ; *Libre* (2009) ; *Léviathan* (2011).





## Audrey VALLARINO, dancer

Beginning her dance studies at the Nice national Conservatoire, Audrey joins the Lyon National Superior Conservatoire where she studies until 1991. She then joins the Nice Opera Ballet where, until 2000, she dances the company's repertoire including, as soloist, choreographies by Flemming Flindt, Jacques Dombrowski, Françoise Adret, Dennis Wayne, Jean-Pierre Aviotte, Vittorio Biagi, Léonide Massine, Luca Vegetti, Van Manen, Marc Ribaud, Youri Vamos, Nils Christe, Didem Kartay and Myriam Naisy.

Audrey shares then her time between France and Turkey and choreographs several pieces. She also supervises contemporary dance and t'ai-shi workshops at the Bilgi University of Istanbul. Back in Nice since 2002, Audrey

is an active choreographer, dancer and actress, also directing workshops in area targeted for special help in education as well as for La Cité theatre and the Nice Conservatoire.

Audrey collaborates with the compagnie humaine on the creation of *Sometimes* at the Autumn 2004

main choreographies : *Döngü* music: Vivaldi ; *Orizaba* 210 blues Music: Amram / poem: Kerouac ; *blasons de femmes* music: Jean Françaix ; *L'histoire du soldat* music: Stravinsky / livret: Ramuz ; *C'était hier, Sabra et Chatila* text: Nourredine Aba ; *Saïda et les voleurs de soleil* text: Abdellatif Laâbi

### Cie Humaine's projects :

*Sometimes* (2005) ; *Sarajevo's Diary* (2006) ; *Absence* (2007) ; *Libre* (2008) ; *Un autre rêve américain* (2009) ; *Léviathan* (2011).







## Mariko AOYAMA, danseuse-interprète

Japonaise, Mariko étudie tout d'abord la danse à Osaka avec Toshiko Nishiuchi puis ensuite à l'Académie Princesse Grace à Monte-Carlo, sous la direction de Marika Besobrasova.

A partir de 1975, elle est engagée comme soliste successivement au Stadttheater Klagenfurt (Autriche), au Théâtre des Arts de Rouen, au Ballet Royal de Wallonie (Belgique), au Ballet Théâtre Français de Nancy, au Théâtre chorégraphique de Rennes puis au Ballet Cullberg (Suède) sous la direction de Mats Ek où elle participe notamment aux films *The dream is over* (Christopher Bruce, 1985), *La maison de Bernarda* (Mats Ek, 1986) et *Giselle* (Mats Ek, 1987).

Entre 1987 et 1994, elle danse au Tanztheater Wuppertal pour Pina Bausch qui lui confie des rôles importants dans plus de vingt pièces, reprises et créations. Elle apparaît également dans le film de la chorégraphe Klagen der Keiserin / *La plainte de L'Impératrice* (1988).

A partir de 1995, Mariko poursuit une carrière d'artiste chorégraphique indépendante.

Artiste- invitée au Tanztheater Wuppertal jusqu'en 2000, Pina Bausch lui confie la fonction d'assistante personnelle et artistique pour la création mondiale de *Barbe Bleu* au Festival d'Aix-en-Provence (avec Pierre Boulez, 1998) et pour le montage du *Sacre du Printemps* (1997, 1998, 2002, 2010) et d'*Orphée et Euridice* (2005, 2007, 2008) à l'Opéra de Paris.

En 2000, Mats Ek l'invite en qualité d'assistante et de choréologue pour la création de *Appartement* par le Ballet de l'Opéra de Paris, et pour sa reprise à l'occasion de sa captation par la chaîne de télévision Arte (2003); il l'envoie ensuite remonter la pièce aux Grands Ballets Canadiens à Montréal (2003, 2005), au Bayerisches Staatsballett à Munich (2004, 2005) et au Ballet Royal de Suède à Stockholm (2004). Il lui confie à nouveau la responsabilité d'assistante/choréologue pour la reprise de *A sort of...* par le Ballet de l'Opéra de Paris ou pour le montage de *Casi Casa* pour la Danza Contemporanea de Cuba (2008, 2009).

Elle est aussi l'assistante d'autres chorégraphes : Saburo Teshigawara pour *White Cloud under the heels* (Ballet de Frankfurt, 1995), et sa version du *Sacre du printemps* (Bayerischer Ballet, 1999) ; *Russell Maliphant pour 12/21* au Ballet de l'Opéra de Lyon (2004) ; Josef Nadj pour *il n'y a plus de firmament*, une production de Vidy-Lausanne et en tournée (2002-2004) et pour sa création du Festival d'Avignon, *Asobu*, dont la Première a eu lieu le 7 juillet 2006 au Palais des Papes et dont elle accompagne la tournée mondiale (2006-2007) en tant qu'assistante du chorégraphe et répétitrice.

Elle enseigne la danse et transmet les solos et les duos des grands chorégraphes, notamment dans le cadre éducatif au Centre chorégraphique National d'Orléans, au Conservatoire National Supérieur de Paris, au Conservatoire National Supérieur de Lyon et donne des master-classes à l'Atelier de Paris/Carolyn Carlson et à l'Académie Princesse Grace à Monte-Carlo.

