

OPÉRA

MAGAZINE

OCT-NOV-DEC 2020 — OPÉRA MAGAZINE



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An exclusive Opéra interview

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A two-headed Don Giovanni with
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20. The many faces of Jorge García Perez



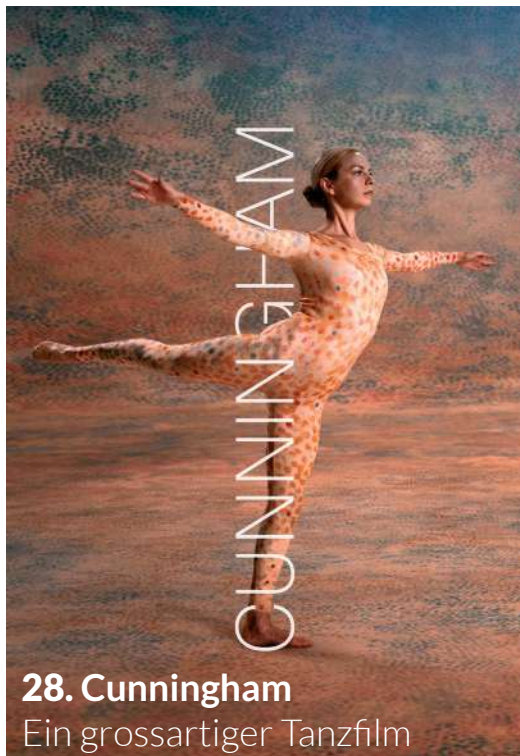
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Bei uns können Sie Tanzartikel der Marke Royal Academy of Dance bequem online bestellen und bekommen diese gratis nach Hause geliefert. Sehen Sie unsere Auswahl an Produkten der angesehenen RAD.



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Wir haben für Sie eine Auswahl an Tanzschuhen mit vielen verschiedenen Absatzhöhen zusammengestellt. Geeignet für Training, Bühne oder Examen - unter unserer Auswahl werden Sie ganz sicher das passende Modell für sich finden.



36. Opéra in Baden

Ja, seit einigen Monaten betreibt Opéra ein gemütliches Geschäft, in dem die Kunden aus der Region von einer physischen Verkaufsstelle mit persönlicher Beratung und einem vielfältigen Angebot profitieren.



Übergabe des Tanzstudios Horgen

Am 1. Oktober 2020 hat Claudia Rüegg ihr Tanzstudio für Jazztanz und Kindertanz, das sie fast 30 Jahre lang aufgebaut und mit Hingabe geführt hat, weitergegeben. Einem Tänzer und Choreografen mit einer wunderbaren, hochqualifizierten Laufbahn, der voller Pläne steckt: Joaquin Crespo Lopes. Er wird in Horgen Contemporary Modern Dance, Ballett und Komposition unterrichten und Jazztanz im Angebot behalten. Kinder, Jugendliche und Erwachsene sind willkommen. Wir alle wünschen Claudia Rüegg einen schönen neuen Lebensabschnitt und Joaquin Crespo Lopes viel Erfolg mit seinem eigenen, neuen Studio! - **Das Opéra Team**

04. Visiting Ballet Rosa's Factory

Ballet Rosa ist eine der wenigen Marken im Bereich Tanzbekleidung, welche in Europa – genauer gesagt im Norden Portugals – produziert.



Wenn Schneiderhandwerk eine Kunst ist.

Wir haben den Besuch in der Form erlebt, wie ein Künstler die Bühne geniesst.

Unser Besuch in der Herstellerfabrik in Guimarães war eine tolle Erfahrung, welche wir mit unseren Leserinnen und Lesern teilen möchten, denn die Marke Ballet Rosa gehört zweifellos zu den Favoriten von Opéra und unsere Zusammenarbeit wächst jeden Tag dank dem Vertrauen unserer Kunden.

Die moderne Fabrik mit einer Fläche von mehr als 3000m² verfügt über eine Infrastruktur, welche den Standard der Europäischen Union übertrifft. Wir waren erstaunt über die geräumigen Werkstätte, den modernen Maschinenpark und die Erholungsräume, welche den Mitarbeitern zur Verfügung stehen.

Ballet Rosa besticht vor allem durch Innovation und Vielfalt an Stoffen und Farben. Zudem sind die Produkte explizit auf die Bedürfnisse der Tänzer zugeschnitten und die Näherinnen verfügen über mehr als 15 Jahre Erfahrung. Dadurch entstehen Produkte hervorragender Qualität, welche sich klar von anderen Tanzbekleidungsherstellern abheben.



Bei der Auswahl von Modellen für unsere Kunden.

Die verschiedenen Modelle der Ballettrikots von Ballet Rosa gehören übrigens zur neuen Schuluniform der Tanz Akademie Zürich (taZ) und wer sich die Trikots in Bewegung ansehen möchte, tut dies am besten mit einem Besuch der Vorstellungen Ballettwerkstatt im Theater der Künste am Wochenende des 12./13. Dezembers 2020.



Die Künstler auf der Bühne sehen.

**Opéra freut sich der neue
Exklusivpartner der
Tanz Akademie Zürich zu sein..**



Schulvorstellungen Ballettwerkstatt - Tanz Akademie Zürich Theater der Künste

12./13. Dezember 2020

MEHR INFOS WWW.ZHDK.CH/TAZ



Die Tanz Akademie Zürich lädt auch dieses Jahr zur vorweihnachtlichen **“Ballettwerkstatt”** ein. **Am Wochenende vom 12. und 13. Dezember 2020** präsentieren die Schülerinnen und Schüler ein ausdrucksvolles und facettenreiches Programm mit tänzerischen Beiträgen aus dem aktuellen Ausbildungsprogramm. Lassen sie sich vom Engagement und Enthusiasmus der 11- bis 19-jährigen Nachwuchstalente begeistern!

Catarina Pires - Absolventin der Tanz Akademie Zürich - hat 2019 den Talentpreis Opéra gewonnen, nachdem sie sich in den Dezebervorstellungen der Ballettwerkstatt im Theater der Künste sehr ausdrucksstark präsentiert hatte. Der Talentpreis wurde mit freundlicher Unterstützung von Steffi Scherzer, ihrer Dozentin und künstlerischer Leiterin der taz verliehen. Diesen Sommer trat Catarina ihr erstes Engagement in der Junior Company des Het National Ballets in Amsterdam an. Wir gratulieren ihr von Herzen und wünschen für die Zukunft viel Erfolg.

