



Productions

27.05
Fri, 8:30 pm
LAC, Sala Teatro
World Premiere

Fables

choreographer Virginie Brunelle
dancers Isabelle Arcand, Nicholas Bellefleur, Sophie Breton, Alexandre Carlos, Julien Derradj, Chi Long, Milan Panet-Gigon, Ernesto Quesada Perez, Marine Rixhon, Peter Trosztmer, Lucie Vigneault, Evelyann Yan
pianist Laurier Rajotte
dramaturgy Nicolas Berzi
rehearsal director Claudine Hébert
piano composition and soundtrack composition Laurier Rajotte
soundtrack composition and sound environment Philippe Brault
sound engineer Joël Lavoie
scenography designer Marilène Bastien
costume designer Elen Ewing
light designer Martin Labrecque
production Compagnie Virginie Brunelle
in co-production with LAC Lugano Arte e Cultura and with Danse Danse, Centre National des Arts d'Ottawa, Harbourfront Centre
with the support of Fonds de création du Centre National des Arts, Conseil des arts et des lettres du Québec, the Canada Council for the Arts and the Conseil des arts de Montréal

A sensitive observer of the upheavals of a world in turmoil, Virginie Brunelle dares to tackle a highly ambitious work for 12 performers, a series of disturbing tableaux that will shake you to the core.

Over the last decade, Virginie Brunelle has made a name for herself with a rigorous, intensely physical, uncompromising movement vocabulary. The starting point of *Fables*, whose world premiere took place at Danza Lugano (Switzerland), was the theme of that festival, centring on Monte Verità, the famous mountain that was the cradle of an idealistic micro-society in the early 1900s. This liberated community, precursor of the hippie counterculture of the 1960s, sparked the choreographer's desire to examine feminism. Against the backdrop of the chaos of an era turned upside down, *Fables* projects us into fantastical spaces from which larger-than-life characters emerge—contemporary female archetypes who paved the way to freedom from invisible yet real barriers. A universe of great evocative power, close to dance theatre, echoing a crying need for utopia, hope and humanity.

Virginie Brunelle

It is first through the spectrum of music that Virginie Brunelle discovered her artistic fiber. After dedicating her childhood to the violin, she transfers this musical knowledge and her mastery of

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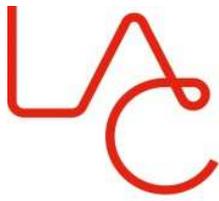
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rhythm to a dance training (UQAM, 2007) creation profile.

After graduating, Virginie Brunelle created *Les cuisses à l'écart du cœur*, a choreography for seven dancers that earned the 2009 Bourse RIDEAU at the Vue sur la Relève festival. Emboldened by this initial success, she founded her eponymous company (Compagnie Virginie Brunelle) in 2009, and in the same year created a second work, *Foutrement*, which won the 2017 Prix du public presented by the CAM en tournée (CAM touring program). In 2011, Virginie Brunelle opened La Chapelle's fall season with the presentation of her third work, *Complexe des genres*, which received second prize at Denmark's prestigious Aarhus International Choreography Competition. Three years later, she presented *PLOMB*, and in 2016 she created *À la douleur que j'ai*. These four works have since been toured across Europe and Canada, thus allowing the choreographer to gain recognition on the world stage, culminating in an invitation, in 2018, to create a show for the Gauthier Dance Theaterhaus Stuttgart company. The result was *Beating*, a work that was first presented in Germany, with a Canadian tour scheduled in 2018-2019. Then, in 2020, she created *Les corps avalés*, a piece for seven dancers, accompanied on stage by the Quatuor Molinari; Presented by Danse Danse at Théâtre Maisonneuve, this work was a resounding success with critics and audiences alike. Finally, since the spring of 2021, Virginie has been working on the creation of *Fables*, a major work for twelve performers whose presentation is scheduled for May 2022 at the Lugano Danza Festival in Switzerland. Finally, very recently, Virginie signs the production of a first dance short film entitled *Réminiscences*.

Deploying a choreographic approach that is both sensible and intuitive, her works form a repertoire characterized by the raw emotion and by the humanity of the subjects tackled.



28.05
Sat, 8:30 pm
Teatro Foce

A space for all our tomorrows

choreography Annie Hanauer
dramaturgy Silja Gruner
dancers Annie Hanauer, Laila White, Giuseppe Comuniello
live music Deborah Lennie
composition Deborah Lennie, Patrice Grente
costumes Valentina Golfieri
light design Marzio Picchetti
audio description Camilla Guarino
choreography adviser Susanna Recchia

production LAC Lugano Arte e Cultura, Teatro Danzabile
in co-production with IntegrART—a network project sponsored by Migros Culture Percentage \$
a co-production as part of Programmer's Fund of Reso – Dance Network Switzerland, supported by
Pro Helvetia Swiss Arts Council

supported by DECS Repubblica e Cantone Ticino – Fondo Swisslos, Fondazione Lugano per il Polo
Culturale, Manitou Fund, Spazio PLIM – creazioni, Landis & Gyr Stiftung

in collaboration with Franklin University Switzerland

Presented as part of Lugano Dance Project and Steps, Festival della Danza del Percento Culturale
Migros

Inspired by the historical community of Monte Verità and relating to the current global pandemic emergency, the US-born dancer and choreographer Annie Hanauer reflects on past and present ideas about utopia, as a disabled woman and artist.

