



SNOW WHITE

Auckland Arts Festival presents

SNOW WHITE

ANGELIN PRELJOCAJ
BALLET PRELJOCAJ
CREATION 2008 · Piece for 24 dancers

Choreography
Angelin Preljocaj

Costumes
Jean Paul Gaultier

Music
Gustav Mahler
additional music 79 D

Set design
Thierry Leproust

Lighting
Patrick Riou
*assisted by Cécile Giovansili-Vissière
& Sébastien Dué*

Snow White season supported by

VIVA



AUCKLAND LIVE

With support from Platinum Patrons Kent & Gaye Gardner,
Gold Patron Friedlander Foundation

Snow White
Mirea Delogu

The Prince
Antoine Dubois

The Queen
Léa De Natale (14 & 15 March performances)
Nuriya Nagimova (11, 12 & 13 March performances)

The King
Victor Martínez Cáliz

The Mother
Léa De Natale (11, 12 & 13 March performances)
Nuriya Nagimova (14 & 15 March performances)

Cat-Gargoyles
Margaux Coucharrière
Clara Freschel

Young Snow White
Athena House (11, 12 & 15 March performances)
Caitlin Caird (13 & 14 March performances)

Dancers

Maxime Alvarez	Matt Emig
Pierre-Antoine Bardot	Clara Freschel
Lucile Boulay	Florette Jager
Alice Comelli	Erwan Jean-Pouvreau
Margaux Coucharrière	Laurent Le Gall
Araceli Caro	Tommaso Marchignoli
Virginie Caussin	Víctor Martínez Cáliz
Aurélien Charrier	Nuriya Nagimova
Marius Delcourt	Lana Renfrum
Mirea Delogu	Benedict Sabularse
Léa De Natale	Aaron Smeding
Antoine Dubois	Emma Spinosi

Coproduction
Biennale de la danse de Lyon / Conseil Général du Rhône – Lyon,
France, Théâtre National de Chaillot – Paris, France, Grand Théâtre de
Provence – Aix-en-Provence, France, Staatsballet Berlin – Germany

Season arranged in liaison with IMG Artists GmbH

**Assistant, deputy
to the artistic direction**
Youri Aharon Van den Bosch

Rehearsal assistant
Cécile Médour

Choreologist
Dany Lévêque

Abseiling trainer
Alexandre del Perugia

Scenery construction
Atelier Atento

Costume maker
Les Ateliers du Costume

Technical director
Luc Corazza

**General production
& sound manager**
Martin Lecarme

Lighting manager
Jean Bas Nehr

Stage managers
Rémy Leblond
Mohamed Benrahou

Stagehand
Maël Darquey

Wardrobe mistress
Nina Langhammer

*Created during a residency at Grand Théâtre de
de Provence, Aix-en-Provence (France)*

Special thanks to Jean Paul Gaultier

A prize winner at Globes de Cristal 2009

1hr 50mins no interval

IMAGES © JEAN-CLAUDE CARBONNE

The Ballet Preljocaj, National Choreographic Centre subsidised by Ministry of Culture and Communication – DRAC PACA, Provence-Alpes-Côte d'Azur Region, Bouches-du-Rhône Department, Aix-Marseille Provence Metropolis / Aix Regional Territory, City of Aix-en-Provence, supported by Groupe Partouche – Casino Municipal d'Aix-Thermal, Individuals and companies sponsors, and private partners.



Welcome

Nau Mai, Haere Mai.

Welcome to
Te Ahurei Toi o
Tāmaki Makaurau
2020.

It is a thrill to welcome the return of Ballet Preljocaj to Auckland Arts Festival. The stunning success of *Les 4 Saisons*, performed in this very theatre in 2007, demanded an encore.

Snow White then is a triumphant return. Brilliant, ravishing costumes by one of the great artists of our time, Jean Paul Gaultier, combined with the lush set by Thierry Leproust against which Angelin Preljocaj stages his stunning choreography, offer us a production of unrivalled style and sophistication. It is easy to see why this *Snow White* has become such an international sensation.

In this *Snow White* we hear the symphonic masterpieces of Mahler in all their glorious romanticism and immensity. It is a potent mix, rendered all the more intense by Ballet Preljocaj's gorgeous company of dancers.

AAF enjoys unstinting support, from Auckland Council and Creative New Zealand in particular. For this very special presentation of *Snow White*, we are indebted to VIVA and Auckland Live, and Platinum Patrons Kent & Gaye Gardner and Gold Patron Friedlander Foundation. Thank you.

This Festival marks the conclusion of my triptych of programmes. It has been a privilege to serve Auckland as your Festival Artistic Director. Thank you to the outstanding team at AAF led by CEO David Inns for the comradeship we have enjoyed. I will return in 2021 as a civilian, excited to see the new worlds incoming Artistic Director Shona McCullagh (MNZM) will navigate us to.

But before then, we have 19 days of festival goodness to enjoy. We make this Festival with aroha. It's your festival. Relish it. Ngā mihi nui.

Jonathan Bielski,
Artistic Director



Artist Statement

Snow White is a great romantic, contemporary ballet, based on the Grimm brothers' version of the fairytale.

