



Saturday, October 20, 2018, 8pm
Sunday, October 21, 2018, 3pm
Zellerbach Hall

Sasha Waltz & Guests

Körper

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| <i>Direction/Choreography</i> | Sasha Waltz |
| <i>Music</i> | Hans Peter Kuhn |
| <i>Staging</i> | Thomas Schenk Heike Schuppelius Sasha Waltz |
| <i>Costumes</i> | Bernd Skodzig |
| <i>Lighting</i> | Valentin Gallé Martin Hauk |
| <i>Dance/Choreography</i> | Davide Camplani Clémentine Deluy Juan Kruz Diaz de Garaio Esnaola Luc Dunberry Gyung Moo Kim Nicola Mascia Grayson Millwood Michal Mualem Virgis Puodziunas Claudia de Serpa Soares Yael Schnell Takako Suzuki Laurie Young |
| <i>Répétiteur</i> | Juan Kruz Diaz de Garaio Esnaola |

*These performances are made possible, in part, by Rockridge Market Hall.
Cal Performances' 2018–19 season is sponsored by Wells Fargo.*

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Team SW&G

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| <i>Assistant Direction</i> | Steffen Döring |
| <i>Costume Direction</i> | Jasmin Lepore |
| <i>Wardrobe</i> | Manja Beneke |
| <i>Make-up and Hair</i> | Kati Heimann |
| <i>Technicians</i> | Salvatore Guiseppe Judica Daniel Herrmann |
| <i>Stage Tech and Props</i> | Brad Hwang |
| <i>Sound</i> | Lutz Nerger |
| <i>Lighting Assistant</i> | Olaf Danilsen |
| <i>Technical Direction</i> | Reinhard Wizisla |
| <i>Technical Direction Assistant</i> | Leonardo Bucalossi |
| <i>Tour Management</i> | Karsten Liske |
| <i>Sasha Waltz & Guests Direction</i> | Sasha Waltz Jochen Sandig Bärbel Kern |

Körper

Sasha Waltz

Hans Peter Kuhn

World Premiere: January 22, 2000

Please note: This production contains nudity, smoking on stage, and loud music.

*A production of Schaubühne am Lehniner Platz Berlin
presented by Sasha Waltz & Guests,
in cooperation with Théâtre de la Ville, Paris.*

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Berlin Senate Department for Culture and Europe and the Hauptstadtkulturfonds.*

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Körper

“Körper” is the German word for “bodies.” Sasha Waltz’s *Körper* engages 12 dancers in a particularly rich variety of movement. Linking architecture and body, *Körper* asks the questions: What is the body? How is it constructed? The dance analyzes morality and the quest for immortality, and investigates reproduction in the age of genetic manipulation.

Sasha Waltz looks at bodies in everyday situations. She observes their matter, their nudity, their rhythms. She measures and weighs them, counts hairs, pours the liquids out, trades the organs. She arranges the bodies of the dancers in order to create a series of spectacular *tableaux vivants*.

Sigal’s Story

First thing in the morning I open my two eyes. Most of the time I find myself lying on my back. I stretch one arm, the second arm, and I shake my legs. Then I go to the shower and I brush my teeth. After that, I go to the kitchen and make myself an espresso. I open my mouth and I feel how the espresso goes down my throat. Then, with my fingers, I roll myself cigarettes. Sometimes my fingers are shaking. Maybe it’s because I smoke too much. Then, with my first *shachta* [ed: Hebrew for “drag,” “puff”] from the cigarette I need to run with my legs to the toilet. I sit on my ass and I take a shit. If I stand up too quickly I feel how my blood pressure goes down and my legs start to collapse. Then I need to sit again and to breath from my nose, three-count in, three-count out. After that, I go to the kitchen to cut my nails. They grow so quickly, that every four days I need to cut them.

Then, I’m ready to go to work.

I put on my neck scarf, and on my torso I put a coat. There are some days that are so cold that my face, my ears, my nose, my lips, my teeth are frozen and if it’s a windy day, I have tears from my eyes and my saliva hangs from my mouth.

Claudia’s Story

This is my body: Back side, profile, and front side. I didn’t really choose it. I was just born more or less like this.

Now, I am 1.84 meters, my weight is 21kg and a half, and inside my whole body I have 12 liters of water.

