

the **CIRM** / National Musical Creation Center
& the **Compagnie Humaine** / **éric oberdorff**

present

JUANA

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

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Analía Llugdar / music & **Éric Oberdorff** / choreography

... a work in construction which could really become a major work...

LA MARSEILLAISE, November 9th, 2012

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executive producer

CIRM

coproducer

Compagnie Humaine

Monaco Dance Forum

CCN Malandain Ballet Biarritz





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JUANA

The encounter of two artists on a common creation project is always an unusual moment, almost intimate. They look at each other, trying to measure, scrutinize and get a read, with kindness but alertness, each one curious about the world of the other, but eager to be liked for his own.

But certain things are obvious. Music and Dance are closely related, and so curious one about the other. The composer listens to the bodies, the choreographer looks at the music, each envying the perception of the other. But one should not be naive. The consciousness of a possible rejection, of a mutual incompatibility always prowls, subjacent and veiled, each one have tested already how much a common creative process can be violent, chaotic, passionate, even extremely painful.

This encounter was initially the idea of François Paris, director of the CIRM, who could foresee in Analia's music a possible field of choreographic exploration, and who suggested to Analia and to Eric to make contact with each other.

Separated geographically by the Atlantic Ocean, we discover, each on our side, fragments of the other's work. During our first phone call, we talked about a Persian legend, the Stone of Patience to which one tells its most oppressive secrets and which breaks in the end, freeing us from their hold. We could not have chosen a better metaphor to explain the uncontrollable flood of ideas which then merged, mixing interactivity, femininity, poetry, Antonin Artaud, identity, memory, Tom Waits, transmission, beauty, energy, Henri Bergson, resonance, etc...

And then those lines from Borges, as an ultimate message :

*Sometimes at evening there's a face
that sees us from the deeps of a mirror.
Art must be that sort of mirror,
disclosing to each of us his face.*

Everything has been said, all elements are gathered: fragments, mirror, woman, capacity to listen to the other...

There are some true artistic encounters, unique moments to keep and cherish. And unusual, as we said. The beginning of our path to create together. There will be strong moments, painful moments too, maybe, it does not matter, we will see...

But there is one certainty: all that is extremely exciting. Let's go, let's get to work!!

Analia Llugdar & Éric Oberdorff



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 tweening of sound and movement: timbre, 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

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

- *You are even prettier when you're sitting next to me.*
- *But I can not see myself because I am now on the other side of the mirror. **

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 ***

Living, above everything, irrepressible desire. Understand if possible.
Existing. 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 is to change, to change is to mature, to mature is to create oneself endlessly. ****

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.

*A mirror is all that is worth of contemplating. *****

Definitely contemplation.

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

On one 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 ******

* Jostein Gaarder, «Miroir obscur» (1993)

** Tom Waits, «All The World Is Green»

*** Henri Bergson, «L'évolution créatrice» (1907)

**** Vincent de Beauvais «Speculum majus» (1254)

***** Tom Waits, «Alice»

<i>music</i>	Analía Llugdar
<i>choreography & stage design</i>	Éric Oberdorff
<i>costumes</i>	Philippe Combeau
<i>light design</i>	Bruno Schembri
<i>musical computing director</i>	Monica Gil Giraldo
<i>sound engineer</i>	Camille Giuglaris
<i>soprano</i>	Donatienne Michel-Dansac
<i>cellist</i>	Myrtille Hetzel
<i>clarinet</i>	Annelise Clément
<i>dance</i>	Cécile Robin Prévallée, Emma Lewis, Audrey Vallarino, Mariko Aoyama



<i>executive producer</i>	CIRM, National Musical Creation Center
<i>coproducers</i>	Compagnie Humaine Monaco Dance Forum CCN Malandain Ballet Biarritz
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<i>residences dance studio</i>	National Conservatoire of Nice CDC Val de Marne Centre National de la Danse
<i>residences music studio</i>	CIRM, National Musical Creation Center La Muse en Circuit, National Musical Creation Center

A work-in-progress public presentation of **Juana** took place at
Centre National de la Danse, Paris, September 27th, 2012

A work-in-progress public presentation of **Juana** took place at
«Question de Danse» at KLAP, Marseille, November 7th, 2012
within the support program by 'Arcade' to promote dance companies from the Provence-Alpes-Côte d'Azur Region

Analia LLUGDAR



Born in Argentina, composer **Analia Llugdar** initially studied piano and composition at the Cordoba National University, Argentina. She continued her composition studies at the University of Montréal, where she completed a Master's degree with José Evangelista and a Ph.D. in Music composition with Denis Gougeon.