Utopias are as old as humanity itself. What constitutes them? While they may exist in the mind, they are not (yet) a reality. Utopias are believed to remain unrealised, and thus utopian. Why are we so fascinated by utopias? Do we need utopian experiments to realize greatness, and is the stage perhaps the perfect place to reimagine or recreate them?

In *A space for all our tomorrows*, Hanauer seeks to channel and present the search for utopia, focusing on how it manifests itself through the body and movement, and leaving open the possibility for multiple perspectives. Her aim is to channel the feeling of something that is intangible, imaginary and different for every person while paying special attention to what utopia means for those who have experienced marginalization in contemporary society.

On stage, in the company of two dancers and a live musician, Hanauer explores the properties of the body, pleasure and power, the ideas of “nature” and “naturalness”, always in relation to utopia and disability. Four bodies, with their own wisdom, holding this infinite human search through their insistent presence. Four people finding ways to keep going, alone or together. Four bodies resisting, persevering, refusing to give up.

A performance which is powerful, intense and disorderly all at the same time but also edifying and inviting, able to create and question an imaginary, shared future, a space to imagine our utopias, leaving people with their own perspective and, above all, the feeling that change is possible.



Annie Hanauer Ideation and choreography

American dancer, choreographer and pedagogue Annie Hanauer lives and works in London and France. An independent artist, besides teaching and creating her own productions, she regularly collaborates with world renowned artists and companies like Lea Anderson, Wendy Houston, Rachid Ouramdane/ CCN2 Grenoble and the Orchestre de Chambre de Paris. From 2008 until 2014 she danced with the London Candoco Dance Company taking part in tours and creative and educational projects all over the world. Hanauer is one of the members of the AnnieVickySarah (AVS) a collective made up of three independent artists and which was founded in 2007 with the aim of developing accessible working practices, she is a member of the Equity Dance Committee which is based in London. Starting out from her own experience as a differently abled woman, she focuses her attention on minorities and on people who are considered "different". Her choreographic work is aimed at developing a methodology for group performative improvisation and she is engaged in exploring topics like disability, healing and maternity, as well as ideas about utopia and the collective imagination.

Susanna Recchia Choreographic advisor

After graduating from the Accademia Nazionale di Danza in Rome, Susanna moved to London where she graduated in Dance at the Trinity Laban and won the Marion North award for best performer. Her studies focus on contemporary dance and improvisation. After attending the Dance-Moving Therapy course at Goldsmiths University, she graduated in Anatomy and Physiology at Tower Hamlets College and obtained a Yoga teaching qualification at the Life Centre in London. She collaborates with various internationally renowned artists and choreographers including the Candoco Dance Company. She holds a Doctorate in Dance obtained at the Roehampton University in London. She currently lives and works in Switzerland.

Deborah Lennie-Besson Composition and live music

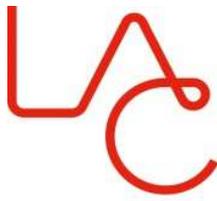
Born in New Zealand, Deborah Lennie grew up in Australia. After studying piano and voice at the NSW Conservatorium of Music, she studied French and political science at the University of Sydney. She then turned to theatre and was accepted at the Actors Centre, Sydney where she trained as an actor. At the beginning of the 2000s she moved to France.

She currently directs FOR WANT OF A BETTER and is associate artist of the Theatre du Champ Exquis, Normandy (Scène Conventionné d'Interêt National). She has to her credit collaborations with choreographers such as Rachid Ouramdane, Mille Engbert Lundt, Annie Hanauer, directors such as Serge Nail, Tanya Gerstle, Laure Rungette, with poets Sonia Chiambretto, Luc Bénazet, Benoît Casas, con gli artisti visivi Christophe Bisson, Bénédicte Hébert, Frédéric Hocké, and with musicians Patrice Grente, Jean-Baptiste Julien, François Chesnel, Naoto Yamagashi, Etienne Zemniak.

Teatro Danzabile Company

Founded in 2005, the Teatro Danzabile Company that Emanuel Rosenberg has directed since 2010, aims to integrate apparently distant realities, people, artists, dancers and actors with and without disabilities. A work of scenic research in which the languages of theatre and dance can become tools to give voice and body to the experience of its components. In 2011 the company gives life to the Teatro Danzabile association, based in Lugano, which organizes courses of theatre and inclusive dance, seminars, workshops and events.

In collaboration with Inclusionone Andicap Ticino, Teatro Danzabile gives life to the Orme festival, the first inclusive arts festival in Italian-speaking Switzerland to join the national network IntegrART. £ As the first public institution of the canton Ticino, Teatro Danzabile obtains in 2019, the prestigious recognition Kultur Inklusiv (Servizio Cultura Inclusiva – pro infirmis) (www.kulturinklusive.ch). Since 2020 Teatro Danzabile is a member of t. Professionisti dello Spettacolo Svizzera italiana.