I have a head, a small mouth, and two big brown eyes.

I didn’t get the beautiful green eyes of my mother. It just didn’t happen. Instead I got all these points in my skin and a lot of hair from my father’s side.

Normally I don’t have big problems with my body. Just sometimes I have this stupid herpes on my lips and I really hate it. And once a month I have this horrible pain all around my stomach. I mean my breasts get bigger, my stomach gets bigger, and I just feel that I am inside another body.

Then, I think there are really two things that I should stop doing. First: stop biting my nails. My hands are just horrible but sometimes it is just too hard. Second: stop smoking. I never did an X-ray, but I’m sure that my lungs must be quite dark.

Luc’s Story

Lately, if I get up too fast, I feel a prickling in my feet and my head starts spinning.

I was wondering what was wrong with me, so I went to my neighbor. I knocked on his door and I asked: “Do you think there’s something wrong with me?” And he said: “No,” but I cannot trust him, because he’s not a doctor. He’s a computer freak. It’s not only my feet, it’s also my stomach, which gets blurry from time to time and my throat hurts. I cough and I have difficulties swallowing. So I checked my tonsils, but they seemed all right. Then I got more nervous and there was a tightening in my lungs and I couldn’t breathe anymore. I thought maybe it was my thyroid gland that was unstable, or my pancreas that needed stimulation, but, how should I know? My stomach is also affecting my whole digestive system. I get clogged intestines and my liver is out of place and my brain is too weak and I’m afraid I’m gonna get a cerebral accident or even a heart attack. So I finally decided to go to the doctor. I was breathing like crazy, I felt like puking and I asked: “Do you think I have cancer?”

Grayson's Story

I was lying on my stomach on the picnic blanket, propped up on my elbows with my head in my hands. I could feel the sun beating down on my shoulders and I knew I was getting a tan from the waistline up. I sat up on my butt and I took a beer between my two fingers and my thumb. My mouth was dry and the beer felt good travelling down my throat towards my stomach.

By the time she arrived I was sweating from my forehead as well as the usual places—my armpits, my groin, and the palms of my hands. She kissed me in a funny place, not on the cheek, or on the lips, or even the eyes, but in that little groove between the nose and the upper lip. She let her bag slide off her shoulders, rolled her pants up above her knees, and laid down with the back of her head on my stomach. She said she could hear my organs working. She said she could hear my heart beating.

I undid the buckle on my pants, and I showed her the birthmark on my thigh. I wanted to show her everything, everything about me that makes me different from everybody else—the length of my limbs, the color of my eyes, my widow's peak, and the hair on my bum, my long fingers, and toes, and forearms, and neck. The freckles on my shins and shoulders. The cracks in knees and back and jaw. And the scar behind my ear.

She tried to run, but her ankle twisted in the picnic blanket, her bag caught me in the face, and my nose started to bleed. I slipped on the empty beer bottle, the straps of her bag pulled on the insides of her elbows and she landed on top of me. We laid still. I could feel where my knee touched her thigh, where her breasts touched my rib cage, and I watched my blood trickle down over her shoulder.

ABOUT THE ARTISTS

Sasha Waltz & Guests was founded by Sasha Waltz and Jochen Sandig in Berlin in 1993. To date, more than 300 artists and ensembles—architects, visual artists, choreographers, filmmakers, designers, musicians, singers and dancers—from 30 countries have collaborated as guests on over 80 productions, *Dialoge* projects, and films. Sasha Waltz & Guests works within an international and constantly evolving network of production and guest performance partners, showing parts of its current repertoire of 20 works in about 70 performances around the world each year. In Berlin the company cooperates with a wide range of institutions, including municipal theaters, opera houses, and museums, and has contributed to the establishment of innovative production sites for artistic dialogue such as *Sophiensaele* (1997) and *Radialsystem V, Space for Arts & Ideas* (2006). In 2013 the company was named a “European Cultural Ambassador” by the European Union. In 2014 Sasha Waltz & Guests was awarded the George Tabori Honorary Prize by the Fonds Darstellende Künste.

This year the company celebrates its 25th anniversary. The season began with the restaging of repertoire such as *Allee der Kosmonauten* (1996) in Berlin as well as abroad. In September, the company premiered its film version of Waltz's *Kreatur* at the Kino International in Berlin and also presented other performances at venues with which the group shares longstanding partnerships: *Radialsystem V*, *Staatsoper Unter den Linden*, *Deutsche Oper Berlin*, and the *Haus der Berliner Festspiele*.