Drawing upon literature, history, dance, theater and plastic arts, **Analia Llugdar** creates a contemporary reflection upon which, as a goldsmith working with sounds, she brings to the forefront her research for a new resonance through her mastery of instrumental techniques and the eloquence of the form. For ever renewed, her interest for the multiplicity of concourses allows her to create multidisciplinary works on subjects such as aboriginal cultures, a Jean de La Fontaine fable, a radio essay by Antonin Artaud, a Juan Gelman poem or world events.

With the invention of timbres arousing from acoustic instruments as her inspiration, her catalogue of music includes some 30 pieces for voice, orchestra, chamber music, solo instrument, ballet, opera and mixed music. In her music, we can hear: timbre, density, energy, movement, speed, amplitude and fineness (*Juana*, 2012); illusion, surrealism, imagination, utopia and chimera for orchestra (*Quimera*, 2011); glottal stops, lacerated phonation, use of shouting as the air for a flute and electronic music (*La Machi*, 2010); musical theater (*La Faim Artaud*, 2007); construction, densification and spatialization of masses (*Le Chêne et le roseau*, 2005); attacks-resonance ratios (*Tricycle*, 2004); social critic for a soprano, pots and flutes (*Sentir de cacerolas*, 2002). Imagined as such, the composition of complex textures in a toned-down language provides the works with a more profound, refined and poetic esthetic.

Internationally renowned, **Analia Llugdar's** creations have been played throughout the years by collectives such as Ensemble contemporain de Montréal, ensemble S.I.C, I Solisti del Vento, Les Enfants Terribles, L'Itinéraire, Nouvel Ensemble Moderne, Orchestre symphonique de Laval, Tambuco and Trio Fibonacci, and her works have been played at several festivals in America, Asia and Europe, including Cervantino (Mexico), the Festival international du Domaine Forget, Montréal/Nouvelles Musiques, Présence China Concerts (Shanghai), Huddersfield Contemporary Music Festival, Journées GRAME (Lyon), the Biennale Musiques en Scène (Lyon), la Société internationale de musique contemporaine (Flandre), the Festival belge de la flûte (Bruxelles), the Festival MANCA (Nice), TRANSIT (Louvain) and Voix nouvelles (Royaumont).

She has received several awards for her work throughout her career, including the Sir-Ernest-McMillan award from SO-CAN, first prize in the chamber music category at the 15th CBC/Radio-Canada 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" (2008-2009) du Conseil québécois de la musique and the Victor-Martyn-Lynch-Staunton prize from the Canada Council for the Arts.

Analia Llugdar is a member of the Canadian Music Centre, the Canadien Ligue of Composers, the artistic committee of the Société de musique contemporaine du Québec (SMCQ) and the Society of Composers, Authors and Music Publishers of Canada (SOCAN). She receives the support of the Canadian Arts Council and the Québec Conseil des arts et des lettres.

Éric OBERDORFF



«...Éric Oberdorff works on a stage of the pain that is often left over, before which many performances often stop. The one which comes after the pain, from the reconstruction, whether intimate or collective. The time of the scar, this magic stage when it closes and becomes trace, and sometimes an ornament...»

Ève Beauvallet in *Mouvement*

For ten years now, **Éric Oberdorff** is the director and choreographer of the *Compagnie Humaine* which he founded in 2002. Curious about mankind, considering his role as an artist like that of a privileged observer of the world around him, his choreographic works explore the relationship to others, and confront all contradictory energies that drive us.

