

sasha waltz & guests



»Kreatur«, Sasha Waltz & Guests ©Sebastian Bolesch

Kreatur

Sasha Waltz & Guests

World premiere

9 June 2017

Radialsystem, Berlin

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»Je t'aime moi non plus«

(Jane Birkin, Serge Gainsbourg)

Musik und Text: Serge Gainsbourg

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A production by Sasha Waltz & Guests in coproduction with Festspielhaus St. Pölten, Les Théâtres de la Ville de Luxembourg and Opéra de Dijon. Made in Radialsystem.

**FEST/SPIEL/HAUS/
ST/POELTEN/**

**1 THEATRES
DE LA VILLE DE
LUXEMBOURG**

**VILLE DE
LUXEMBOURG**



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Text

In Sasha Waltz' choreography »Kreatur«, dance is the result of tensions between creatures who share the same habitat. Collective experiences of turmoil, ecstasy and the seeking of shelter merge the dancers into one single creature, which breaks back again into separate fates, drifting into new conflicts and connections. States of power and powerlessness, dominance and weakness, community and isolation, sickness and desire all appear as facets within nature's iridescence. The struggling of these creatures with the chaos of their own impulses reflects the private and societal challenges of our present.

»Kreatur« is an interplay of artistic voices which share a decisively interdisciplinary approach. The sculptural, organic as well as technoid costumes were created by Iris van Herpen. The Dutch fashion designer is known throughout the world for her progressive work which combines traditional craft with digital technology. Urs Schönebaum designs lighting concepts for stagings at theatres and opera houses, art exhibitions, performances and installations worldwide, working with artists such as Marina Abramović, Robert Wilson and Michael Haneke. The musicians of Soundwalk Collective (Berlin/New York) create genre-dissolving sound compositions, using methods from the fields of anthropology, ethnography and psychogeography. They were represented at documenta 14 in Athens/Kassel and collaborated with Patti Smith on the album »Killer Road«.

Notes out of the creation process

Costume Design

Sound

The strong physical and emotional shifts between power and powerless were intensively feel-able for me when watching the rehearsals of »Kreatur«. Sasha and her dancers inspired me to translate these hallucinating shifts of energy, to create moments where the dancers move frangible in »balls of energy«, expanding their bodies outwards to oppose a dark and aggressive shelter of spikes that seductively moves from power to powerless.

Iris van Herpen

Soundwalk Collective's composition for Sasha Waltz's »Kreatur« uses recordings from inside various factories and iconic re-appropriated buildings as source sound. These landmarks of 20th century architecture embody power, control and mass production, while being the first witness of the radical change in our social and sonic landscape. The resulting composition is a musical abstraction derived from the resonance of these buildings, industrial machinery and factory acoustics, shifting the atmosphere of sound from industrial, to post-industrial; exploring a discourse over the human and the artificial.

The production of these soundscapes is less about organizing musical time, rather about recreating space, landscapes and memories. The Collective records and composes with the idea that the movement that falls into this space reveals elements of musicality within the dissonance and atonality inherent in the sound.

The composition features recordings from the Alcantara factory in Nera Montoro (Italy), Berghain (Berlin), Arma17 (Moscow), Gedenkstätte Berlin Hohenschönhausen (former Stasi prison in Berlin).

Soundwalk Collective

CVs

Sasha Waltz (Direction / Choreography)

Sasha Waltz is a choreographer, dancer and director. After her initial studies at the School for New Dance Development in Amsterdam, she joined the postmodern-oriented dance scene in New York City that worked interdisciplinarily with other arts. In 1986 and 1987, she danced in the New York-based companies of Pooh Kaye, Yoshiko Chuma & School of Hard Knocks and Lisa Kraus & Dancers. Following her return to Europe in 1988, she began an intensive phase of collaboration with choreographers, artists and musicians. In 1992, she came to Berlin with a grant by the Künstlerhaus Bethanien, where she developed the improvisational format »Dialogue« driven by the spirit of her interdisciplinary and international work. She chose the young German capital as the center of her activities, where she practiced new choreographic approaches in self-developed infrastructures. Together with Jochen Sandig, she founded the dance company Sasha Waltz & Guests in 1993, and in 1996 the Sophiensæle as a venue for dance and more – today it is a center for the independent dance and theatre scene not only in Germany. From 2000–2004, she was one of the directors of the Schaubühne at Lehniner Platz. For the season 2019–2020, Sasha Waltz was director of Staatsballett Berlin together with Johannes Öhman.