I was very keen to tell a story. I had recently created some very abstract pieces with *Empty Moves* and *Eldorado (Sonntags Abschied)* and, as often happens, I wanted to do something completely different, write something very concrete and offer something magical and enchanted. No doubt it was to avoid getting into a rut. And, also because, like everyone else, I love stories.

Snow White is a narrative ballet with its own dramatic content. The places are represented by Thierry Leproust's sets. The dancers play their parts in costumes by Jean Paul Gaultier. It's not the myth or the legend of Snow White; it is Snow White herself. It is really her story.

It is not easy to tell a story through dance, and that is what is so fascinating. How do you get the story across? In *L'Anoure*, I chose to let the audience hear Pascal Quignard's text on the soundtrack. But with *Snow White*, I'm using an argument that everyone knows, which allows me to concentrate on what is being said by the bodies, the energies and the space and what the characters feel and experience in order to show how the bodies are transcended. And *Snow White* contains objects that are wonderful for a choreographer's imagination.

The symbols of the tale: I have followed the version by the Grimm brothers, with just a few personal variations based on my own analysis of the symbols in the tale. Bettelheim describes *Snow White* as an Oedipus in reverse. The wicked stepmother is without doubt the central character in the tale. She is the one who I examine through her narcissistic determination not to give up on seduction and her role as a woman, even if it means sacrificing her stepdaughter. The understanding of symbols belongs to adults as well as children; it is for everyone, and that's why I like tales.

This ballet is particularly important to me – and I insist on the word “ballet” – as it brings together 24 dancers of the company. They will be dancing to Mahler's symphonies, whose magnificent excesses are of a romantic nature. Historically, Grimm's tales are too, even though their refined style suggests a more contemporary form. Trying to move people emotionally is a delicate undertaking. Mahler's music has to be used with enormous care, but it is a risk I am keen to take.

**Angelin Preljocaj,
Choreographer**





Programme Notes

Snow White, or Sneewittchen in German, was one of many titles that folklorists attached to the famous fairytale, a story that had multiple meanings to readers in the 19th century.

In Italy, one variant of the fairytales – *Maria, the Wicked Stepmother and the Seven Robbers* – elevated the importance of the evil stepmother, while also casting the seven miners as thieves. A related story that circulated in Switzerland, called *Death of the Seven Dwarfs*, warned of the perils faced by the dwarfs after their decision to co-habitate with an attractive, single girl. Even the well-known version authored by the Grimm brothers changed over time; after the release of the first edition, the evil mother was changed to a stepmother, thus enhancing the role of the birth mother as a symbolic guardian of Snow White's innocence.

The Ballet Preljocaj adaptation of the fairytale, *Blanche Neige* – premiered on September 25, 2008 at the Biennale de la danse in Lyon, France – hews faithfully to the Grimm brothers' rendition of the story. Shaped by the interpretations of Bruno Bettelheim, a psychologist who specialised in the psychoanalysis of fairytales, the ballet dramatises the conflict between Snow White and her wicked stepmother, who Angelin Preljocaj has argued is “without doubt the central character of the tale.” Clad in a simple white tunic, Snow White projects an air of youthful innocence in opposition to her stepmother, whose black and red dominatrix garb is tinged with sadomasochistic overtones. The stark juxtaposition of the two characters is in keeping with Bettelheim's Freudian interpretation of the tale, in which “sexual innocence, whiteness, is contrasted with sexual desire, symbolised by red blood.”

The score of the ballet, made up of a patchwork of symphonic excerpts by Gustav Mahler interspersed with electronic music, further accentuates the differences between Snow White and the evil Queen. The use of Mahler's music becomes perhaps most apt when symphonic movements with idyllic or pastoral connotations are paired with Snow White's interactions with forest-dwelling characters, including the seven miners. When the miners make their initial appearance after a day of heavy labour, their vertically choreographed number is accompanied by the third movement of Mahler's Symphony No. 1. The movement – which famously interpolates the folk tune “Frère Jacques” and evokes the style of a Klezmer band – was said to have been inspired by a woodcut print depicting a band of animals marching at the funeral of a hunter. Elsewhere, the moving “Adagietto” from Symphony No. 5 is used to great effect during the prince's emotional *pas de deux* with Snow White, who he has mistakenly assumed dead.

Although some variants of the *Snow White* tale do not clarify the ultimate fate of the wicked stepmother, in *Blanche Neige* the Queen's swift downfall is a climactic part of Snow White's wedding day. Forced to flit about in violent circles wearing red-hot shoes made of iron, the Queen's dance is closely choreographed with the muscular, brass-infused strains of Mahler. Her deadly dance serves as a cautionary tale for those who abuse the privileges of adulthood out of spite and jealousy: revenge is a dish better served hot.

Michael Accinno

This text was originally published in the Mondavi Center commemorative programme for the March 2012 season of Snow White. Reprinted with the permission of the author.

Angelin Preljocaj

Angelin Preljocaj was born in the Paris region, in France, and began studying classical ballet before turning to contemporary dance, which he studied with Karin Waehner.