En tant que chorégraphe, Mariko a créé *As Roses are* (Yokohama, 1997) ; les parties chorégraphiées de l'opéra contemporain *Momo* d'après M. Ende, musique de Toshi Ichianagui (Yokohama, 1998) ; *Blue Daughter* (Yokohama, 1999) ; *Poisson du ciel* (Yokohama, 2000), les parties chorégraphiées de l'opéra contemporain *Kreidekreis* d'après B. Brecht, musique de Hikaru Hayashi (Yokohama, 2001) ; ainsi que d'autres pièces à la suite d'ateliers chorégraphiques : *No more Tears* (Atelier de Paris, 2001) ; *Depuis que le Monde est le Monde* (CCN d'Orléans, 2002) ; *Always* (2002) ; *Beige* (pour des étudiants universitaires, 2005) ; *Pour ceux qui savent attendre, l'été revient toujours* (pour 30 élèves du Conservatoire d'Orléans 2006) ; *Petite Nuit* (Compagnie Eponyme/Orléans, 2007) ; *Espace Mnémonique* (Académie Princesse Grace/Monte-Carlo, 2009).

Mariko est également invitée en tant que chorégraphe/conseiller artistique pour des films documentaires : *Probe* (2000), *Dans la compagnie des Danseurs* (2004), *Vivants* (2007), *Femmes Asiatiques* (2007), *Le temps, l'espace, la forme : chorégraphes en action* (2009).

*Juana* est sa première collaboration avec la Compagnie Humaine.

## Philippe COMBEAU, costume designer

Dancer with Compagnie Bagouet and Compagnie Kelemenis from 1990 until 1996, he then start a career of stage costumes designer and maker after his haute couture clothes designer studies at the Centre Suzanne B in Marseille.

Specialist in classical and contemporary dance costume, he is invited in France to create costumes for choreographies by Philippe Cohen, Compagnie Kelemenis, Ballet du Rhin, Compagnie Myriam Naisy / l'hélice, Ballet de l'Opéra de Nice, Jeune Ballet du CNSMD de Lyon, Compagnie La Baraka / Abou Lagraa, Les Carnets Bagouet for Arte TV channel, Thierry de Mey, Yuval Pick, CCN Ballet de Lorraine, Compagnie Humaine, etc... and abroad: Opera House of Hanoï / Viet-nam, Minsk Bolchoï / Belarus, National Korean University of the Arts in Seoul, Wiener Staatsoper Ballett / Austria ...

### Compagnie Humaine's projets :

*Territoire Zéro* (2003) ; *Sometimes* (2005) ; *4'48 Psychose* (2006) ; *Enola's Children* (2006) ; *Sarajevo's Diary* (2006) ; *Absence* (2006) ; *Libre* (2008) ; *Un autre rêve américain* (2009) ; *Corps étranger* (2009) ; *Léviathan* (2011).

### Other works for Eric Oberdorff :

*Absence* (2009) Ballett Theater Hagen ; *Libre* (2009) Ballett Theater Hagen ; *Être* (2010) Ballet du Grand-Théâtre de Genève ; *Les vertiges de l'immobilité* (2010) Ballet National de Marseille.





# JUANA

Création Monaco décembre 2012

Stage : 12m of opening by 10m of depth

Staff : 10 persons on tour

Production CIRM

Co-production Compagnie Humaine / Monaco Dance Forum

Analía Llugdar music  
Eric Oberdorff chorégraphie

With  
Donatienne Michel-Dansac, voice  
Myrtille Hetzel, cello  
Anne-Lise Clément, clarinet

Cécile Robin Prévallée, Emma Lewis,  
Audrey Vallarino, Mariko Aoyama, dancers

and electronics  
Philippe Combeau, costume designer

Monica Gil Giraldo, data-processing realizer musical



## Production

**CIRM, Centre National de Création Musicale**

33 avenue Jean Médecin - 06000 Nice

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[www.cirm-manca.org](http://www.cirm-manca.org)

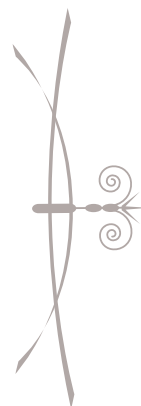
**Sigrid Mata-Cazorla**, Administrator - producer

[cazorla@cirm-manca.org](mailto:cazorla@cirm-manca.org) - 33 (0)4 93 16 60 63 / 33 (0)6 67 65 21 21

**Camille Giuglaris**, sound ingenior

[giuglaris@cirm-manca.org](mailto:giuglaris@cirm-manca.org) - 33 (0)4 93 16 60 68 / 33 (0)6 89 19 08 30

The CIRM is subsidized by : The Ministry for the Culture and the Communication - Regional management of the Cultural Affairs Provence-Alpes-Côte d'Azur, The Town of Nice, the General advice of the Alpes-Maritimes, The District council Provence-Alpes-Côte d'Azur.



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the compagniehumaine is a choreographic company supported by the District council Provence-Alpes-Côte d'Azur, the Town of Nice, the Town of Cannes, the General advice of the Alpes-Maritimes, receiving the assistances with the creation of the Ministry for the Culture and the Communication, in residence with the Pole Dances/Conservatoire National à Rayonnement Régional de Nice .

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