06. Kinder

Von Anfang an glauben wir an eine glänzende Zukunft unserer Nachwuchstalente. Daher haben wir nur die besten Produkte für sie ausgewählt, um ihnen Grosses zu ermöglichen.

43^{CHF}

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58^{CHF}

MÄDCHEN BALLETT TANZDRESS
MIT MESH ROCK - LUF477C



33^{CHF}

SPAGHETTITRÄGER TANZBODY -
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20CHF

MÄDCHEN BALLETT TUTU ÜBER-
ZIEHROCK - SERENITY Y0752P



29CHF

BALLERINA LANGARM WICKEL-
PULLOVER - CANDY E22C



33CHF

SPAGHETTITRÄGER TANZBODY
FÜR KINDER - LUB207C NELL



50CHF

KINDER EINTEILER - SAMMY
E113F



33CHF

SPORTLICHE KINDER
SHORT - 10262



13CHF

FUSS-STULPEN MIT FERSENLOCH
- 1120

08. Tipps zu Ballettschläppchen



Welche sind die richtigen Ballettschläppchen für Anfänger?
Welche Grösse sollte man wählen? Aus Leder oder Stoff?
Ganze Sohle oder geteilte?

BALLETTSHOP OPERA'S TIPPS

Merkmale von Ballettschläppchen

Bei der grossen Auswahl an Modellen ist man oft unentschlossen.

Wenn Sie zum ersten Mal Ballettschläppchen kaufen, ist es normal, sich all diese Fragen zu stellen. Wir empfehlen Ihnen, sich von einem qualifizierten Fachmann/frau in einem Tanzgeschäft beraten zu lassen. Wenn es nicht das erste Mal ist und Sie ein anderes Modell oder eine andere Marke ausprobieren möchten, benötigen Sie möglicherweise Hilfe, da die Eigenschaften der Schuhe von

Modell zu Modell und Marke zu Marke variieren. Beachten Sie, dass eine falsche Schuhwahl zu Verletzungen führen kann.

Mit dem Arbeitsteam von Opera haben wir diesen Leitfaden erstellt, um alle Ihre Fragen zu beantworten und so viele verschiedene Modelle von Ballettschläppchen auf diejenigen zu reduzieren, die für Ihre Bedürfnisse geeignet sind und die Ihnen mit Sicherheit gut passen werden.



[HTTPS://SHOPERA.CH/BALLETTSCHLAEPPOCHEN/](https://shopera.ch/ballettschlaeppchen/)

Mit der Zeit findet jeder Tänzer für sich selbst heraus, welches Modell sich am besten seiner Fussform anpasst und ihm eine bessere Fusslinie verleiht.



VIELE ANWENDBEREBEICHE UND SPÜRBARE ERGEBNISSE

Leitfaden für die richtige Wahl von Ballettschlappchen

Die richtige Grösse: Man erkennt die richtige Grösse der Ballettschlappchen daran, dass sie wie ein Handschuh an den Fuss passen und die nötige Bewegungsfreiheit bieten. Es wird empfohlen, dass kein Material an den Seiten oder an der Vorderseite des Schuhs übrig bleibt, weil sonst beim Dehnen die Fusslinie nicht richtig entstehen kann. Da Leder und Stoff flexible Materialien sind, passen sie sich an unsere Fussform an und sorgen so für mehr Tragekomfort.

Viele Menschen haben etwas verkürzte Zehen und dies verursacht, dass sich beim Hochgehen auf die Zehenspitzen, die Zehen strecken und die Schuhe somit zu klein sind. Wenn dies der Fall ist, empfehlen wir, dass Sie sich auf Zehenspitzen stellen, um die Grösse abermals zu überprüfen. Wenn sie wirklich zu eng sind, sollten Sie eine grössere Grösse wählen.

Die Naht der Schuhsohle und der Innenstoff der Schlappchen ist ein weiterer wichtiger Punkt, der beachtet werden sollte. Oftmals wölbt sich die Naht und liegt direkt unter dem Mittelfussknochen, was beim Tanzen zu Beschwerden führen kann. Aus diesem Grund empfehlen wir, beim Anprobieren der Schuhe auf dieses Detail zu achten.

Die richtige Grösse für Kinder: Wenn Kinder Ballettschlappchen aus Leder oder Stoff anprobieren, sollte ein wenig Material an der Fussspitze übrig bleiben. Generell können wir sagen, dass die Schuhe nicht zu eng, aber auch nicht zu locker sein dürfen. Es ist ratsam eine ganze Schuhgrösse (oder anderthalb) mehr als die der Strassenschuhe zu wählen (eine Schuhgrösse 34 wäre dann eine 35 oder 35,5).

Ganze Sohle für Anfänger oder Erwachsene mit weniger Kraft: Für diese Gruppe von Tänzern empfehlen wir Ballettschlappchen mit ganzer Sohle, die die Fusssohle verstärken und für mehr Balance und Stabilität sorgen.

Für Fortgeschrittene: Da die Tänzer dieser Gruppe schon Kraft in ihren Füssen haben, empfehlen wir die Schlappchen mit einer geteilten Sohle. Bezüglich des Materials, wird normalerweise Stoff benutzt, da durch dieses das nötige Feingefühl für die korrekte Ausführung der Übungen erlangt wird.

Für Profis: Die erfahrenen Tänzer wählen normalerweise Modelle mit flexibleren Materialien aus, wie z. B. Netzstoff, elastisches Leinen oder Neopren. Für diese Gruppe von Tänzern ist die Bequemlichkeit sowie die Ästhetik der Schlappchen sehr wichtig. Deshalb gibt es eine grosse Auswahl an Modellen mit verschiedenen Formen.