In 1980, he went to New York to work with Zena Rommett and Merce Cunningham, after which he resumed his studies in France; there his teachers included American choreographer Viola Farber and French choreographer Quentin Rouillier. He then joined Dominique Bagouet before founding his own company in December 1984.

Preljocaj collaborates regularly with other artists in various fields including music (Goran Vejvoda, Air, Laurent Garnier, Granular Synthesis, Karlheinz Stockhausen), visual arts (Claude Lévêque, Subodh Gupta, Adel Abdessemed), design (Constance Guisset), fashion (Jean Paul Gaultier, Azzedine Alaïa), drawing (Enki Bilal) and literature (Pascal Quignard, Laurent Mauvignier).

His productions are now part of the repertoire of many companies, many of which also commission original production from him, notably La Scala of Milan, the New York City Ballet and the Paris National Opera Ballet.

He has made short films (*Le postier, Idées noires* in 1991) and several full-length films, notably *Un trait d'union* and *Annonciation* (1992 and 2003), for which he was awarded the "Grand Prix du Film d'Art" in 2003, the "Vidéo-Danse" First Prize in 1992 and the Prague Video Festival Prize in 1993. In 2009, he directed *Snow White*, featuring his own piece, and in 2011 he signed, for Air France, the commercial *L'Envol*, based on the choreography of *Le Parc*. In 2016, he choreographs and makes new advertising spot, the one of the perfume "Galop d'Hermès".

Since then he has collaborated on several films of his own choreographic work: *Les Raboteurs* with Cyril Collard (based on the painting by Gustave Caillebotte) in 1988, *Pavillon Noir* with Pierre Coulibeuf in 2006 and *Eldorado / Preljocaj* with

Olivier Assayas in 2007. The first full-length feature film by Preljocaj, *Polina, danser sa vie*, made with Valérie Müller and adapted from the graphic novel by Bastien Vivès, came out in cinemas on November 2016.

Several books have been written about his work, notably *Angelin Preljocaj* (2003), *Pavillon Noir* (2006), *Angelin Preljocaj, Topologie de l'invisible* (2008), *Angelin Preljocaj, de la création à la mémoire de la danse* (2011) and *Angelin Preljocaj* (La Martinière, 2015).

Throughout the course of his career, Preljocaj has received numerous awards, including the "Grand Prix National de la Danse" awarded by the French Ministry of Culture in 1992, the "Benois de la danse" for *Le Parc* in 1995, the "Bessie Award" for *Annonciation* in 1997, "Les Victoires de la musique" for *Roméo et Juliette* in 1997 and the "Globe de Cristal" for *Snow White* in 2009. He is an "Officier des Arts et des Lettres" and a "Chevalier de la Légion d'honneur" and he was appointed an "Officier de l'ordre du Mérite" in May 2006. He has received the Samuel H. Scripps/ American Dance Festival Award for Lifetime Achievement in 2014. In April 2019 he was appointed to the Academy of Fine Arts in the new choreography section.

Since October 2006, the Ballet Preljocaj and its 24 permanent dancers have resided at the Pavillon Noir in Aix-en-Provence, a building entirely dedicated to dance, with Preljocaj as its artistic director.



Jean Paul Gaultier

Jean Paul Gaultier was born in 1952 in a Paris suburb and started his career with Pierre Cardin in 1970, on the day of his 18th birthday.