Sasha Waltz & Guests has plans for new productions for 2019 and beyond. Besides directing her own company, Waltz will take over the artistic direction of the Berlin State Ballet in 2019, together with co-director Johannes Öhman. Along with her leading role in Berlin productions and international guest performances, Waltz has become increasingly committed to educational and social projects. In 2007 she founded the *Kindertanzcompany* (Children's Dance Company) in Berlin and in 2016 she introduced the *ZUHÖREN* interdisciplinary and open exchange platform, which serves

as a “third space for art and politics.” Along with these initiatives, Waltz continues to propose diverse offerings designed for professional dancers.

Sasha Waltz (*direction/choreography*) is a choreographer, dancer, and director. After her first studies at the School of New Dance Development in Amsterdam she joined New York City’s postmodern-oriented dance scene, and worked closely with many other artists. In 1986 and 1987 she danced in the New York City-based companies of Pooh Kaye, Yoshiko Chumo, and Lisa Kraus. Driven by her spirit of experimentation, Waltz chose Berlin as the center of her activities, where she began to practice new choreographic approaches in self-developed infrastructures. In the early 1990s she developed her improvisational *Dialogue* format. She founded Sasha Waltz & Guests together with Jochen Sandig in 1993 and the Sophiensaele in 1996 as a venue for experimental and avant-garde dance; today it is a world center of independent dance and theater. From 2000–05 Waltz was one of the directors of the Schaubühne am Lehniner Platz. During this first decade in Berlin Waltz created internationally renowned and influential dance pieces such as the *Travelogue* trilogy and *Körper* as well as the immersive dance installation *insideout*. In the following years she applied the language and strategies of contemporary dance to revitalize and explore historical and new operas and ballets. With *Dido & Aeneas* (2005), *Medea* (2007), and *Matsukaze* (2011) she created three powerful works about women, and at the same time established the genre of the choreographic opera. In 2007 she directed *Roméo et Juliette*, interpreting the dramatic symphony of Hector Berlioz, for the Opéra national de Paris. From this followed *Sacre* in 2013, set to the music of Stravinsky and commissioned by the Mariinsky Theatre in St. Petersburg, and *Tannhäuser* in 2014 at the Staatsoper Berlin, conducted by Daniel Barenboim.

Simultaneously Sasha Waltz has been pursuing the sharing and teaching of dance knowledge and promoting dance as a medium of

social and sociopolitical communication. As part of this endeavor, she founded the Berlin-based Kindertanzcompany (Children’s Dance Company) in 2007. Following an invitation from the Berlin Philharmonic Orchestra, she developed a piece of choreography with over 100 students to dance to Shchedrin’s *Carmen Suite*. In 2016 she founded the event format ZUHÖREN, with which she opened a “third space for art and politics.” Waltz has expanded her *Dialogue* concept to incorporate danced responses to architecture wherein the audience is invited to act as an equal part of the choreography. Examples of this are *Dialogue 09*, performed in the still-vacant interior of the Neues Museum in Berlin after the renovation by David Chipperfield (2009) and the choreographic installation *Figure humaine* for the inauguration of the Hamburg Elbphilharmonie (2017).

In her present work, Waltz is focusing on the intensification of collaborative processes, such as the synchronized development of choreography and music. In collaboration with Soundwalk Collective she created *Kreatur* (2017) with costume designer Iris van Herpen (among others), which was followed by her latest work, *Exodos* (August 2018); both works premiered at Radialsystem V in Berlin. While continuing with the artistic direction of her dance company, for which she creates pieces on a regular basis, Waltz will assume the direction of the Berlin State Ballet in 2019 together with co-director Johannes Öhman. For her contributions to the arts Sasha Waltz received the German Federal Cross of Merit. She has been a member of Berlin’s Academy of the Arts since 2013.