During her first decade in Berlin, Sasha Waltz created internationally renowned and influential dance pieces, such as the »Travelogue« and »Körper« trilogies, as well as the immersive dance installation »insideout«. In the following years, she applied the language and strategies of contemporary dance to vitalise and explore historical and new operas and ballets. With »Dido & Aeneas« (2005), »Medea« (2007) and »Matsukaze« (2011), she realized three pieces 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. After this followed »Sacre« in 2013, which was set to the music of Igor Stravinsky and commissioned by the Mariinsky Theatre in St. Petersburg, and in 2014 »Tannhäuser« at the Staatsoper Unter den Linden in Berlin, which was 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 endeavour, she founded the Berlin based »Kindertanzcompany« (Children's Dance Company) in 2007 and, following an invitation from the Berlin Philharmoniker, developed a choreography with over 100 pupils to dance Rodion Shchedrin's »Carmen Suite«. In 2016, she founded the event format »ZUHÖREN« with which she opened a »third space for art and politics«. She expanded the »Dialogue« concept to incorporate danced responses to architecture wherein the audience is invited to act as an equal part of the choreographic happening. Examples of this are »Dialoge '99/II – Jüdisches Museum« in the new construction of the Jewish Museum in Berlin by Daniel Libeskind, »Dialoge 09 – Neues Museum« 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 choreographic work, Sasha Waltz is focusing on the intensification of collaborative processes, such as the synchronic development of choreography and music. In collaboration with Soundwalk Collective and the costume designer Iris van Herpen (among others), she created the choreography »Kreatur« (2017) followed by »ΕΞΟΔΟΣ / EXODOS« (2018), both premiered at Radialsystem in Berlin. In early 2019, the project »rauschen« received its world premiere at the Volksbühne Berlin. In March 2022, »SYM-PHONIE MMXX«, a piece for dance, light and orchestra by Sasha Waltz and Georg Friedrich Haas, received its world premiere at Staatsoper Unter den Linden in Berlin, followed by »Beethoven 7« at Radialsystem, Berlin in March 2023.

In 2020, Sasha Waltz reacted to the challenges of the COVID-19 pandemic with different projects on- and offline. From March to June 2020, she published an online »dance diary«, in August developed the open air project »Dialogue 2020 – Relevante Systeme«, premiering a choreography to Maurice Ravel's »Boléro« as well as solos to Georg Friedrich Haas's »I can't breathe« and in December streamed a series of improvisations with the title »Dialogue 2020 – Relevante Systeme II« live from the Radialsystem in Berlin. In 2021, Sasha Waltz created the choreography »In C« based on Terry Riley's revolutionary and open score by the same name, which has since not only been successfully performed nationally and internationally but has also developed into its own system with a growing community. The work consists of 53 choreographic figures that were recorded as video tutorials to facilitate the transfer of knowledge. Participatory, diverse, international and sustainable »In C« projects, workshop formats and ever-new structures have developed and continue to develop from the material worldwide. In June 2021, a choreography by Sasha Waltz to Ludwig van Beethoven's Symphony No. 7 received its world premiere in the frame of the Franco-German television channel ARTE's Beethoven Day, broadcast live from the ancient Apollo temple in Delphi together with musicAeterna under the baton of Teodor Currentzis.

In 2011, Sasha Waltz was awarded the Bundesverdienstkreuz am Bande for her special services to the cultural field. Since 2013, she is a member of the Akademie der Künste Berlin. In 2021, Sasha Waltz was awarded a »Commandeur de l'Ordre des Arts et des Lettres« by France.

Iris van Herpen (Costume Design)

Iris van Herpen is a Dutch fashion designer known as continuously pushing the boundaries of fashion design. She has been preoccupied with inventing new forms and methods of sartorial expression by combining traditional and radical materials and garment construction methods into her aesthetic vision, her »New Couture«. The designer's intent is to blend the past and the future into a distinct version of the present by fusing technology and traditional couture craftsmanship. Her work has been featured in various museum exhibitions amongst others at the High Museum of Art in Atlanta and the Metropolitan Museum of Art in New York, the Victoria & Albert Museum in London, the Cooper Hewitt Museum in New York, and the Palais

de Tokyo in Paris. Because of van Herpen's interest in a multidisciplinary approach, she has often collaborated with various artists such as Jolan van der Wiel and Neri Oxman and architects such as Philip Beesley and Bentham and Crouwel Architects. The designer's interest in science and technology has led to ongoing conversations with CERN (The European Organization for Nuclear Research) and MIT (Massachusetts Institute of Technology). She invented outfits for musicians and actresses such as Björk, Tilda Swinton, Scarlett Johansson and Beyoncé, furthermore she created costumes for the Paris Opera Ballet/Benjamin Millepied and the New York City Ballet. Iris van Herpen lives and works in Amsterdam. »Kreatur« was her first collaboration with Sasha Waltz.

Soundwalk Collective (Sound)