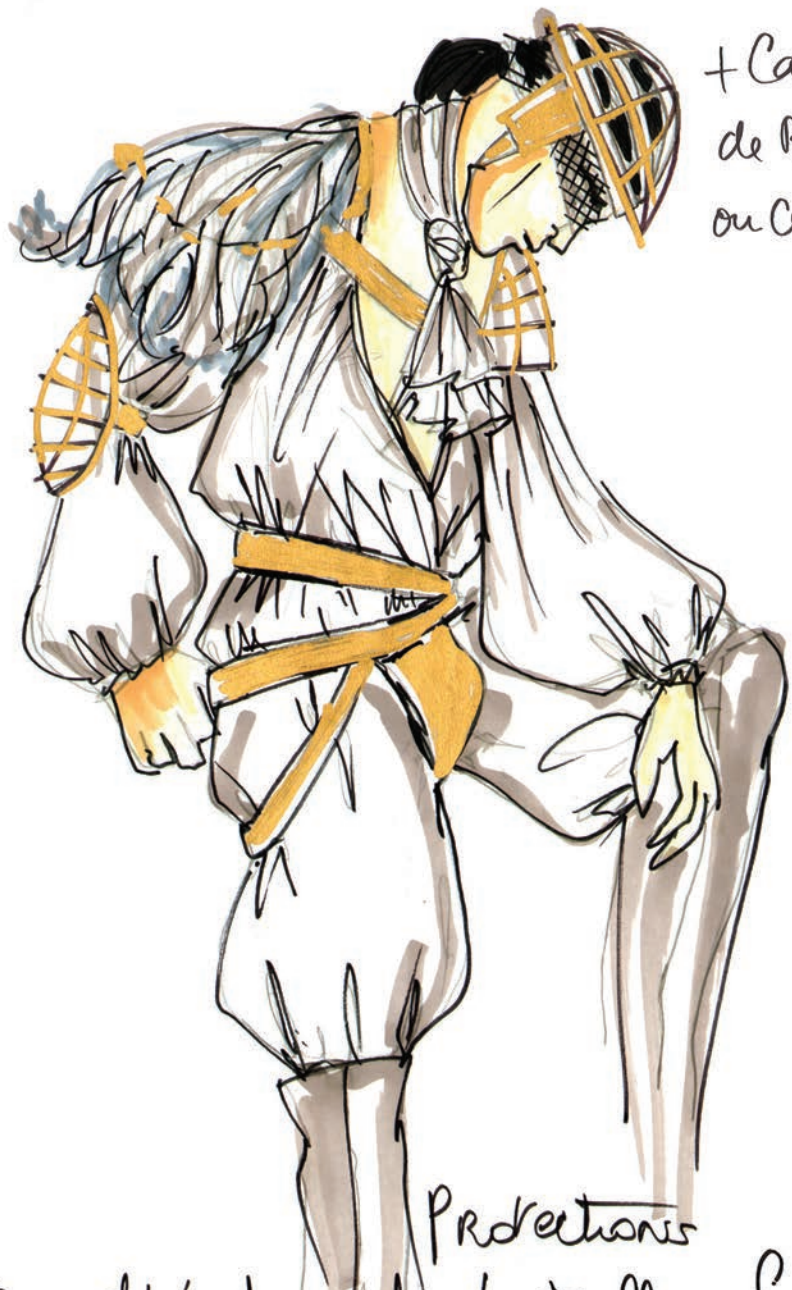
After working at Esterel, Patou and again at Cardin, Gaultier decided to start his own fashion house and staged his first show in Paris in 1976. Critical and commercial success followed quickly and by the early eighties he was one of the most talked about young designers.

From the beginning of his career, Gaultier has wanted to show that beauty has many facets and that we can find it where we least expect – like in a lowly tin can which first became a bracelet and later the packaging for his hugely successful perfume.

His menswear line was launched in 1984 with the “Male Object” collection, and in 1997 Gaultier realised his dream of starting a haute couture collection, “Gaultier Paris”. He was also the designer for Hermes womenswear from 2004 to 2011. In 2015 Gaultier decided to end his ready-to-wear line and focus on haute couture.

Throughout his career Gaultier has worked in dance, music and cinema. His costumes for Madonna’s *Blond Ambition* tour have left an indelible imprint on popular culture. His first collaboration in cinema was with Peter Greenaway for *The Cook, The Thief, His Wife and Her Lover* in 1989. He also designed costumes for *The City of Lost Children* by Marc Caro and Jean-Pierre Jeunet, *Fifth Element* by Luc Besson and has worked three times with Pedro Almodovar on *Kika*, *Bad Education* and *The Skin I Live In* respectively.

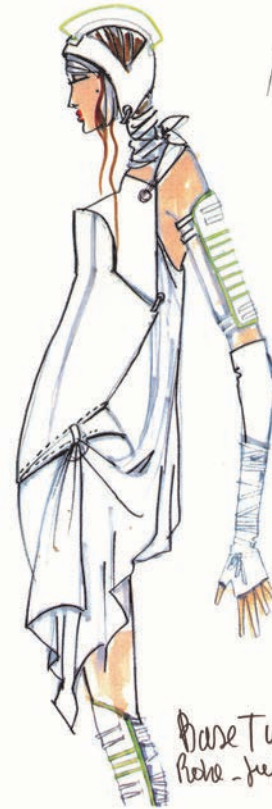
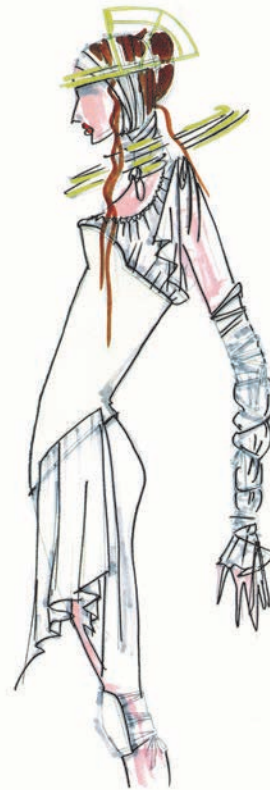
In 2018 he presented the Fashion Freak Show at the Folies Bergere in Paris, a revue that tells the story of his life and 50 years of popular culture through song, dance and fashion. After a triumphant nine month run in Paris, the show will now commence its international tour.



+ Casque
de Boxeur
ou Cycliste

Protections
Base Integral avec v. tulle -
Cuir stretch

COURTISANES (10)
Femmes -



Base Tulle
Roché - japo



Tulle - Plumes -

Creatives



THIERRY LEPROUST

Set Design

Born in 1948 in the Nièvre department, Thierry Leproust studied at the Boule School interior design, design and sculpture. He lives and works in Paris.

Alongside his work as a visual artist, he began a career as a set designer for opera, theatre, dance and cinema in 1983.