VIELE ANWENDUNGSBEREICHE UND SPÜRBARE ERGEBNISSE

So reinigen Sie Ballettschläppchen

Ballettschläppchen aus Leder: Geben Sie ein paar Tropfen Geschirrspülmittel in eine Schüssel mit lauwarmem Wasser. Befeuchten Sie einen Schwamm mit dem schaumigen Gemisch und waschen Sie die Oberfläche der Schuhe damit. Anschliessend spülen Sie den Schwamm ab und reinigen alle möglichen Rückstände. Trocknen Sie die Schuhe mit einem weichen Tuch ab und ziehen Sie sie für etwa eine halbe Stunde oder bis sie vollkommen getrocknet sind, an. Das nasse Leder passt sich Ihrem Fuss an.

Achtung: Wasser kann das Leder austrocknen und es spröde und rissig machen. Wir empfehlen daher, bei der Reinigung von Ballettschuhen so wenig Wasser wie möglich zu verwenden.

Ballettschläppchen aus Stoff: Legen Sie die Schuhe in einen Unterwäschebeutel und stecken Sie ihn in die Waschmaschine mitsamt einer milden Seife – ohne Weichspüler oder Bleichmittel. Wählen Sie einen feinen Waschgang mit kaltem Wasser aus. Wenn der Waschzyklus vorbei ist, formen Sie die Schuhe neu und legen Sie sie zum Trocknen auf ein Handtuch. Tipp: Wenn Ihnen die Schläppchen etwas zu breit sind, können Sie sie auf diese Weise waschen, da die Schuhe bei diesem Waschvorgang etwas in der Breite eingehen, jedoch nicht in der Länge. Damit die Schuhe die Form Ihres Fusses annehmen, sollten Sie sie in feuchtem Zustand anziehen, kurz bevor sie vollständig getrocknet sind.

Achtung: Trocknen Sie die Schuhe nicht im Trockner, da diese sonst eingehen könnten.



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Ballettschläppchen für Anfänger



27CHF

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LETTSCHUHE AUS STOFF - 15C



27CHF

KINDER BALLETSCHUHE AUS
WEICHEM LEDER - STAR 14L



22CHF

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LETTSCHUHE MIT DURCHGÄN-
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LETTSCHUHE - VANIE D012003



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BALLET STOFF TRAININGSS-
CHUHE - SILHOUETTE 3C

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Just Dance

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MIT GETEILTER SOHLE - SD16



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STRETCHLEINEN BALLETSCHUHE
MIT MESH EINSATZ - 32C



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ERWACHSENE BALLETSCHUHE
MIT ELASTIKBAND - TEMPO 3017

THE INTERNATIONALLY-ACCLAIMED
FREELANCE CHOREOGRAPHER
IS PREPARING A NEW, FULL-LENGTH
CREATION FOR ATERBALLETO

Johan Inger

A two-headed Don Giovanni with Freudian overtones

Les Ballets de Monte-Carlo in Johan Inger's "Petrushka" (© Alice Blangero). Right and below two different scenes from "Peer Gynt" with the artists of the Ballett Theater Basel (© Ismael Lorenzo)

by Maria Luisa Buzzi

*Original cover story published on **Danza&Danza International** magazine May/June 2020, appears here courtesy of Danza&Danza International. The pandemic situation has stopped the debut of Johann Inger's creation "Don Juan" which is having its **world premiere on October 9th** at the Teatro Comunale in Ferrara, Italy.*

On the verge of completion, Johan Inger's eagerly anticipated full length 2020 production for Italian company Aterballetto, *Don Juan*, was stopped in its tracks by the coronavirus – as we all were. As we await further developments and look forward to its world premiere, originally slated for the Ravenna Festival in June, we had a video call with the choreographer to ask him about the project, and much more: his early career, his elective affinities and his poetics. A prolific dancemaker with his roots in abstract dance, Inger is also an accomplished narrative choreographer, as shown by hits such as the Benois-winning *Carmen*, created for the Compañía Nacional de Danza; *Peer Gynt*, created for Ballett Theater Basel, and a version of *Petrushka* for Ballets de Monte-Carlo. A refined, sensitive observer of the human soul, he has now turned his gaze to the controversial figure of Don Giovanni. Using the Spanish title – after all, Inger lives in Seville – the Swedish choreographer talks to us in Freudian terms about a man traumatised by maternal abandonment, and his incapacity for love.

Inger, given the current pandemic that forced you to interrupt the creation on your production of "Don Juan" with Aterballetto, do you think you'll be able to unveil the work on 20 June at the Ravenna Festival? My feeling is – though I hope I'm wrong – that it's not going to premiere in June. The world situation is too complicated. I still need four weeks of work on it: three to finish the choreography, one for setting up the production. The way things are now, it's all on hold; I can't even travel. I mean here in Spain (and where you are I imagine) I'm not allowed to leave the house. I hope things will open up in May. The idea is we try to finish the work as soon as possible; then at least it's finished and can premiere... maybe at the Ravenna Festival as planned, and if so that would be fantastic. I feel for the company and I feel their concern: this production is a big investment for Aterballetto and they plan to perform it a lot on tour next year.

What made you choose to tackle the character of Don Giovanni? I think his character is especially interesting today. Going beyond the age-old theme of the "serial womaniser", today the #MeToo revolution and the constant news reports about abuse and violence against women make him more relevant than ever.

Which literary sources did you use, and who is your Don Juan? With the dramaturg Gregor Acuña-Pohl, we discussed it a lot, we read and re-read Brecht, Molière and Tirso de Molina. But what really inspired our libretto more than anything was the Suzanne Lilar play *Le Burlador*, which is a feminist reimagining of the story of Don Giovanni. Who is my Don Juan? A very real character, a man who has suffered the huge trauma of maternal abandonment.

So it's a psychoanalytical take on the story? Yes, partly. It's as though with every encounter Don Juan is seeking his mother, that's why he cannot commit to any relationship. So he is very hollow, very shallow and sad... luckily he always has his servant with him.

You mean Leporello? Yes, we just called him Leo but I don't want to give too much away. In our version he's really an alter ego of Don Juan.

About the music, are you referring to the versions by Mozart and Gluck or did you take a different route? The music for Don Juan is an original composition by Marc Alvarez. The score has melodic references to various past versions, including Gluck, but the overall result will be totally new.

Could you tell us about your approach to the choreographic process, how you work with the dancers in the studio?

I always go into the studio with very clear ideas, but I don't prepare steps beforehand. When I meet the dancers I invite them to share my thoughts about where we need to go, but I don't give a lot of improvisational tasks.