Hans Peter Kuhn (*music*), composer and artist, lives and works in Berlin and Amino (Kyoto, Japan). His light and sound installations are exhibited in many museums and galleries, as well as on public sites worldwide, including the Museum of Fine Arts Boston, Centre Pompidou Paris, Neue Nationalgalerie Berlin, Seattle Art Museum, and Tokushima Modern Art Museum. Internationally acclaimed installations in public places include: *Pier Project*, New York (1996); *A Light and Sound Transit*, Leeds, UK



(2009); *Vertical Lightfield*, Singapore (2009); *Acupuncture*, Mattress Factory Museum, Pittsburgh (2016); and Martin-Gropius Bau, Berlin (2017). The installation *Memory Loss* by Robert Wilson and Hans Peter Kuhn received the Golden Lion in Venice (1993). Kuhn has worked for theater directors including Luc Bondy, Claus Peyman, Peter Zadek, and Peter Stein, and is best known for the music and sound environments he has created during his longterm collaboration with Robert Wilson. He has composed the music for works by Laurie Booth, Dana Reitz, Suzushi Hanayagim, and Junko Wada. For Sasha Waltz he created, among others, the sound installations for *Körper* (2000) and *noBody* (2002). Kuhn has received the New York Dance and Performance (“Bessie”) Award and the Suzukinu Hanayagi Award in Osaka, Japan. Hearing and listening are the themes of his works, which are shown worldwide. Since 2012 Kuhn has been a guest professor for sound studies at the Berlin University of the Arts.

Thomas Schenk (*staging*) was born in Mainz, where he studied architecture. He has collaborated with Sasha Waltz since 1995, developing the staging for her works. Among these collaborations are: *Travelogue III – All Ways Six Steps*, *Allee der Kosmonauten*, *Zweiland*, *Na Zemlje*, *Körper*, *noBody*, *insideout* (2004 Opus Award for stage design), *Dido & Aeneas*, *Gezeiten*, *Medea*, *Roméo et Juliette*, *Continu*, and *gefaltet*. He also created the stage design for *anything else* and *Don't we* by Luc Dunberry and *d'avant* by the choreography collective Diaz de Garaio Esnaola, Cherkaoui, Dunberry, and Jalet. Schenk was also significantly involved in the exhibition *Sasha Waltz – Installationen. Objekte. Performances*, 2013–14, at the ZKM in Karlsruhe.

Heike Schuppelius (*staging*) studied architecture and set design at the Berlin University of the Arts and the Architectural Association as well as the Central Saint Martins School in London. Grants and awards brought her to Marseille, New York, and Cairo. Schuppelius' recent set designs and installations have been presented at the Warschauer Herbst, Athens

Festival, Garage Istanbul, Dresden–Hellerau, Zeche Zollverein in Essen, the Gorki Theater in Berlin, and the Naturkundemuseum Berlin. In 2012–13 she was an artist-in-residence at the Berliner Festspiele where she designed the festival lounge/center for the renowned German Theatertreffen festival. Currently Schuppelius collaborates with the Israeli theater director Yael Ronen at the Gorki Theater in Berlin. In 2016 she collaborated with Omer Fast to design his exhibition *Reden ist nicht immer die Lösung* at the Martin-Gropius Bau in Berlin. Schuppelius has been a professor at the Hochschule für Gestaltung in Karlsruhe since 2012, and she taught at the Athens School of Fine Arts (ASFA) in 2017–18. Besides *Körper* and other collaborations with Sasha Waltz & Guests, Schuppelius also created the stage design for Waltz's latest work, *Exodos*.

Bernd Skodzig (*costumes*) was born in Datteln, Germany, in 1969. He studied stage and costume design with Prof. Jürgen Rose at the Staatlichen Akademie der Bildenden Künste in Stuttgart between 1990 and 1995. After graduation, he worked as a personal assistant to Rose and as a freelance curator for the textiles and dress department of the Victoria and Albert Museum in London. Skodzig has created costumes for many theater, dance, and opera productions for artists including choreographer Xin Peng Wang. In Berlin he has been involved in productions for the Deutsches Theater, the Schaubühne am Lehniner Platz, and the Staatsoper Unter den Linden Berlin; elsewhere in Germany, for the Oper Dortmund, the Düsseldorf Schauspielhaus, the Staatsschauspiel Stuttgart, the Schauspiel Frankfurt, and the Bayreuth Festival, in collaboration with directors including Thomas Ostermeier, Falk Richter, Ulrich Rasche, Oliver Reese, and Peter Mussbach. Skodzig has collaborated with Sasha Waltz & Guests since 1999. He has designed the costumes for several *Dialogue* projects, the dance piece *Körper*, and Waltz's 2007 choreography to Berlioz's *Roméo et Juliette* for the Opéra national de Paris. With this work he made his debut at the Teatro alla Scala (Milan) in 2012. In 2014