Since 1975, he has regularly exhibited his visual art in France and abroad. His works form part of a number of public and private collections.

He has already produced the settings for many creations by Angelin Preljocaj: *Amer America* (1990), *La Peau du Monde* (1992), *Le Parc* (1994), *L'Anoure and L'Oiseau de feu* (1995), *Casanova* (1998), *Le Sacre du printemps* (2001) and *Le Songe de Médée* (2004). He also worked with the choreographers Nadine Henu, Blanca Li and Patrick Salliot.

In the theatre, he has designed sets for Roger Planchon, including *Ionesco* (TNP), *Le triomphe de l'Amour*, *L'Avare* (Berlin theatre), *Le Radeau de la Méduse* (TNP), *La Dame de chez Maxime* (Opéra Comique) and with Jacques Rosner, *Le Mariage de Gombrowicz* (Comédie Française), *Ivanov* by Chekhov (Théâtre 14 Paris) and *Gorki* (Moscow).

He has also worked for Garance, Marie Hermès and Simone Amouyal (Théâtre de la Criée, Marseille).

For the opera, he has designed sets for Christian Gangneron, for productions of Mozart's *Don Giovanni* and *Così fan tutte*, *Orfeo* by Monteverdi, *Carmen* by Bizet (Lisbon Opera House), *Pia de Tolomei* by Donizetti (Fenice in Venice), *Riders to the Sea* (Reims Opera House) and his latest design, *Les Sacrifiées* (Maison de la Musique, Nanterre).

He also worked with Philippe Godefroid for Peter Grimes by Benjamin Britten (Nantes Opera House) and Simone Amouyal in the Opéra Comique.

For the cinema, he has designed sets for seven films by Michel Deville, such as *La Lectrice* and *Paltoquet and Dandin* by Roger Planchon. He has also worked for Roger Coggio, Eric Heumann and Marion Hansel.

PATRICK RIOU

Lighting

Patrick Riou starts his career in the performing arts working with the choreographer François Verret. He discovers a deep passion for dance, working with the great lighting designers such as Rémy Nicolas, Jacques Chatelet, Pierre Colomère. These experiences enable him to work in the highly diverse choreographic worlds of Joseph Nadj, François Raffinot, Karine Saporta, Kubilai Khan Investigation, Catherine Berbessous, Philippe Genty and Angelin Preljocaj, for whom he signs the lighting design for *Personne n'épouse les méduses* (1999), *Portraits in Corpore* (2000), *Helikopter and MC 14/22 – Ceci est mon corps* (2001), *Near Life Experience* (2003).

CÉCILE GIOVANSILI-VISSIÈRE

Lighting Assistant

Having worked with Hans Peter Cloos, Peter Brook and Alexis Moati, Cécile Giovansili-Vissière joined the Ballet Preljocaj in 2001. She designed the lighting of Angelin Preljocaj's works *Eldorado* (Sonntags Abschied) and *Haka* in 2007, *And then, one thousand years of peace* in 2010, *Royaume Uni and Ce que j'appelle oubli* in 2012, *The Nights* in 2013 and *Return to Berratham* in 2015.

SÉBASTIEN DUÉ

Lighting Assistant

After studying Musicology, Sébastien Dué joined the Ballet Preljocaj in 1998 as a lighting technician. He designs the lighting for the creations of Samir El yamni among others.

Artistic Assistants



YOURI AHARON VAN DEN BOSCH

Assistant Deputy to the Artistic Direction

After studying at the Ecole Jacques Sausin in Brussels, Youri Van den Bosch started his career as a professional dancer. He holds a State Diploma as Dance Professor, directed classes for professionals (to prepare the State Diploma), workshops and classes for amateurs as well as carried out many projects to promote dance awareness in schools. In september 1999, he entered the company assisting Angelin Preljocaj for the Ballet. He is deputy to the artistic direction since 2005. At the same time, he is a visiting professor at the International Dance Academy of Biarritz and practices as a somatopath, Poyet Method Osteopathy (Somatopathy P.C. Vernet).



CÉCILE MÉDOUR

Rehearsal Assistant

She is choreologist Benesh graduated since 2010 from the National Conservatory of Music and Dance of Paris. She also holds the State Diploma in Jazz Dance. Trained as a dancer for Raza Hammadi, she first joined the Krefeld Und Mönchengladbach Theater (Germany) in 2012 as a dancer, then worked as a choreographic assistant and coach for the company ECO and 2Minimum. At the same time, she pursues her career in notation. She joins the Ballet Preljocaj in 2018 as a rehearsal assistant.



DANY LÉVÊQUE

Choreologist

A student of Solange Golovine, Dany Lévêque studied choreographic notation and obtained the Benesh Institut of London Diploma. She made her first notation for Hervé Robbe. As an assistant to Jean-Christophe Maillot in the organisation of the arrival of the Olympic Flame Bearer in Paris (1991), she obtained the Villa Médicis prize "Hors les Murs" for her study on the relationship between video and notation. Since 1992, she has been working for Angelin Preljocaj, for whom she has noted and reconstructed numerous pieces and restaged several productions especially for the London Contemporary Dance Theater, the Ballets de Monte-Carlo, the Staatsoper of Berlin or the Ballet of the Opera of Paris.