Do you remember when you first felt the desire to compose choreography? As a young kid I loved to put on my headphones with my father's stereo and listen to music, it was always very inspiring: I got a lot of images and ideas, and I'd be dancing...



Then I started to study dance and I danced for many years, but I always liked improvising on my own and trying things. I never showed anything to anyone though, not until I came to the Netherlands Dans Theater - because at the NDT everybody was choreographing [smiles]. In the yearly workshop, everybody did a piece. So I thought I'd try it as well. I did a very, very short work, because I thought, "If it's bad, at least it's over fast"! One very important factor was working with Jir'í [Kylíán, Ed.]. He always invited us to suggest, to participate. He made you feel like a collaborator in the choreographic process, so I got more in touch with my creative side working with him. After three years of workshops they asked me if I wanted to do a piece for NDT2. And that was the beginning of it.

Has your approach to choreography changed over the years? It has and it hasn't. I think as a young choreographer you try lots of different ideas; you don't know who you are and you don't really know your strengths and weaknesses and what your language is. So it takes a long time to figure out, it's very much hit and miss: you try something and it fails; or you feel "that's not really me, even though it comes from me".



Nederlands Dans Theater in "Dissolve in this" by Inger (© Joris Jan Bos). Opposite, Lyon Opera Ballet in "I New Then" (© Michel Cavalca)

The Swede Johan Inger (Stockholm, 1967) had his dance training at the Royal Swedish Ballet School and at the National Ballet School in Canada. From 1985 to 1990 he danced with the Royal Swedish Ballet in Stockholm, the last year performing as a soloist. Fascinated by the works of Kylián, Inger was convinced that the next step in his dance career should take him to Nederlands Dans Theater. In 1990 the hour had come. He joined Nederlands Dans Theater 1 and was a high-profile dancer in this company until 2002. In 1995 with his first choreography for Nederlands Dans Theater 2, *Mellandtid*, he officially debuts as a choreographer. Since his debut, Inger has made various works for Nederlands Dans Theater. For his ballets *Dream Play* and *Walking Mad* he received the Lucas Hoving Production Award in October 2001. *Walking Mad* as it was later performed by Cullberg Ballet received the *Danza&Danza* Award 2005. Inger himself was nominated by the VSCD Dance Panel for the Golden Theatre Dance Prize 2000 and received the Merit Award 2002 of Stichting Dansersfonds '79. Inger left Nederlands Dans Theater to become artistic director of Cullberg Ballet in 2003. Over the following five years he created various pieces for this company. In the summer of 2008 Inger stopped as artistic leader for Cullberg Ballet so as to devote himself entirely to choreography and produced *Position of Elsewhere* (2009) for Cullberg Ballet. In the years 2009-2015, Inger became 'associate choreographer' for the Nederlands Dans Theater creating regularly for both NDT1 and NDT2 (*Dissolve in This*, *Tone Bone Kone*, *I New Then*, *Sunset Logic*, *B.R.I.S.A* and *One on One*). As of 2015, Inger also started to make his own versions of more narrative ballets and created his *Rite of Spring*, *Carmen*, *Peer Gynt* and *Petruschka*. Inger is now established as an independent choreographer. His works belong to the repertoire of numerous dance companies, in addition to those mentioned, around the world such as GöteborgsOperans Danskompani, Royal Swedish Ballet, Ballett Theater Basel, The Norwegian National Ballet, Compañía Nacional de Danza, Les Ballets de Monte-Carlo, Aterballetto, Ballet Vlaanderen, Ballet Staatstheater Nurnberg, Lyon Opera Ballet, Stanislavski Theater, Ballet BC, Alvin Ailey American Dance Theater, Charlotte Ballet, National Theater Mannheim, and many, many more.

At some point, I started to mix the experience that I had discovered in the abstract, more physical works, with a theatricality that I think is a part of me. Somewhere I am some form of storyteller.

One of your statements that's often quoted is "every piece is a journey". Towards what? I love to see a work that really touches me, that makes me laugh or cry, that makes me think and question things... That's what I mean by a journey. A journey means exploring the broad spectrum of ... not humanity, because that sounds so pretentious, but of human beings. I try to be as honest as I can, and I try to find the honesty in what it means to be human beings. That's sort of my mantra.

On several occasions it's been music that inspired your most successful pieces, like "Bliss"(Jarrett), or "I New Then"(Van Morrison). How does your choreographic process change when there is a plot to tell like in "Carmen" or "Don Juan"? It changes in a sense. If I have a very clear script, a clear dramaturgy, I know I have to tell the story from beginning to end. Sometimes you have existing music, like in Carmen you have Shchedrin or

or Bizet, and then of course the music is describing very clear situations. In that sense, yes. I'm very clear where I need to go, "Now we go here, I have to explain this and I have to capture that feeling". It's not always easy, but there is a certain relief because you're leaning on a story, you're not making it up as you go. Making a slightly more abstract work like I New Then or Bliss is different. Bliss was very much about responding to the music, it was trying to capture the feeling, the essence of Keith Jarrett playing.

You gave up directing the Cullberg Ballet a few years ago, and then you went freelance. Is freelance choreography more difficult than being able to develop your ideas with your own company? There are two sides to every coin. I directed the Cullberg for five years so I've been able to weigh the good with the bad. With directing, creatively it was fantastic. The dancers got to know me very well, so it was a very effective way of working. But then, of course, you have the "price" of directing people on a daily basis in practical terms, which I found a little less interesting, and maybe also a little in conflict with choreographing.

Ayaha Tsunaki and Jon Vallejo in "Carmen" by Johan Inger with the Semperoper Ballett Dresden (© Ian Whalen). Right, "4 Karin" choreography by Inger for the Dancing with Bergman's program (© Eric Berg)



Sometimes I think "Oh yeah, maybe it would be nice to try to have a group again", but then I try to remember my time there and I think, there's probably a better solution. Like being the 'house choreographer', so I could advise and guide the dancers, but only focus on what I'm good at and leave the other responsibilities to professionals who are certainly more suited to them than a choreographer.

Can you tell us about your longstanding relationship with Aterballetto...