The international music trio Soundwalk Collective, with Stephan Crasneanski (founder), Simone Merli and Kamran Sadeghi, is based in New York and Berlin. Their approach to composition combines anthropology, ethnography, non-linear narrative, psychogeography, the observation of nature, and explorations in recording and synthesis. The source material of their works is always linked to specific locations, natural or artificial, and requires long periods of investigative travel and field work. Their works feature collaborations with Nan Goldin, Jean-Luc Godard, Mulatu Astatke, and Patti Smith in their homage to Nico in the album »Killer Road«. Along the years they performed live, among other spaces and festivals, at the Opéra de Lyon, CTM Festival (Berlin), KW Institute of Contemporary Art (Berlin), Arma 17 (Moscow), Barbican Centre (London), Berghain (Berlin), Centre Georges Pompidou (Paris), Florence Gould Hall (New York), Mobile Art by Zaha Hadid (Hong Kong, Tokyo, New York), MUDAM (Luxembourg), MuCEM (Marseille), Museo Madre (Naples), the National Museum of Singapore, New Museum (New York), Palazzo Reale in Milan, La Triennale (Milano), documenta14 (Athens and Kassel), Funkhaus in Berlin, and Manifesta12 (Palermo). Their latest radio artwork »Illuminations« released in February 2018 by Deutschlandfunk Kultur and Radio France, featured Patti Smith, Abel Ferrara, Gudrun Gut, Hanns Zischler, Charlotte Rampling, Melvil Paupaud, Mulatu Astatke, and won the Gold Prize at the NY International Radio Awards in 2018. »The Peyote Dance«, a new album by Soundwalk Collective with Patti Smith, was released on 31st May 2020 via Bella Union, and the Collective's narrated audio experience, »The Time Of The Night«, commissioned by the Fondation Carmignac, and featuring the voices of Charlotte Gainsbourg and Patti Smith, launched on June 14th 2020.

Urs Schönebaum (Light Design)

Urs Schönebaum studied photography in Munich and from 1995 until 1998 worked with Max Keller as a part of the lighting department at Münchner Kammerspiele. After being assistant director for productions at Grand Théâtre de Genève, Lincoln Center New York and Münchner Kammerspiele in 2000 he started to work as a lighting designer for opera, theatre, dance, installations and performances. He participated in over 100 productions at major theatres including Covent Garden London, Opéra Bastille, Opéra Garnier, La Comédie Française, and Théâtre du Châtelet in Paris, La Monnaie Bruxelles, Opéra de Lyon, Metropolitan Opera New

York, Staatsoper Unter den Linden, Schaubühne am Lehniner Platz, and Deutsches Theater in Berlin, Bayerische Staatsoper and Residenztheater in Munich, Dramaten Stockholm, Det Norske Teatret Oslo, Teatro dell'Opera Roma, Festival d'Avignon, Teatro Real Madrid, Festival d'Aix-en-Provence, Bolshoi Theater Moscow, Salzburger Festspiele, NCPA, and Poly Theater Beijing, Sydney Opera House, Dutch National Opera, Bayreuth Festival, and Wiener Festwochen. He regularly works with stage directors like Thomas Ostermeier, La Fura dels Baus, William Kentridge, Pierre Audi, Michael Haneke and is long-time collaborator of Robert Wilson. His works include also lighting designs for art projects with Vanessa Beecroft, Anselm Kiefer, Dan Graham, Taryn Simon and Marina Abramovic. Urs Schönebaum also designed works for installations in Krakow, Munich, Salzburg and New York. In 2012 he directed and designed the two operas »Jetzt« and »What Next?« and in 2014 »Happy Happy« composed by Mathis Nitschke at the Opéra National de Montpellier. In April 2017, he designed the set and lighting for the opera »Bomarzo« at the Teatro Real Madrid. »Kreatur« was his first collaboration with Sasha Waltz followed by »EXODOS« in 2018.

Davide Di Pretoro (Repetition)

Davide Di Pretoro, born in Colleferro/Italy, studied Ballet and Contemporary Dance at the Accademia Nazionale di Danza Rome, Balletto di Roma and Cunningham Dance School, New York. He has danced with Thierry Smits/Compagnie THOR, Ballet Preljocaj as well as Wayne McGregor, for who he also works as an assistant and re-stager. Since 2015 he has worked with Sasha Waltz as a performer, rehearsal director and teacher. Further he teaches his own classes across Europe.

Jochen Sandig (Dramaturgy)

Jochen Sandig was born in Esslingen, Germany. In 1990 he moved to Berlin to study psychology and philosophy. Following the founding of the Tacheles Art Centre in 1990, in 1993, together with Sasha Waltz, he founded Sasha Waltz & Guests. In 1996 he co-founded Sophiensaele, an independent venue for dance and theatre productions in Berlin-Mitte, which he directed until 1999. From 2000 to 2004 Jochen Sandig was a member of the artistic direction at the Schaubühne am Lehniner Platz. Since 2004 he has been the director of the independent Sasha Waltz & Guests GmbH. In 2006, together with Folkert Uhde, Jochen Sandig founded radialsystem in Berlin. In 2010 he was awarded the French cultural order »Chevalier dans l'Ordre des Arts et des Lettres«. In February 2012 he celebrated his first direction work with »human requiem«, a staging of Johannes Brahms' »Ein Deutsches Requiem« in cooperation with the Rundfunkchor in Berlin and Simon Halsey. Since its premiere the production travelled to Hamburg, Amsterdam, Paris, Granada, Rotterdam, Athens, Hong-Kong, Adelaide and New York. The production was awarded with the »Classical Next Innovation Award 2016«. As a social and political activist he became one of the three co-founders of the World Human Forum in Delphi, Greece. Since 2019/20, Jochen Sandig is artistic and executive director of the Ludwigsburger Schlossfestspiele / Internationale

Festspiele Baden-Württemberg. In the year 2022 Jochen Sandig was awarded the Cross of Merit of the Federal Republic of Germany.

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