He has since then created for his company twenty projects which are performed in France and in Europe. **Éric** is also frequently invited to create or recreate pieces of his repertoire in France, Germany, Switzerland, the United States for internationally renowned companies including the Ballet National de Marseille, Ballet du Grand Théâtre de Genève, Ballett Staatstheater Mainz, Ballett Theater Hagen, University of North Carolina School of the Arts, etc..

An eclectic artist eager to explore all possible fields of expression, he is involved in projects in various artistic fields: he works with directors and actors on theater productions, directs short films and documentaries, contributes to academic works and researches, etc.

Born in Lyon, **Éric** began martial arts at a young age. He studied dance at the National Conservatoire of Nice and at the Rosella Hightower International Dance School of Cannes, before joining the Paris Opera School of Ballet. He was then hired by the Salzburg Landestheater Ballet, the Zürich Opera Ballet and the Ballets de Monte Carlo.

Touring around the world, he danced among others in choreographies by Kylian, Balanchine, Forsythe, Maillot, Childs, Uotinen, Godani, Armitage, Neumeier, Frey, Bournonville, Petit, Fokine, Massine, Lifar, Tudor, etc.

In the same period of time and in parallel to his performing career, he continued martial arts and studied acting and staging. Quite naturally he started to choreograph.

His work regularly receives proves of recognition in France and abroad : in June 2001, he was awarded with the 1st Prize at the 'International Choreographic Competition of Hanover' (Germany) with his piece ***Impression lumières fugitives*** and was named among the outstanding young choreographers of 2001 on Ballett-Tanz Aktuell magazine; he was nominated in 2007 for the 'Kurt Jooss Prize' with the duet ***Absence***; in 2009 he was awarded by the Grant Committee of the Association Beaumarchais-SACD (French Society of Authors and Composers) for his creation ***Un autre rêve américain***, and his documentary ***Sur la route de Petrouchka*** was labelled by the European Commission; in 2011 he won for his short film ***Butterfly Soul (teaser)*** the First Prize at the 'Cornwall Film Festival' (Great Britain) in the category 'Dance Camera Action'; his short film ***Butterfly Soul*** has been selected for many festivals, among others for the Short film Corner of the 2012 Cannes Film Festival.

Donatienne MICHEL-DANSAC / soprano

Donatienne Michel-Dansac began her musical studies at age 7 with violin and piano classes. At 11, she entered the «Maîtrise of the Opera» in Nantes and took part in various scenic productions for over eight seasons, often as a soloist. In 1985, she entered the singing class of the CNSM in Paris on unanimous decision of the jury. She won there prize in 1990. In 1988, she performed «Laboryntus II» of L.Berio under the direction of Pierre Boulez with the Intercontemporain Ensemble. Since then, she has been invited by many French and foreign formations. A close cooperation with the IRCAM since 1993 has 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 has been member of The Sillages Ensemble since 1995. She also performs 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 premiere of “Sextet” at the Amandiers Theater at Nanterre. For the last 15 years, her great attachment to interpret his music and his texts has never been contradicted.

In 2007 her 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 era, she internationally performs Baroque music (Art Florissants) and classical music, and appears in recital with Vincent Leterme. Her recordings have won many prizes from international critics. For the movies, she performed “Musica da camera” by Philippe Béziat, and “Storm under a cranium” by Catherine Maximoff. She will be performing in the next film by Erik Bullof. She is also the guest of many museums and Fondations (Centre Pompidou, Maison Rouge, Helsinki Museum, Louvre Museum...), for projects of contemporary art.

She teaches in France and abroad.

Myrtille HETZEL / cellist

Myrtille Hetzel started out playing cello at the age of five. While a student at the CRR of Aubervilliers-la Courneuve, she won 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 the study of piano, analysis and harmony, she was accepted at the CNSM of Paris in 2007 in Jérôme Pernoo’s class. She passed her CNSM licence in 2009. During valuable master classes, she took advantage of precious advices from Philippe Muller, Xavier Gagnepain, Roland Pidoux, Robert Nagy as well as Isvàn 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 Fnapec 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 played J.S.Bach suites on a regular basis, and at the Théâtre de Cité internationale. She also took 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 played in 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 at the CNSM de Paris.