These things are both professional, and also very personal. You just feel a bit more at home in certain places than in others, and you don't know why. With Aterballetto, I felt that they had just started to recover from the departure of Bigonzetti with all his works, and were trying to find a new identity. I thought it would be interesting to be a part of that, and the feeling was mutual. I always felt very, very appreciated in many ways, by the dancers and the people working there.

Do you already have new commissions for 2021?

If so, for which companies? Yes, next season I will do a work for the Gothenburg Dance Company in Sweden, a new halfevening piece. I will start creating in January and the premiere is in March 2021. It will be based on human ambition – how we constantly try to move and grow and expand, and find ourselves, struggling to achieve our goals. I'm still looking for the music. I have to say I've now been sitting in this quarantine for four weeks and I thought I'd get super creative but I'm not [laughs]. I'm looking for music but I'm not really inspired at the moment, I don't know why.

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20 21	OCT	20:00 UHR @GRABENHALLE ST. GALLEN *

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23 24	OCT	20:00 UHR @KULTURHAUS HELFEREI ZÜRICH
30	OCT	20:00 UHR @THEATER AM GLEIS WINTERTHUR
01	NOV	18:00 UHR @TANZRAUM HERISAU

18. Damen

Wir wissen, wie man die Einzigartigkeit und Ausstrahlung erreicht, die auf der Bühne und im Training gefragt sind. Daher haben wir für Sie nur die besten Marken der Szene ausgewählt.

34^{CHF}

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20. Interview

The many faces of Jorge García Perez

On this occasion we would like to invite you to an interview with choreographer and dancer Jorge García Perez. This is a truly special guest for us, since we have been part of Jorge's journey as dancer and choreographer since its beginnings. As matter of fact, our manager Cintia Decastelli, has shared stages with him on several occasions, not only at the Zurich's Opera House and Basel Theatre, but many abroad.

We would love to talk about his choreographic style, his incredible creations, the international awards and recognition received or his undeniable talent as a dancer; but today we must be satisfied with his enriching experiences as an artist and individual. Anyway, we not must put the anecdotes and introductions aside, so Jorge can tell us a little more about his past, present and future.

AS A DANCER

You were very young when you arrived in Switzerland and your career as a dancer was developed almost entirely between the Zurich Opera and Basel Theatre. Important roles were given to you from Heinz Spörli to Richard Wherlock, Heinz hiring you for his classical company, after watching you dance to a contemporary piece.

Yes. I came to Switzerland joining the Zürcher Ballett when I was only 17 years old and from the beginning I was lucky to be able to grow and improve as a dancer having to defend and develop important roles that were given or made for me since I was that young. I was a very mature dancer even being that young and I always gave security to those choreographers that wanted me to perform their work and creations. I think also my

versatility was a great point to inspire them to create with me.

When and where did Mr. Spörli saw you and why do you think you made such an impression in a classical director by performing as a contemporary dancer?

The first time Heinz Spoerli saw me was at Premio Roma, a competition for professional dancers. I was at the time 17 years old and he was a member of the jury in this ballet competition. The first step on the competition was performing the contemporary variations and I can still clearly remember how he came to me after performing my first variation, a solo from the wonderful piece 27'52" by Jiri Kylian that afterwards became part of my life performing it in both Zürcher Ballett and Ballett Theater Basel during my dance career. Heinz came to me and said: I want you in my company. You are a very talented dancer and I can already see through that performance your versatility and both classical and modern technic. No matter what happens in the competition and if you win a prize or not, I want you to join Zurich Ballet in the next month if you agree. That was a dream. For me that was already a win and to think of going into that amazing ballet

company in already a month time was an incredible feeling of achievement. It also happened that I won the Premio Roma after a hard week of performing five different variations, classical and modern choreographies and my next steps and plans completely changed. I was going through Italy after the competition to audition for different companies but after Spoerli's offer and winning that Prize I changed all my plans and I booked a direct flight home to spend the last month with my family before moving abroad of my country to live in Switzerland.

When did you became part of Basel's Theater company and what made you stay for so long, since most dancers don't establish lasting relationships with a single company?

I joined Ballett Theater Basel in season 2008/2009. This year is my 12th season with this beautiful company. Another big step for me, moving from a more classical company into a more modern one but a change of style I wanted to make. I always liked versatility in dance and that was a way for me to step up and keep growing as an artist.

I didn't know how long I will stay in Basel but to be offered a job in one of the best modern ballet companies in the world was again a dream and very close to where I was living before. A dream feeling that is still happening nowadays when I go to work. After twelve years in the company it still feels like the first day I arrived and met Richard Wherlock, a wonderful not only director but a person that makes you feel loved and home.

I still remember like yesterday my first time in Basel, how I auditioned in Ballett Theater Basel and met one of the ballet masters of the company, Cristiana Sciabordi who was leading the company audition. What an incredible and beautiful dancer, she was teaching us the steps of the choreography to learn and I was stunned by her. I just wanted to join this place so bad to be an amazing and special dancer too.

I admire, love and respect this beautiful place with all the people that makes it alive. This is what made me establish myself here and stay so long. I am so thankful to Richard that made possible for me to to be where I am today.



Jorge García Perez during the making of Mad Symphony choreography.

AS A CHOREOGRAPHER

From early on, you dwelled in choreographic work, and by today you had achieved many international prizes from many prestigious competitions for young choreographers. Even with such credentials, today we would like to talk about Dancelab, which it is where you initiated your choreographic career.

For those unaware of this initiative, masterminded by Richard Wherlock under the name of Dancelab, it is aimed towards the dancers from Theatre Basel's own company, with the goal of encouraging choreographic development amongst them. This is a great opportunity to enable the dancers to do choreographic work once a year with artists from within the company, alongside the vast infrastructure of Basel's Theater with its technical bodies, such as scenography, lighting, costumes, amongst others.

Having attended multiple times to these events, both as choreographer and dancer, you started contributing in the choreographic work of your colleagues.

Dancelab is just an incredible platform that in my point of view should be part of every single dance company in the world and in every single dancer's career experience. It is just an amazing way of growing as an artist both being a dancer as a part in your colleagues pieces or creating yourself your own work.

As a dancer, to push yourself into different dance styles and learn from your colleagues qualities. It is quite grateful to make them proud of their own work and It makes you get closer, understand and connect with their way of being.