Ballet Preljocaj

Created in December 1984, the Preljocaj Company became the National Choreographic Centre of Champigny-sur-Marne and Val-de-Marne in 1989.

In 1996, the ballet was welcomed at the Cité du Livre in Aix-en-Provence and became Ballet Preljocaj – National Choreographic Centre of the Provence-Alpes-Côte d'Azur Region, the Bouches-du-Rhône Department, the Pays d'Aix Community and the City of Aix-en-Provence.

Since founding his company, now composed of 24 dancers, Angelin Preljocaj has created 53 choreographic works, ranging from solo to larger

formations. The ballet performs about 120 dates per year on tour, in France and abroad.

Beyond the repertory performances, Ballet Preljocaj has been multiplying its local actions in Aix-en-Provence and neighboring communities in order to share its passion for dance with a broader public: lectures on dance interpretation through video, public rehearsals, contemporary dance classes and workshops and dance interventions in urban public space – all means of viewing and understanding dance from different perspectives.

Ballet Preljocaj is now settled into its new home, designed by architect Rudy Ricciotti in Aix-en-Provence. The Pavillon Noir is the first production center built for dance, where artists will be able to go through the entire creative process, from workshops and rehearsals to staging and performance. The Pavillon Noir opened its doors on October 20, 2006. Angelin Preljocaj is the artistic director.

Performances are programmed all year round and include Angelin Preljocaj's creations and also invited companies.



Dancers



ANGELA ALCANTARA was born in 1994 in Spain. She trained at the Conservatory of Murcia and at the Royal Conservatory of Scotland before entering the Superior Dance Conservatory of Madrid. She joined the Ballet Preljocaj Junior in 2018 and performed in the G.U.I.D. of the Ballet Preljocaj in 2019.



VIRGINIE CAUSSIN was born in Belgium in 1984. She began at the In Principaë Ballet company, then at the International Academy of Danse in Paris. She performed for Béjart Ballet Lausanne and joined the Ballet Preljocaj in 2006. She also works as a script in cinema.



MAXIME ALVAREZ was born in 1998 in France. He began his studies in sports and continued his training at Epsedanse before joining the Junior Ballet School. He joined the Ballet Preljocaj Junior in 2019.



AURÉLIEN CHARRIER was born in 1989 in France. He began at the Conservatory in Angers before entering the Paris Conservatory for Dance and Music. He joined the Ballet Preljocaj in 2009 and works as a freelance dancer for other companies.



PIERRE-ANTOINE BARDOT was born in Guatemala in 1999. He trained at the National Conservatory of region in Angers. In 2017, he entered the Rudra Béjart School-Workshop and joined the Ballet Preljocaj Junior in 2019.



ALICE COMELLI was born in 1999 in Italy. She began at the M.A.S in Milan and at the D.A.F in Rome then trained at the Rosella Hightower Cannes School of Dance. She joined the Ballet Preljocaj Junior in 2018 and performed in the G.U.I.D. of Ballet Preljocaj in 2019.



LUCILE BOULAY was born in France in 2001. She trained at the Royal Ballet school in Sweden in Stockholm and later in the National Ballet of Santiago in Chile. She joined the Ballet Preljocaj Junior in 2019.



MARGAUX COUCHARRIÈRE was born in France in 1988. She trained at Epsedanse and worked with choreographers such as Gil Roman, Isabelle Sissmann, Bruno Agati, Claude Brumachon and Benjamin Lamarque. She joined the Ballet Preljocaj in 2009.



ARACELI CARO was born in 1996 in Spain. She studied at the Professional Conservatory of Dance in Cordoba then joined the Superior Conservatory of Dance in Madrid. She joined the Ballet Preljocaj Junior in September 2018.



MARIUS DELCOURT was born in France in 1992. He began at the Dance School of Opéra de Paris, then at the National Conservatory of region in Paris and the National Music and Dance Conservatory of Paris and the Conservatory of Lyon. He joined the Ballet Preljocaj in 2012 and works as a freelance dancer for other companies.

PORTRAITS © JEAN-CLAUDE CARBONNE, FABRIZIO CLEMENTE, JEAN PHILIPPE RAIBAUD, YANG WANG



MIREA DELOGU was born in Italy in 1997. She entered the Rosella Hightower Dance School in Cannes and had internships at the Aalto Ballet Theater Essen, the Rhine Ballet and the Dortmund Ballet in Germany. She joined the Ballet Preljocaj Junior in 2016 and the Ballet Preljocaj in 2017.



LÉA DE NATALE was born in France in 1988. She studied at the Superior National Dance School of Marseille, at the John Neumeier Ballet School of Hamburg and Rosella Hightower Dance School in Cannes. She performed at the Crazy Horse Paris and in MGM Grand's Hotel Las Vegas. She joined the Ballet Preljocaj in 2010.



NURYIA NAGIMOVA was born in Russia in 1983. She was awarded an Irina Sirova High School diploma with Highest Honors at the Moscow Ballet School. She joined the Bolshoi Theatre in 2001. She joined the Ballet Preljocaj in 2011.