Annelise CLÉMENT / *clarinettist*

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

Admitted to the diploma of professor of clarinet, she currently teaches 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 often plays chamber music with the wind quintet ArteCombo (prize-winner of the international Competition Henri Tomasi of Marseille 2011) and improvisation in a contemporary group of jazz "Ojan septet" where she also plays the bass clarinet. She also worked with several theater companies for 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 plays regularly contemporary music for creations of young composers, within the groupes she collaborates with (Motus association, Syntax association, Ensemble C Barré?, CIRM/Manca festival).

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

Audrey VALLARINO / *dancer*

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

Audrey then shared her time between France and Turkey and choreographed several pieces. She also supervised 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 has been collaborating with the Compagnie Humaine since *Sometimes* in Autumn 2004 and dances in all the compagnie's creations. Her performance in the duet *Absence* brought her great success from audiences and critics in France and abroad.

Cécile ROBIN PRÉVALLÉE / dancer

he began her dance studies at the Conservatoire of Paris and in 1998, she graduated from the superior Conservatoire of Lyon.

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

In 2000 she met maurice Béjart during rehearsals for a duet from “*Bahkti 3*”. In 2001, Maurice Béjart invited Cécile to dance the main character (“I’Elue”) of his “*Rite of Spring*” with his company at the Palais des Congrès in Paris.

She decided then to join the Ballets de Monte-Carlo and danced in choreographies by Jean-Christophe Maillot, Jiri Kylian and William Forsythe .

In 2003, she joined the Ballet du Grand Théâtre in Geneva (Switzerland) as a soloist. She participated to many creations’ projects, among others choreographies by Malou Airaud, 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 a 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 worked for the first time with the Compagnie Humaine on the creation “*Corps étranger*” by choreographer Eric Oberdorff.

Freelance artist since July 2009, she collaborates in many dance projects as dancer-performer and as assistant, among others with choreographers Mariko Aoyama, Kader Belarbi, Michel Kélémenis, Davy Brun, Joëlle Bouvier, Eric Oberdorff and visual artist Aurélie Mathigot.

Emma LEWIS / dancer

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

She started her professional career in 1986 in Spain as a soloist with the Ballet Clásico of Zaragoza and danced then always as a 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 went back to Great-Britain in 1991 and joined the Janet Smith Dance Company and then the Mark Baldwin Dance Company.

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

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

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

Mariko AOYAMA / dancer

Born in Japan, **Mariko** first studied ballet in Osaka with Toshiko Nishiuchi and then at the Académie Princesse Grace in Monte-Carlo, under the leadership of Marika Besobrasova.

From 1975 onwards, she is hired as soloist successively at the Klagenfurt Stadttheater (Austria), at Théâtre des Arts of Rouen (France), the Royal Ballet of Wallonie (Belgium), the Ballet Théâtre Français of Nancy (France), the Théâtre chorégraphique of Rennes (France) and then the Cullberg Ballet (Sweden) under the leadership of Mats Ek where she also participated in the movies *The dream is over* (Christopher Bruce, 1985), *La maison de Bernarda* (Mats Ek, 1986) and *Giselle* (Mats Ek, 1987).

Between 1987 and 1994, she danced at the Tanztheater Wuppertal for Pina Bausch who gave her important parts in more than twenty pieces, re-staging or creations. She appeared as well in the movie by choreographer Klagen der Keiserin / *La plainte de L'Impératrice* (1988).

From 1995 onwards, **Mariko** started a career as a free-lance choreographic artist.

She was guest artist at the Tanztheater Wuppertal until 2000. Pina Bausch gave to her the position of personal and artistic assistant for the world premiere of *Barbe Bleu* at the Aix-en-Provence Festival (with Pierre Boulez, 1998) and for the re-staging of the *Rite of Spring* (1997, 1998, 2002, 2010) and of *Orphée & Euridice* (2005, 2007, 2008) at the Opéra de Paris.