As a choreographer, it gives you the space to explore and experience and also to get to know yourself better having to create a product using all your possible resources. I think it is the best way for a dancer that wants to become a choreographer to have this space to explore and to make mistakes without pressure. Without being scare to be likeable or not but using the space to create and develop your own choreography. Having to learn from not only making steps but all what comes around it, ideas, lighting, costumes, stage design, all the things around that makes the piece with the dancers timing and rehearsal schedule. It is all more complex than some people think and it is quite challenging to put everything together.

Also for those who are not interested to become a choreographer to learn and to push your limits. I think everyone should once try to choreograph something to enrich themselves and know yourself not only as a dancer but as a person.

That is why I think this platform is great for every artist. We learn from our colleagues and also what means to put on a show and everything around that a choreographer has to always have in mind for an evening production show.

How was your experience during those times and what do you value most about this initiative? Do you consider that it motivated you in your beginnings as a choreographer and strengthened your choreographic career?

It has definitely push me into becoming a choreographer. My first experience was in 2011, my first dancelab which was a choreographic competition and each of the dancers had a music composer composing the music for the choreography we made. That was an amazing experience working with the amazing composer Teresa Carrasco. It was a challenging process because to create a piece not only with dance steps but creating music too, was not easy. But our final product was the winner of the Jugendfoerderpreis Sperber Des-Kollegiums. The prize was given by jazz legend George Gruntz and here I already started to realise that maybe this was a good direction for me and that i had some talent for it. Also I loved to choreograph and loved to be so focused in creating, made me feel like a real artist.



Golden Insomnia by Jorge Garcia Perez **Dancers:** Matei Holelu and Amyra Badro. **Photography:** Gregory Batardon

After this experience I kept on creating different choreographic works and that has given me some rewarding experiences being finalist and winning prizes in many international choreographic competitions like Hannover International Choreographic Competition in Germany, Cross Connection International Choreographic Competition in Denmark and Burgos-New York International Choreographic Competition in Spain.

Also all those experiences have brought me to be of interest for different professional ballet companies and professional ballet schools and in this past years I have already created work for Staatstheater Mainz, Delattre Dance Company, Konzert Theater Bern Ballet, Covent Garden Dance Company, Bejart Ballet Lausanne, Shanghai Ballet, San Francisco Ballet, Balletschule des Theater Basel...

So I can say Dancelab started as a platform that has made me today a not only a dancer but a choreographer in develop, I have still a lot to learn but a lot of passion to give through my choreography.

AS AN ARTISTIC DIRECTOR

Carta Blanca Dance: Carta Blanca Dance was conceived in 2016, as a freelancing company that Jorge built together with his friend Permi Jhooti upon the success and great personal achievements obtained in his choreographic projects.

Why is it called Carta Blanca Dance and what does the project mean to you? What tools and obstacles did you encounter when starting the company? Switzerland stands out for its aiding and support of artistic endeavors, by your experience, do you think this is an accurate portrait of the current state of cultural affairs?

Carta Blanca Dance combines the worlds of dance, music, art, science and technology and was created with the aim of giving a platform to young artist where they can create without limits using all art forms needed for their performance. That is why we called it Carta Blanca Dance, because we give total freedom to those artists for experimenting, experience and express but offering them all our possible support for them to freely explore.

Switzerland has lots of supports for artist and freelance artists to be able to work and of course at the beginning was not easy for me to get the support from those institutions. I am still seeing as a dancer working for a big theater without needing anything else for a living. What was difficult to prove is all my free time work that I was putting besides my job to improve the quality of art and dance in the city, working together with freelance artist to collaborate, exchange experience and work, learn from each other and make arts bigger and better if possible.

Nowadays I think people know Carta Blanca Dance, all the different platforms we have to bring different audience, from younger to older into knowing more dance and arts which can create to all of performing arts a future audience. We fight for artists to be alive and have support to keep creating and we are thankful for all those institutions that support arts in Switzerland.

I would say Carta Blanca Dance is a place to experience with high quality artist and a place to show an audience to know and love arts.

AS AN PROFESSOR

Even as you are mixed in several roles and projects throughout your career, you found the time to incur in the field of education. You teach dance studies at a University and hold several workshops during the year.

How do you manage to balance all these activities against your work as a dancer and choreographic projects under Carta Blanca Dance ? What is the most rewarding experience about passing on your knowledge to young students?

That is what many people ask me, how do you do all those things that you do? How is it possible? Well, I must say that there was a time with not much sleep in the past year and I am trying to find a balance at the moment so at least I can sleep a bit more, hahaha..

I think my hunger for learning, also creation and improving myself has brought me into doing all those

many things. I love being a performer and all those feelings that go through me when I am performing for an audience. I want to teach that to others because I would love that others enjoy of that quality as I do. At the same time I learn from them, how they learn, how they behave, how they react and I learn from it making me even better in what I do. That is why I teach, it helps me be a better artist and It also helps my creation as a choreographer, bringing all that knowledge into my art and choreography.

To wrap things up, we would like to know more about your plans for the future and if you may, share some advice for those readers who are just starting their career.

I cannot really know what my future brings but what I can surely say is that I will be bringing some more dancing with Ballett Theater Basel and more choreography for Carta Blanca Dance and other ballet companies.

I am now selected in the Emergent Choreography Competition where I will be presenting one of my latest choreographed pieces

<http://www.concours-de-jeunes-choreographes.com/en/finalistes/>

Also I will be performing in the next programs of the Ballett Theater Basel which are going to be Gloria and which also includes sections choreographed by myself together with other dancers of the company and by Richard Wherlock.

Do you feel that you achieved true harmony between dancing and choreography, and do you think you are on a strong path with your current balance between them, or do you see yourself flowing towards new directions where choreography plays a decisive role in your decisions?

I love dancing and choreographing and I think they are both very compatible into making both better by understanding your body qualities better. It is true that I see myself in a future working with different dancers and different ballet companies around the globe, developing my own choreographic work

I love getting to know different type of dancers that I can get inspired by and create with them. If in a future I am able to dedicate all my time into choreography with the time to experiment and explore I think I will be able to deliver an even better work. But I am in a good direction to it.