Skodzig created the costumes for Waltz's production of Wagner's *Tannhäuser* (musical direction by Daniel Barenboim) at the Staatsoper Unter den Linden im Schiller Theater Berlin. Skodzig lives and works in Berlin, London, and North Wales. He is regularly invited by Prof. Florence von Gerkan to speak as a guest professor at the Berlin University of the Arts and since 2016 has been running his own exclusive silk label, Thadeusz Fine Silks.

Valentin Gallé (*lighting*) was born in Dresden, and gained his first experience with theater lighting at the Dresden State Theater. From 1988 to 2001 he worked as a lighting designer at Berlin's Schaubühne am Lehniner Platz, collaborating with, among others, Peter Stein, Luc Bondy, Andrea Breth, Yoshi Oida, and Sasha Waltz. He has worked as a freelance lighting and web designer since 2001. Gallé has also been engaged in arts marketing and as an artist's agent since 2009. He was involved at the Bayreuth Festival between 2012 and 2015.

Martin Hauk (*lighting*) was born in Berlin and studied theater and event technology. While employed by Art Lab Studios, Berlin, he produced events for Shell, Skoda, and IBM, and created the lighting for Cora Frost, Gayle Tufts, Tim Fischer, and Alex B. He has worked with Sasha Waltz since 1996, lighting *Zweiland*, *Körper*, *S*, *noBody*, *insideout*, *Impromptus*, *Jagden und Formen*, *Gezeiten*, *Continu*, and *Matsukaze* (2011). For Waltz's *Métamorphoses* he was responsible for both lighting and stage design. In 2012 he participated in the dance project *MusicTANZ – Carmen* as part of an education project with the Berliner Philharmoniker, where he created the lighting as well. In 2013 he was responsible for the lighting of the *Dialoge 2013 – Kolkata* project in India. Hauk also created the lighting for the latest choreographic opera by Sasha Waltz, Monteverdi's *Orfeo*, premiered in 2014 in Amsterdam.

Juan Kruz Diaz de Garaio Esnaola (*repetition/dance/choreography*) was born in Legazpi (Spain), and completed his musical studies as a

countertenor in San Sebastián and Amsterdam. In 1995 he met Sasha Waltz, who invited him to join the ensemble she founded in 1996. He has followed the different stages of Sasha Waltz & Guests and is one of the pillars of its core group. Within the company and Waltz's work, along with his contribution as a dancer and performer, he has been responsible for the musical direction and composition of various pieces, and is rehearsal director and Waltz's artistic assistant. His own projects revolve around collaborations that have included work with Luc Dunberry, Sidi Larbi Cherkaoui, Damien Jalet, Joanna Dudley, Clémentine Deluy, the Akademie für Alte Musik Berlin, Stephanie Thiersch, Antonio Ruz, Les Monts du Reuil, Estévez/Paños y Compañía, Ballet Flamenco de Andalucía, and the Geneva Camerata.

Davide Camplani (*dance/choreography*) was born 1968 in Marone, Italy. He studied contemporary dance with Giulia Gussago and Claudio Gasparotto, and at the Folkwang-Hochschule, Essen, from which he graduated in 1999. Among others he has danced with Giulia Gussago in Italy, the Mark Sieczkarek Company, Malou Airaudou, and at the Bonn Opera. Camplani participated in the production of the film *Arie* (2003), directed by Gianluca Vallero, as choreographer and dancer, and as a dancer in the films *história* (2007) and *In Between* (2012), both by Karsten Liske. He has been working with Sasha Waltz & Guests since 1999. Camplani also danced in *The rest of you* by Juan Kruz Diaz de Garaio Esnaola and Luc Dunberry and *Don't we* by Dunberry. Additionally he worked as *répétiteur* for Sasha Waltz & Guests in the choreographic concert *gefaltet* by Waltz and Mark Andre, which premiered at the Mozartwoche Salzburg 2012. Camplani has been directing Sasha Waltz's Kindertanzcompany (Children's Dance Company) since 2008, together with Mata Sakka and Gabriel Galindez Cruz. He worked with Claudia de Serpa Soares as an assistant and *répétiteur* for Jochen Sandig's *human requiem* with the Rundfunk Choir Berlin, under the musical direction of Simon Halsey. Camplani also



worked as a choreographer for his own projects, including *Schwestern* (2014) from the regisseur Frank Krug and in 2015 for the education project *Open Your Ears* at the Konzerthaus Berlin.