In 2000, Mats Ek invited her as assistant and choreologist for the creation of *Appartement* by the Ballet de l'Opéra de Paris, and for its re-staging for the shooting by Arte tv channel (2003) ; then he commissioned her to re-stage the piece for the Grands Ballets Canadiens in Montréal (2003, 2005), for the Bayerisches Staatsballett in Munich (2004, 2005) and for the Swedish Royal Ballet in Stockholm (2004). He gave her then again the responsibility to be assistant/choreologist for the re-staging of *A sort of...* by the Ballet de l'Opéra de Paris or for the re-staging of *Casi Casa* by the Danza Contemporanea of Cuba (2008, 2009) .

She was also the assistant for other choreographers: Saburo Teshigawara for *White Cloud under the heels* (Ballet de Frankfurt, 1995), and his version of the *Rite of Spring* (Bayerischer Ballet, 1999); Russell Maliphant for *12/21* by Ballet de l'Opéra de Lyon (2004); Josef Nadj for *il n'y a plus de firmament*, a production performed at Vidy-Lausanne and on tour (2002-2004) and for his creation at the Festival d'Avignon, *Asobu*, which was premiered on July 7th, 2006 at the Palais des Papes and whom she also accompanied during a world tour (2006- 2007) as assistant of the choreographer and ballet-mistress.

She teaches dance and passes on soli and duets of great choreographers, among others for educational programmes of the National Choreographic center of Orléans, for the Conservatoire National Supérieur of Paris, for the Conservatoire National Supérieur de Lyon and she teaches master-classes at the Atelier de Paris/Carolyn Carlson and at the Académie Princesse Grace in Monte-Carlo.

As a choreographer, **Mariko** creates *As Roses are* (Yokohama, 1997); the choreographic parts of the contemporary opera *Momo* after M. Ende, music by Toshi Ichianagui (Yokohama, 1998); *Blue Daughter* (Yokohama, 1999); *Poisson du ciel* (Yokohama, 2000), the choreographic parts of the contemporary opera *Kreidekreis* by B. Brecht, music by Hikaru Hayashi (Yokohama, 2001); as well as other pieces as results of choreographic workshops: *No more Tears* (Atelier de Paris, 2001); *Depuis que le Monde est le Monde* (CCN d'Orléans, 2002); *Always* (2002); *Beige* (for students of Universities, 2005); *Pour ceux qui savent attendre, l'été revient toujours* (for 30 students of the Conservatoire of Orléans 2006); *Petite Nuit* (Compagnie Eponyme/Orléans, 2007); *Espace Mnémonique* (Académie Princesse Grace/Monte-Carlo, 2009).

Mariko was also invited as choreographer & artistic adviser for the shooting of documentaries movies: *Probe* (2000), *Dans la compagnie des Danseurs* (2004), *Vivants* (2007), *Femmes Asiatiques* (2007), *Le temps, l'espace, la forme : chorégraphes en action* (2009).

Juana is her first collaboration with the Compagnie Humaine.

Philippe COMBEAU / costumes designer

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

Specialized in classical and contemporary dance costumes, he was 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 Hanoi / Viet-nam, Minsk Bolchoï / Belarus, National Korean University of the Arts in Seoul, Wiener Staatsoper Ballett / Austria ...

Bruno SCHEMBRI / light designer

Self trained at the tough school of show business, and after touring for more than ten years with pop singers in all the concert halls and stadiums of France, Bruno discovers the world of ballet and contemporary dance by the side of Dominique Drillot, Monte-Carlo Ballets light director.

Since 2003 and the beginning of the Compagnie Humaine, he took part in all the company's creations for which he created the lights with talent, with forgetting his cool attitude and his great sense of humor.

Monica GIL GIRALDO / musical computing director

Monica 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 also spent as well one year in Bauer Studios in Germany working in music production by the side of Johannes Wohlleben and Philipp Heck.

Monica, passionate for everything that create sounds, has been always interested in the treatment of the sound as a matter and the interaction between performers and music.



JUANA

duration **65 minutes**
stage dimensions (minimum) **10m x 10m**
number of people on tour **10**

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