What is the meaning of dance to you, and what would you say to inspire those who are starting out or still developing their skills?

My advice is to just be honest and true to yourself. Whatever direction you might take in dancing, choreographing, directing or any other direction, do what you really love being honest to yourself. Find your quality which is what makes you special, explore it, improve it and then enjoy it. keep yourself busy with things you like will make you grow and keep you positive.

14 QUESTIONS + 14 ANSWERS TO KNOW JORGE GARCÍA PEREZ

Coffee or tea? Coffee.

Do you prefer day or night? Day for pleasure, night for inspiration.

Sweet or sour? Sweet.

Comedies or drama? Drama.

Do you usually judge a book by its cover? Sometimes.

House or apartment? Apartment.

Who inspires you the most? Every single person that isn't scared to make mistakes to learn and grow into a better human.

What instrument would you like to play? Cello.

Which sense you couldn't live without? Hearing. Because sound is vibration and that brings feeling into my soul. I get inspired by sound, I create and move by this sense.

Perfect music? Anything Ólafur Arnalds creates is just perfection.

If you could travel in time, would you go to the past or the future? I would travel to future. I always like to discover and learn new things.

What other language would you like to speak?

Sign language, because if I could also use just my body movement to express and talk to other people.

Do you collect anything? Passion, from all the people I work with. I keep it in my heart.

Are you superstitious? Not really.

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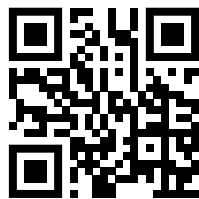
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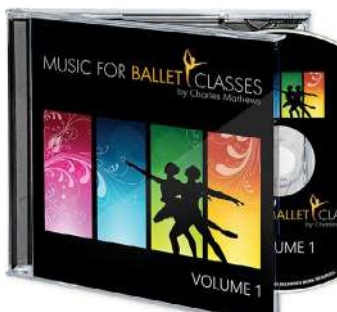
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SYNOPSIS

Der Dokumentarfilm CUNNINGHAM erweckt die legendären Choreografien von Merce Cunningham – getanzt von den letzten Mitgliedern seiner berühmten Company – noch einmal zum Leben. In poetischen Bildern begleitet der Film, Cunninghams künstlerischen Werdegang in der Zeit von 1944 bis 1972, der geprägt war von Risikofreude und innovativer Kraft. Von den frühen Jahren in New York, in denen sich Cunningham als Tänzer durchzusetzen versuchte, bis zu seinem Durchbruch als einer der visionärsten Choreografen der Welt. Unterstützt durch die 3D-Technologie verbinden sich seine Geschichte und seine Ideen zu einer emotionalen Reise in die Welt des Choreografen. Sein Lebenswerk und seine Ideen beeinflussen noch heute Künstler und Choreografen auf der ganzen Welt.

MEHR INFOS

Bourbaki Luzern – Sonntag 25. Oktober 11:00 Uhr mit **Kurt Dreyer** (Tänzer und Choreograph) und **Selina Beghetto** (Dramaturgin und Produktionsleiterin)

Kultkino Atelier 4 Basel – Sonntag 25. Oktober 11:00 Uhr mit **Christina Thurner** (Professorin für Tanzwissenschaft Uni Bern), **Esther Sutter Straub** (Tanzjournalistin) und **Marco Volta** (Tänzer)

Kino Camera Bern – Sonntag 25. Oktober 11:00 Uhr mit **Claudia Rosiny** (BAK Sektion Kulturschaffen Tanz), **Johanna Hilari** (Tanzfilm Spezialisierung Uni Bern) und **Joshua Monten** (Tänzer NY)

RiffRaff Zürich – Mittwoch 28. Oktober 18:10 Uhr mit **Claudia Rosiny** (BAK Sektion Kulturschaffen Tanz) und **Samuel Wuersten** (Künstlerischer Leiter Codarts Holland & BA Cont. Dance ZHdK)

Kino Cameo Winterthur – Sonntag 1. November 11:00 Uhr mit **Thomas Zacharias** (Kunsthalle Winterthur)

Kinok St. Gallen – Sonntag 8. November 11:00 Uhr mit **Kati Michalk** (Verein IG Tanz OST), **Marco Santi** (Choreograph und Dozent für Zeitgenössischen Tanz) und **Alfons Zwicker** (Schweizer Komponist, Pianist und Maler)



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IN INTERVIEW

SERGEI POLUNIN

30.

by Claudia Toggweiler
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Mr. Sergei Polunin, it is a great pleasure to have you back in Zurich. It has been four years since you have been at the Zurich Film Festival to present your movie, «Dancer» and a lot has happened since then. Is this how you imagined yourself to be? *Smiles* Not really, I mean different things happened in the meantime. The best thing of course is to strategize your life, but I sometimes do spontaneous things. For sure it takes different turns in life and I am in a very different point of life then I ever thought I would be. Which is great! I always said as long as life is interesting. That's the main key and it has to be always surprising. As soon as you know what is going to happen it becomes boring.

Last time you were here in Zurich you have told me that you would like to change the view of ballet. How are things processing? Yes, we are still sort of working in that direction. We built-in performances, they are like a parallel system existing in system of ballet productions and performances. So it's something parallel to the already existing theatres. It is good to have something different or competitive. Or I would not say competitive because I would never really compete with anything. I think we all should do our best with whatever we can do. But it is something that dancers are able to choose between and hopefully freely participate in whatever they want.

How was the transition from being a principal classical ballet dancer to a freelance artist?

I have to say it is much easier to be in one place because once you get in shape you'll then stay in shape for the whole year. When you are a freelancer, you have to get in shape about 20 times a year, so it is much harder. And it is harder when you are actually free, because freedom gives you too many choices. It's very different and you have to find a balance. I found very hard in the beginning to choose what I wanted to do or to have any line or vision of where to go. But after you find it, it's nice to be able to choose from many things.

Do you see yourself more in the dance field or as an actor? Dance is the center and acting is a plus I would say.

Are you currently working on a new piece? Yes, we are working for Dante project in Italy. It will be shown at the Ravenna Festival in November for the 700th anniversary of the poet Dante Alighieri and



we are preparing a ballet on that. So far there will be three different choreographers, three different music pieces, and three different designers.