29.05
Sun, 3 pm
LAC, Palco Sala Teatro
World Premiere

Another Breath

concept and choreography Lea Moro
dramaturgy Moritz Frischkorn
co-choreography and performance Sharón Mercado Nogales, Samuel Draper, Ana Laura Lozza, Malika Lamwersiek, Lea Moro
sound design Andres Bucci
scenography and costumes Nina Krainer
light design Martin Beeretz
choreography adviser Kiana Rezvani
production LAC Lugano Arte e Cultura, Lea Moro

The act of breathing is the focus of Swiss choreographer Lea Moro's new work: *Another Breath*, the vital process of breathing becomes a means for choral and choreographic expression.

Lying, sitting and standing, different bodies move in space; the distance between them is measured only by the range of their breaths. In a period of face masks, air filters and aerosol measurements, the act of sharing air has become a political issue. Other peoples' breaths have turned into a source of danger. And yet bodies continue to breathe, vital gases are exchanged, spaces are defined merely by the fact that oxygen is inhaled and carbon dioxide is exhaled. Parallel breathing comes together to form a polyphony: one, two, three four breaths converge into the rhythm of a voice. And sometimes even the bodies hum without making any sense, simply because they are breathing.

Lea Moro

Swiss choreographer and cultural manager Lea Moro lives in Zurich and Berlin. The author of innovative performances that examine the physical, social and emotional layers of human connections and encounters, since 2013 she has been presenting her works internationally. In addition to her activity as a choreographer, Moro is co-founder of Berlin's Acker!Festival (2013/14), she completed her training in Systemic Organizational Consulting at artop at the Humboldt Universität in Berlin (2018/19) and attended a training course entitled Programming in the Performing Arts at the Paris Lodron University of Salzburg and the Ludwig-Maximilian University in Munich (2019/20). She has taught at the DOCH – School of Dance and Circus at the University of Stockholm, at the University of the Arts in Helsinki, at the HZT in Berlin and at the Manufacture of Lausanne. Since 2020 she is associate dramaturge of the productions of the Tanzhaus Zürich.

Samuel Draper

He is a British and Swedish dancer and choreographer, living in Berlin and working between Germany and Sweden. He works with body, image and movement in a variety of dimensions – grounded in a study of tarot, symbol and the human energy field. From 2013 to 2017, Samuel was a dancer with Cullberg where he performed and participated in the creation of works by Cristian Duarte, Trajal Harrell, Deborah Hay, Stina Nyberg and Jeftha Van Dinther. In 2017 he was a DanceWEB scholarship recipient as well as completing a 6 months Tarot mentorship with Jeffrey Hinshaw of Brooklyn Fools/Cosmic Cousins. In 2021, Samuel taught the workshop Tarot, astrology, dance at ImPulsTanz Vienna International Dance Festival. As a freelance dance artist, Samuel has worked with the likes of Pavle Heidler, Winnie Ho, Mira Mutka, Together Alone and Weld Company. Ongoing artistic collaborators include Shannon Cooney, Frédéric Gies, Claudia Hill and Ania Nowak.



Malika Lamwersiek

She is a Berlin-based dancer, performer and teacher that specializes in improvisation within the urban dance styles House, Hip Hop and Popping. Her main interest lies in the body's relationship to the music and the narration of created stories during improvisation.

Since 2013, she has traveled to various countries to learn, exchange and perform with other Hip Hop artists as well as to do research on the History of afro diasporic dance styles and their societal context.

As an active part of the urban dance community in Berlin, Malika and the Walashé collective, which was created in 2018, are organizing Jams, Battles and classes to create spaces for the community to grow. As a performer and dancer, she was part of the theater piece *Roots* in Cologne and the dance piece *Diana, Even* which was choreographed by Kat Valastur and is going on tour internationally in 2022.

Anna Laura Lozza

She is an artist in the field of performing arts. Her practice includes choreography, performance, dance dramaturgy and teaching. Her interests today revolve around the instability and potential of notions and affects of the collective, the anonymous and the residual. In 2010 she co-founded with Bárbara Hang, the production platform *Acá No Hay Delivery*, under the desire to explore ways of collaboration in research, production and maintenance of choreographic works. She currently lives in Berlin.

Sharón Mercado Nogales

She is a dancer/performer/choreographer from La Paz–Bolivia, living and working in Berlin. She studied a B.A. in dance, context, choreography at the Inter-university of dance HZT/UdK (2017-2021), with the Wayruru Project in La Paz (2014-2016) and Ballet at the EBO La Paz (2001-2011). She has collaborated with different artists and collectives in Bolivia and Germany, among her latest works are *Earth Beings* (2021) and *Present images from PastFuture* (2021). She is currently developing a dance practice called Technocumbia as part of her research.

In her work she incorporates autobiographical material that goes through an exercise of memory. With the aim of creating decolonial body practices by setting the knowledge of her ancestors and her current life experience as conditions to rethink and transform them. She constantly seeks to trigger the current cultural spectrum through the body, working with the deconstruction and resignifiers of her materials.