ANTOINE DUBOIS was born in France in 1995. He studied at the Conservatory of Toulouse and entered the National Superior Conservatory of Music and Dance in Paris in 2013. In 2015, he joined Ballet Preljocaj Junior and in 2016 the Ballet Preljocaj.



MATT EMIG was born in USA in 1994 and studied at the University of the Arts in Philadelphia. He participated in Springboard Danse Montreal, then worked for MGM in Macau (China), performed in 'Städtische Bühnen Frankfurt' and 'Staatsballett Hannover' productions. He joined the Ballet Preljocaj in 2019.



LANA RENFRUM was born in 1999 in The Netherlands. She entered the training program of the Artez dance academy. After graduating from Artez she entered L'école-atelier Rudra Bejart before joining the Ballet Preljocaj Junior in 2019.



CLARA FRESCHÉL was born in France in 1993. She trained at the Studio Ballet Colette Armand in Marseille. She also graduated from the National Conservatory of region in opera singing. She worked with the National Dance Center in Angers and joined the Ballet Preljocaj in 2015.



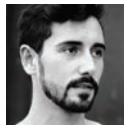
FLORETTE JAGER was born in France in 1995. In 2012, she joined the National Superior School of Dance in Marseille, then entered the Rudra-Béjart School in Lausanne. She started her career in 2014 with the Teatrul of Balet Sibiu in Romania. She joined the Ballet Preljocaj in 2018.



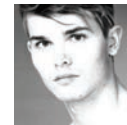
BENEDICT SABULARSE was born in 2000 in The Philippines. He began at the Academy One Music & Dance Center, obtained a scholarship at The Royal Ballet School, then pursued at the National Superior School of Dance in Marseille and Rosella Hightower Dance School. He joined the Ballet Preljocaj Junior in 2019.



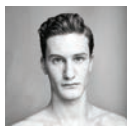
ERWAN JEAN-POUVREAU was born in France in 1999. He entered the Regional Conservatory of Boulogne Billancourt in 2011 then the Regional Conservatory of Paris in 2015, before getting in the Rudra Béjart Ballet School in Lausanne. He joined the Ballet Preljocaj in 2019.



LAURENT LE GALL was born in France in 1993. He trained at the National Superior Conservatory of Music and Dance in Paris and pursued at the Peridance Capezio Center in New York. In 2015, he joined Kelemenis & Cie, and the Ballet Preljocaj in 2017.



AARON SMEDING was born in 1991 in Perth, Australia. He began at the Western Australian Academy of Performing Arts and worked with several company such as Dancenorth. Later he performed at Moulin Rouge, then with Patrick Dupond and WEE dance company. He joined the Ballet Preljocaj in 2014 and also works as freelance dancer.



TOMMASO MARCHIGNOLI was born in Italy in 1998. He trained at the Rosella Hightower School of Dance in Cannes. Then he entered the Staatliche Ballettschule Berlin from which he graduated in 2017. He joined the Ballet Preljocaj in 2018.



VÍCTOR MARTÍNEZ CÁLIZ was born in 1990 in Spain. He started at the Conservatory of Murcia in 2008. He won the first prize at the Tiempo en Danza competition in 2011 and then entered the Conservatory of Dance in Madrid. He joined the Ballet Preljocaj in 2015.



EMMA SPINOSI was born in 1998 in France. She trained at the National Conservatory of region in Paris before joining L'atelier d'art Chorégraphique by Nicolas Leriche and Clairemarie Osta in Paris. She started at the Junior Ballet Preljocaj in 2019.

Young Snow White

For the Auckland Arts Festival season of *Snow White*, the role of young Snow White will be shared by local ballerinas Athena House and Caitlin Caird.



ATHENA HOUSE (8) is studying ballet at Mt Eden Ballet Academy. She has performed in the 2019 Mt Eden Ballet Academy concert, the Farmers Santa Christmas Parade *Nutcracker* float, and was first place in Classical Restricted at the South Auckland Performing Arts Competition in 2019, winning the Judith Peters Cup.



CAITLIN CAIRD (8) is studying ballet at Mt Eden Ballet Academy. Her performance experience includes the recent Royal New Zealand Ballet production of *Hansel & Gretel*, the Mt Eden Ballet Academy concert, and she has performed as part of Candyman Troupe at the 2019 Performing Arts Competitions Association of New Zealand competitions.

Te Ahurei Toi o Tāmaki Makaurau / Auckland Arts Festival is a place for ambitious ideas by storytellers, provocateurs and creators.

The Festival reflects our contemporary, cosmopolitan city with its many communities. It challenges artists and audiences to be bold and take a risk. Through the work of artists of Aotearoa and across the world, we aim to unify, enlighten and inspire the people of Auckland / Tāmaki Makaurau and our many visitors.

A globally recognised celebration of art and culture taking place each March in New Zealand's largest city, AAF will be presented for the 12th time in 2020. The Festival has attracted nearly two million visitors to date.