14 QUESTIONS + 14 ANSWERS TO KNOW ABOUT SERGEI POLUNIN

Coffee or tea? Tea

Do you prefer day or night? I used to prefer for many years night. But now I prefer day.

Sweet or sour? Sweet

Comedy or Tragedy? Both

Do you usually judge a book by its cover? Yes, I find that important. It shows already a taste of what's inside.

House or apartment? House

Who inspires you the most? Mickey Rourke

What instrument would you like to play? Guitar

Which sense you couldn't live without? Vision

Perfect music? Electronic music with classicism

If you could travel in time, would you go to the past or the future? Future

What other language would you like to speak? Spanish

Do you collect anything? No not really.

Are you superstitious? No, I purposely do everything opposite. So whatever you are not supposed to do I do it to break that pattern. Otherwise you get used to rituals.

Can you tell us more about the «Dante project» or is it top secret? No of course. We are still at the beginning although there is not much time left. But now is the time where we are going to start really pushing and working on it. The music is key for the piece, so right now we are waiting for the musicians to write the compositions, then we will get everything together with ideas and visuals. I would like technology to be involved in the piece because we live in a weird time where dancers are not being able to dance together on stage, so I was thinking of how to go about it and whether we actually use dancers or if it is going to be more technology involved for now. It is hard when dancers cannot be on stage together.

Who did you select as choreographers for the «Dante project»? One of them is Jade Hale-Christofi, who did the choreography of the video «Take me to church» and is my good friend. The second one is Ross Freddie Ray who did the choreography of «Little Red» and he is working at my company as a director. And the third will be me.

Wow, so you are also choreographing? Yes, I am not crazy about it but life put it that way. *Smiles*

Is it the first time that choreographies of yours will be shown? It is not the first, I did parts of Satori. It is nice to push yourself but I would say it is not 100% what I need to do, because there are amazing choreographers and it's about giving them an opportunity to work. But when I work with choreographers I am creating anyway, that is part of the process. I don't need a particular choreographer, which takes time and it's stressful and more time of thinking. But, as I said, it is very good to push yourself. But then again life did that. I have tried different options, but then issues with the virus happened or the theaters would not let a person go so I said I will do the third choreography.

Could you imagine yourself becoming a mentor and inspiring new generations? I mean I love teaching, it is just that teaching is very time-consuming and I will not be able to be in one place for a week. But at the same time it is very important. When I was a kid Jonathan Cope, Principal dancer of the Royal Ballet, came to teach and you remember it and it inspires you in different ways. So I find that very important to do. And when I go to guest somewhere, I try to do at least one or two teachings. But also with our foundation we are sponsoring children and the new foundation, which I am actually really looking forward to building in Switzerland, will be about sponsoring children. In Russia I sponsor with the Russian foundation already 12 children and in Serbia we sponsor the education of four boys at European ballet schools. And in Switzerland we want to be build a very big and important foundation because the charity sector is huge here and I would love to centralize things through Switzerland. I believe that Switzerland can potentially give me a lot of freedom.

Have you considered working also with Zurich Dance Academy under the direction of Steffi Scherzer and Oliver Matz? I love helping. It's about doing good things. Helping children is something good I can do for the world. So yes, if I get invited, then why not. I love doing that. I myself was sponsored by Rudolf Nureyev Foundation, so I could study abroad. So it's an important thing to do and it's about finding talented children. That is what I would partly love to do.

How did you spend the quarantine time? Did you enjoy spending time with your girlfriend Elena Ilinykh and your son Mir? It was an interesting and fulfilling period because my son Mir was born. So me, Elena and him could stay together and really spend time together, which

is essential for the beginning of his life to be together with the parents and get used to each other and to grow as a family. If I would have been working I would have been travelling every three days. So it was a luck for all of us to be together.

How has being a father changed you as a person and/or as an artist? You think it is impossible to raise a kid but it is a top thing to do. Once you do it you find the strength and it teaches you different lessons. It is like a slow process and you think of our own parents and different conversations with different people about their children, because now you really know what that means. And you just want to be better in a way. That's a quite powerful thing. You look at your son and you want to be better as a person, as a human. I mean you serve as an example.

Laura Fernandez-Gromova is a former student of mine at Zurich Dance Academy and is now a first soloist at the Stanislavsky Theatre in Moscow and you casted her as a «Little Red». May I ask how this collaboration started? I give all the freedom to the choreographer to choose what he wants to do and build. Ross Freddie Ray decided to bring the story of «Little red» on stage and when we came to Switzerland with Rasputin I was dancing with Johan Kobborg, who staged «La Sylphide» before where Laura participated as a little girl in the production. So he suggested to Ross to use her and we did together the role on her. That is how it came together. Until now we only had three performances of the show but we have a proposition to do «Little red» in the Kremlin in Moscow, but at the moment it is better to do a smaller production.

You said that you are thinking of moving to Switzerland. What is it about this country that attracts you? Every person has to find their own whatever that resonates with them. I love the nature of Switzerland and here is one of the most powerful places in the mountains I have ever been to. Everything here is very well done and in the right place. People are sophisticated and it will give me a lot of freedom to centralize things here and to move east and west. Switzerland is more neutral and people will be happy and feel more safe to collaborate with Switzerland. I would like to build a holding company and the foundation here, as well as my own private life living here.

by Claudia Toggweiler
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*Sergei Polunin and Claudia Toggweiler at
Zurich Film Festival 2020.*

MELLINGERSTRASSE 22, 5400 BADEN

Opéra in Baden

25.06.2020

BADEN



Baden, am Westufer der schönen Limmat, hat auch einen eigenes Tanzgeschäft!

Ja, seit einigen Monaten betreibt die Opéra in der Nähe des Lindenplatz, sehr zentral gelegen in dieser wunderschönen Stadt, ein gemütliches Geschäft, in dem die Kunden aus der Region von einer physischen Verkaufsstelle mit persönlicher Beratung und einem vielfältigen Angebot profitieren. Baden ist eine wichtige Herausforderung für unser Geschäftsmodell, und wir wünschen uns, dass wir auch weiterhin Kunden gewinnen, die ein physisches und traditionelles Einkaufserlebnis bevorzugen.

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