In February 2016 the company began a weekly dance workshop involving unaccompanied Syrian minors, Syrian dancers, and dancers from Sasha Waltz & Guests. Based on the idea and initiative of Camplani and Medhat Aldabaal, four dancers from this group have developed a piece entitled *Amal* (“hope” in Arabic). Since then, *Amal* has been seen at several festivals throughout Germany.

Clémentine Deluy (*dance/choreography*) began her classical dance education at the École Nationale de Marseille, continued at the Conservatoire National Supérieur de Musique et de Danse de Lyon, and graduated at the Folkwang Universität der Künste in Essen-Werden. In 2002 she joined Sasha Waltz & Guests, participating in works such as *noBody*, *insideout*, *Impromptus*, and *Dido & Aeneas*. In 2006 Deluy became a member of the Tanztheater Wuppertal Pina Bausch, dancing many works in the company’s repertoire and collaborating on the new creations *Bamboo Blues* and *...como el musgüito en la piedra, ay si, si, si...*. She participated in the film, *PINA – A film for Pina Bausch* by Wim Wenders and continues to be a guest artist with Bausch’s company. Since 2014 Deluy has taken part in several works by choreographers Pascal Merighi, Fabien Prioville, and Juan Kruz de Garaio Esnaola, as well as with theater directors Daria Lippi and Marc Wagenbach. In 2015 she rejoined Sasha Waltz & Guests, dancing in *Roméo et Juliette*, *Women Project*, *Figure humaine*, *Kreatur*, and *Exodos*.

Luc Dunberry (*dance/choreography*) was born in Canada and studied music at the Collège de Sherbrooke, drama at the UQAM (Université du Québec à Montréal), and dance at LADMMI (Les Ateliers de Danse Moderne de Montréal Inc.). As a member of the Groupe de la Place Royale he has worked with various choreographers, among them Sasha Waltz, who engaged him to dance for her company in 1996. He has

been a member of her dance ensemble at the Schaubühne as both a dancer and choreographer. While working with Waltz, Dunberry has been developing his own dance works and films, among others, *d’avant* (2002) together with the choreographers Juan Kruz Diaz de Garaio Esnaola, Sidi Larbi Cherkaoui, and Damien Jalet. Dunberry also works as a *co-répétiteur* in the pieces *Gezeiten* and *Matsukaze* and participated in the transmission of *Roméo et Juliette* to the ballet of the Teatro alla Scala, Milan and to the Dutch National Opera and Ballet Amsterdam (2016); of *Körper* to the Royal Swedish Ballet, and of *Sacre* to the Mariinsky Theatre in St. Petersburg (2013).

Gyung Moo Kim (*dance/choreography*) was born in South Korea in 1980. He was a street dancer in the beginning of his career, has appeared in commercials and music videos, and has won a number of competitions in Seoul, Los Angeles, Boston, and New York City. He moved to New York in 2005, started training in the Ailey School, and began working as a contemporary dancer. He has worked with Kazuko Hibayashi’s and Janis Brenner’s companies, New York Theatre Ballet, Sidra Bell Dance New York, Gallim Dance Company, Alexander Kølpin, collective E.K.K.O, Helena Waldmann, Minako Seki, Stephanie Thiersch, Ana Borrallho & João Galante, and Laurent Chétouane. In 2011 he was awarded first prizes in dance and choreography at the 15th Stuttgart Solo Dance Festival with *Grief Point*, a collaborative solo work with Sidra Bell, and his own work has been presented at Dock 11, Ackerstadtpalast, Musterzimmer, and Ada Studio in Berlin, and Spanski borci theater in Ljubljana, Slovenia. For Sasha Waltz & Guests he danced in *Roméo et Juliette* in April 2015.