Ph +64 09 309 0101
Email info@aaf.co.nz

Level 5, Wellesley Centre
44–52 Wellesley Street West
PO Box 5419, Auckland 1141

Patron

The Governor General,
Her Excellency
The Right Honourable
Dame Patsy Reddy,
GNZM, QSO

Board of Trustees

John Judge (Chair)
Angela Clatworthy
Rick Carlyon
Evan Davies
Sarah Judkins
Graham Tipene
Fred Ward
Angela Watson

Chief Executive

David Inns

Artistic Director

Jonathan Bielski

Business &

Finance Manager

Vanessa Zigliani

Accounts &

Payroll Administrator

Mirena Tomas

Accounts Assistant

Desna Ahlam

Executive Assistant

Elizabeth Swinburn

Office Manager/

Partnerships Assistant

Gill Saker

Receptionist/

Office Assistant

Jesse Quaid

Pou Tikanga

Eynon Delamere

Head of Programming

Dolina Wehipeihana

Creative Associate

Tama Waipara

Senior Programme Manager

Steph Walker

Programme Manager –

Toitū te Reo

Ngatapa Black

Programme Assistant –

Toitū te Reo

Whetu Silver

Programme Coordinator –

Whānui

Noma Sio-Faiumu

Programme Coordinator –

Creative Learning

Amy Turner

Programme Coordinator –

Access & Inclusion

Alex Lodge

Artist & Logistics Manager

Megan Andrews

Artist Liaison Assistant

Maria Williams

Programme Administrator

Michelle Wigg

Technical Manager

Nick Tomlin

Technical Administrator

Anna Bennington

Head of Staging

Andrew Gibson

Head of Lighting

Abby Clearwater

Head of Sound

Sandy Gunn

Head of AV

Simon Barker

Production Manager

Vicki Cooksley

Festival Front of House

Manager

Siân Tucker

Marketing &

Communications Director

Thierry Pannetier

Marketing &

Communications Manager

Sally Woodfield

Brand &

Content Creation Manager

Tim Wong

Festival Publicist

Tess Marshall

Communications &

Digital Marketing Assistant

Jesse Carpenter

Marketing Assistant

Camila Araos Elevancini

Content

Marketing Assistant

Nahyeon Lee

Marketing Intern

Stephanie Khoo

Partnerships Executive

Vanessa Morgan

Ticketing Manager

Jillian Davey

Ticketing Assistant

Charlotte Underhill



Festival Supporters

CORE FUNDERS



GOLD SPONSORS



SILVER SPONSORS



BRONZE SPONSORS



CORPORATE PATRONS



MAJOR FUNDERS



FUNDING PARTNERS



INTERNATIONAL PARTNERS



PLATINUM PATRONS

Peter & Sue Cooper
Sir Roderick & Gillian, Lady Deane
Kent & Gaye Gardner
Janet Clarke & John Judge
Andrew & Jenny Smith
Sir James Wallace
(The Wallace Foundation)

SILVER PATRONS

Bill & Frances Bell
Julie & Brian Cadzow
Jeremy Collins
& L Thompson
Christine & Richard Didsbury
Trevor & Jan Farmer Dame
Jenny Gibbs
John & Jo Gow
Rochelle McLaren
Sir Chris & Dayle, Lady Mace
Sonbol & Farzod Taefi
Walker & Hall Trust
Fran Wyborn

BRONZE PATRONS

John Barnett
John Billington QC
Rick & Jenny Carlyon
Mick & Jane Carolan
Rosslyn Caughey
Mark & Angela Clatworthy
Sally Clatworthy
Graham Cleary
Michael Moore
& Andrew Gelonese
Sally & David Inns
Nicola Johnson
& Stephen Mills QC
Ian & Wendy Kuperus
A & M Masfen
Kate Plaw Geoff
& Fran Ricketts
Michelle & Will Rouse
Lady Philippa Tait
Fred & Nicky Ward

JADE PATRONS

Jenny Anderson
John & Victoria Carter
Amber Coulter
& Andrew Lewis
Toss Grumley
Vanessa Morgan
Shona Roberts
Chris Simcock
& Camilla Hope-Simcock
Martin & Catherine Spencer
Suzanne Watt
& Neal Harrington

GOLD PATRON

Friedlander Foundation

DONOR

Arts Patron Adrian Burr
(Te Reo Turi – A Celebration of
NZ Sign Language Through Poetry)

ALSO AT

**AUCKLAND
ARTS FESTIVAL**
TE AHUREI TOI O TĀMAKI MAKAURAU

There's so much
charisma in *Unhinged*...
it's fun as hell.

- TIME OUT (AUSTRALIA)



- WEEKEND NOTES



- ADELAIDE ADVERTISER



- THE ADELAIDIAN



- EVENTALAIDE

Limbo Unhinged

Strut & Fret
Production House

HIGH-ENERGY
CABARET
EXTRAVAGANZA.

Get set to sizzle.

Grab your friends
for a fun night out.

12-29 March
SPIEGELTENT
from Four Points
by Sheraton
Auckland,
Aotea Square

BOOK NOW

AAF.CO.NZ

RECOMMENDED FOR AGES 15+
CONTAINS ADULT THEMES.

SUPPORTED BY

COLENSOBBDO