Nicola Mascia (*dance/choreography*) was born in Turin, Italy, and moved to Berlin in 1996 to work with Sasha Waltz & Guests. Mascia has since been involved in the creation, performance, and touring of many productions, films, and improvisation projects, and recently started working as a trainer for the company. He has

also worked with Emio Greco/PC, Benoit Lachambre, Constanza Macras, Jeremy Wade, Meg Stuart, Peaches, Hanayo, and Gianna Nannini, among others. Mascia won the award for best onscreen performance at the Toronto Moving Pictures Festival of Dance in 2004. In 2005, with Israeli choreographer and performer Matan Zamir, he co-founded the duo *matanicola*. Their body of work so far includes six productions, has received the Kurt Jooss Prize for choreography (2007), and has toured extensively internationally.

Grayson Millwood (*dance/choreography*) was born in Australia, studied at the Victorian College of the Arts, and worked with Australian Dance Theater (Meryl Tankard) for three years before moving in 1995, with a scholarship, to work with William Forsythe in Frankfurt. He has been involved in several productions and projects for Sasha Waltz & Guests and has worked since leaving Australia with talented creators such as Luc Dunberry, Benoit Lachambre, Nasser Martin-Gousset, Joachim Schloemer, and Constanza Macras, as well as with video artists Julian Rosefeldt, Janet Cardiff, and Eve Sussman. Millwood collaborated with Claudia de Serpa Soares to create *Edgar (Tanz im August)*, and on *Natural Habitat* by Laurie Young, which premiered in the Naturkundemuseum Berlin. He created a piece for children called *Freckles*, and collaborated on the film *Frontier*. Together with Gavin Webber, he established Splintergroup (*Lawn* and *Roadkill*) and Animal Farm Collective (*Food Chain* and *Good Little Soldier*).

Michal Mualem (*dance/choreography*) was born in 1974 in Israel. From 1982 to 1989 she trained in professional gymnastics. Mualem started studying dance at the Kibbutz contemporary dance company in 1991. Between 1994 and 1999 she danced at the Liat Dror Nir Ben Gal Dance Company, where she took part in projects with Inbal Pinto and Niv Sheinfeld. Between 1999 and 2001 she danced with the Noa Dar Dance Company, collaborating again with the group for the piece *Arnica* in 2007–08.

She has given workshops on contemporary dance and contact improvisation in Italy, Germany, and Israel since 2004. In 2005 Mualem created the dance duet *In Between* together with Giannalberto de Filippis, shown at several international festivals. In 2006 they presented their second work, *Here and not*. Over the next few years they created more pieces, including *Silenzio Cucito* and *Piccola, Piccola* (2007); *And After All That*, a production for the Ha Dance Company in Haifa, Israel; and *Drops of Memory* (2008), *Uno Uno* (2010), and *Mister Moon and Miss Luna* (2011). In 2008 she worked with choreographer Roberto Zappala and danced in his solo *Instrument 2*. Mualem has been working with Sasha Waltz since 2001. Besides dancing in various pieces she also collaborates with Sasha Waltz & Guests as an assistant and *répétiteur*, such as for transmitting *noBody* to the Goteburg Ballet.

Virgis Puodziunas (*dance/choreography*) was born in 1973 in Kaunas, Lithuania. He studied at the AURA modern dance theater in Kaunas, the Eric Hawkins Dance School and the Tisch School of the Arts in New York, Bennington College, and the London Contemporary Dance School. After his studies, Puodziunas continued to collaborate with several of these establishments. From 1996 until 1999 he danced and choreographed at the Deutsches Nationaltheater Weimar. Puodziunas has been working as a dancer and artistic associate for the dance department at the Staatstheater Kassel since 2001, where he also works as a multimedia artist. He has directed several films, of which *25 Cent* and *Mad Butterfly* were screened at the Dance on Screen festival at Radialsystem V in Berlin in 2007. Puodziunas has been working with Sasha Waltz & Guests since 1999.

Claudia de Serpa Soares (*dance/choreography*) was born in Lisbon, Portugal. She studied dance with Isabel Merlini and Luis Xarez before joining Escola de Dança do Conservatório Nacional (Lisbon) and the Superior School of Dance. Soares continued her studies in France at the Centre national de danse contemporaine in

Angers. She subsequently worked with Iztok Kovac in Slovenia and Paulo Ribeiro in Lisbon. In 1999 she joined the dance ensemble of the Schaubühne am Lehniner Platz, Berlin under the artistic direction of Sasha Waltz and she has toured with Waltz's company since then. Soares has also performed with Luc Dunberry, Benoit Lachambre, Isabelle Schad, and Junko Wada. She has choreographed films for Eve Sussman and the Rufus Corporation since 2003: *89 Seconds at Alcazar* and *The Rape of the Sabine Women*. She also directed and performed *Crossroads* with actor Ronald Kukulies, and *Edgar*, a duet directed and performed with Grayson Millwood, premiered in Freiburg in April 2007 and presented in Berlin in August 2007. In 2008 she took part in *Fish Love*, a theater piece based on Chekhov novels and directed by Lilo Baur in Lausanne and Paris. In 2009 she choreographed *Surovo* for the En-Knap's company in Ljubljana. In 2012 she also took part as an actress in the play *Le 6eme Continent* directed by Lilo Baur with texts from Daniel Pennac at the Théâtre des Bouffes du Nord in Paris. Soares has also worked, together with Davide Camplani, as an assistant and *répétiteur* for the piece *human requiem* by Jochen Sandig with the Rundfunk Choir Berlin under the musical direction of Simon Halsey. Besides dancing in various pieces for Sasha Waltz & Guests she also collaborates with the company as a rehearsal master.

Yael Schnell (*dance/choreography*) was born in Haifa, Israel. From 1994–2002 she was a member of the Batsheva Dance Company, collaborating with, among others, Amanda Miller, Tero Saarinen, and William Forsythe. She has worked as a freelance dancer in Berlin since 2002, with choreographers including Paul Selwyn Norton and Sharon Paz, as well as Sasha Waltz & Guests since 2007. She also develops and performs her own works, such as *O' Sullivan* and *it looks like it's going to be a long day*.

Takako Suzuki (*dance/choreography*) was born 1965 in Nara, Japan. In 1986 she started her dance training with Anzu Furukawa in Tokyo, continuing in Germany at the HBK Braunschweig. She has worked regularly with Sasha Waltz & Guests since 1992. In 2008 Suzuki received artist funding from Tanzplan Dresden for her *Empire* project at Semperoper Dresden, and *Collavocation* at HELLERAU – European Center for the Arts Dresden. Other works include *Blind-Tisch* (2015), *Treader* (2016) by Labor Sonor Berlin, and *More than one species* (2017). Suzuki chooses multidisciplinary approaches and works with musicians such as Dietmar Diesner (saxophone), Axel Dörner (trumpet), Robin Hayward (tuba), Seijiro Murayama (percussion), Matthias Müller (trombone), and Pär Thörn (electroacoustics and writer).

Berkeley RADICAL

WOMEN'S WORK

These performances are part of the 2018/19 Berkeley RADICAL *Women's Work* programming strand, which shines a spotlight on remarkable female artists—directors, musicians, choreographers—who are expanding the definition of what it is to be an artist in the 21st century. *Women's Work* continues in December with performances by New York City-based **Big Dance Theater of 17c** (Dec 13–16, Zellerbach Playhouse), the brilliant dance-theater work conceived and directed by Annie-B Parson (and co-directed by Paul Lazar). For more on the *Women's Work* series, please visit calperformances.org.

Laurie Young (*dance/choreography*) is a Berlin-based Canadian choreographer and dancer interested in the embodiment of unauthorized histories and their representation. She danced at Le Groupe Dance Lab, was a founding member of Sasha Waltz & Guests, and is a former ensemble member of Schaubühne am Lehniner Platz. Young's own dance works include the installation performance *Natural Habitat* (2011) created at the Naturkundemuseum, and *Korinna und Jörg* (2015), which traces the last 25 years of dance history in Berlin through the eyes of two East Berlin dance fans. Young is currently

a triple fellow of the Volkswagen Foundation "Arts and Science in Motion" project. Her choreographic work also crosses over into film and theater, where she has enjoyed rich collaborations with film director Bruce laBruce (*Bad Breast, Hau*), Nicolette Krebitz, Julian Rosefeldt, Discoteca Flaming Star, Benny Nemerofsky Ramsay, and Heike Schuppelius. Her latest choreographic contribution with Canadian artists Janet Cardiff and George Burres Miller (*Alter Bahnhof Video Walk*) was exhibited at Documenta (13) in Kassel.