



MIXED DOUBLES



Photos: Sjoerd Derine

Mixed Doubles

What brings us closer together, and what do we want to celebrate in each other? How can we deconstruct outdated notions of perfection and beauty? How can dance express the different encounters we have in life, from energising dialogues to moments of tenderness and care?

Four new duets commissioned via Europe Beyond Access are bringing together disabled and non-disabled dancers from Sweden, Greece, Italy and the Netherlands.

► **Watch the trailer**



ONASSIS
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holland
dance
festival

SKÅNES DANSTEATER

Co-funded by the
Creative Europe Programme
of the European Union



Europe Beyond Access

Disabled artists across Europe are pushing the boundaries of form. In doing so, they are presenting audiences, artists, and arts professionals with one of the biggest creative opportunities of our times.

Europe Beyond Access is helping disabled artists break through the glass ceilings that exist in the contemporary theatre and dance sectors: internationalising their artistic innovations and their careers; developing a network of leading mainstream organisations with a commitment to presenting and commissioning at the highest level; building European audiences interested in high-quality innovative work by Europe's disabled artists; and developing tools and understanding in the wider performing arts market.

Core partners in this project are the British Council (which runs the programme in the UK and Poland), Onassis Stegi (Greece), the Holland Dance Festival (The Netherlands), Kampnagel (Germany), Per.Art (Serbia), Skånes Dansteater (Sweden), and Oriente Occidente (Italy).

Europe Beyond Access is co-funded by the Creative Europe programme of the European Union.

► **Read more about Europe Beyond Access**

Re-Call



Re-Call

Choreography

Venetsiana Kalampaliki

Dancers

Eirini Kourouvani
& Vivi Christodouloupoulou

Sound Composition

Thalia Ioannidou

Lighting Design

Eliza Alexandropoulou

Coordination & Curation

Myrto Lavda
& Dora Vougiouka

Duration

20 minutes

Production

Onassis Stegi

If necessary, the performance can include audio description in both Greek and English.



What kinds of identity do moving bodies bear?

In the work “Re-call”, choreographer Venetsiana Kalampaliki focuses on the identity of the body and on how it is shaped, both by the past and by each moment in the present. In a stripped-back scenic environment, the very bodies of the dancers – pitted against time with every step – play the principal roles. Through repetitive movements, moments of pause, and acts of walking, the performers define their routes and manifest fleeting stories that fade away like traces in the sand. With her gaze fixed firmly on each separate individual, and taking precision and simplicity as her guide, the choreographer creates human portraits, and explores the meaning of the moment as a dimension that is both temporal and spatial.

The performance “Re-call” took the personal stories of its performers as its starting point and, specifically, the points where their various paths converged. The aim was not to relive these stories or to describe them, but rather to use them as elements of a bodily identity that drives them on stage so as to map out their presence in the space. According to the performance art theorists Gabriella Giannachi and Nick Kaye, to be present is both a physical and mental state that occurs in time and space, entailing not just the present moment but also the immediate past. This is fashioned on stage through the use of the square, an absolutely defined shape that signifies both precision and logic. A square constantly reformed to hold stories, to embrace bodies, and to create in the present: the square as a shape that remains constant as everything changes, bodies mature, and time flows by.



Photos: Sjoerd Derine

Bios

Venetsiana Kalampaliki is a performance artist and choreographer based in Athens. She is a graduate of the Greek National School of Dance and the University of Athens' School of Economics and Political Sciences. She explores movement within a performative research structure derived from interdisciplinary collaborations and participations in international labs, all alongside the development of her personal artistic voice through her creations. She has presented the following works: "Connotation" at Bios and the Festival de Poche 2016, "Dimensions_V" at the Stavros Niarchos Foundation Cultural Centre (SNFCC) in April 2019, and "Sits and Waits to Watch" at the Athens Megaron Concert Hall, in March 2019.

Vivi Christodouloupoulou entered the dance world in 2003 and, since then, has appeared at several Greek and international festivals, all alongside her participations in contemporary dance and contact improvisation workshops. She has collaborated, with such choreographers as Natasha Aretha, Konstantinos Michos, Medie Megas, Alexis Fousekis, Maria Koliopoulou, and Venetsiana Kalampaliki, among others. In 2004, she was the only disabled dancer to appear in the Opening and Closing Ceremonies of the Summer Paralympic Games in Athens. In 2010, at the Winter Paralympic Games in Vancouver, she became the first Greek female athlete to complete the alpine skiing event. Since 2015, she has been participating in workshops for people with and without disabilities as part of European programmes organised by Onassis Stegi, Unlimited Access, iDance, and Europe Beyond Access.

Irini Kourouvani holds a degree in Political Sciences from the National and Kapodistrian University of Athens. In 1992, she was honoured by the Academy of Athens with an award for her positive approach to life in the face of difficulties brought on by her disability. She has taken part in seven international championships in four different sports: 800m track with wheelchair, ballroom dancing, weightlifting, and sailing. She appeared at the Athens & Epidaurus Festival in 2007 as a member of the Wrong Movement Dance Organisation, and at the Kalamata International Dance Festival in the work "Drops of Breath" – the first underwater dance piece – created by Apostolia Papadamaki, Sophie Bulbuyan, and Lia Haraki. Together with her collaborator Medie Megas, she has been leading dance workshops as part of European programmes organised by Unlimited Access, iDance, and Onassis Stegi. Hailing from a small village in the Peloponnese, Irini lives in Athens, works at the Ministry of Finance, performs as a professional dancer, participates in international performance labs, and is an active athlete devoted to her sailing training.

Cornered



Cornered

Choreography

Faizah Grootens

Dancers

Annemieke Mooij
& Aymeric Aude

Music

Nils Frahm,
Ólafur Arnalds,
Raime

Lighting Design

Faizah Grootens
& Sanne Rosbag

Duration

15 minutes

Production

Holland Dance Festival



Dance for everyone and an inclusive society: these values are important to us at the Holland Dance Festival. We believe that dance is for everyone: for professionals and amateurs; for people with and without physical or mental restrictions; for children in schools just as much as for the elderly in care and nursing homes, and for every age group in between. This is why the Holland Dance Festival invited choreographer Faizah Grootens to create a captivating duet. An extraordinary duet, bringing both disabled and non-disabled dancers together.

“CORNERED” is a physical experience of two bodies encountering each other within a space and within themselves. When these two bodies meet there are moments of high intensity and moments of no currency, all the while still achieving synthesis. Cornered is about empathy and the struggles that come with it. About how to stay true to oneself, without losing connection and empathy.



Bios

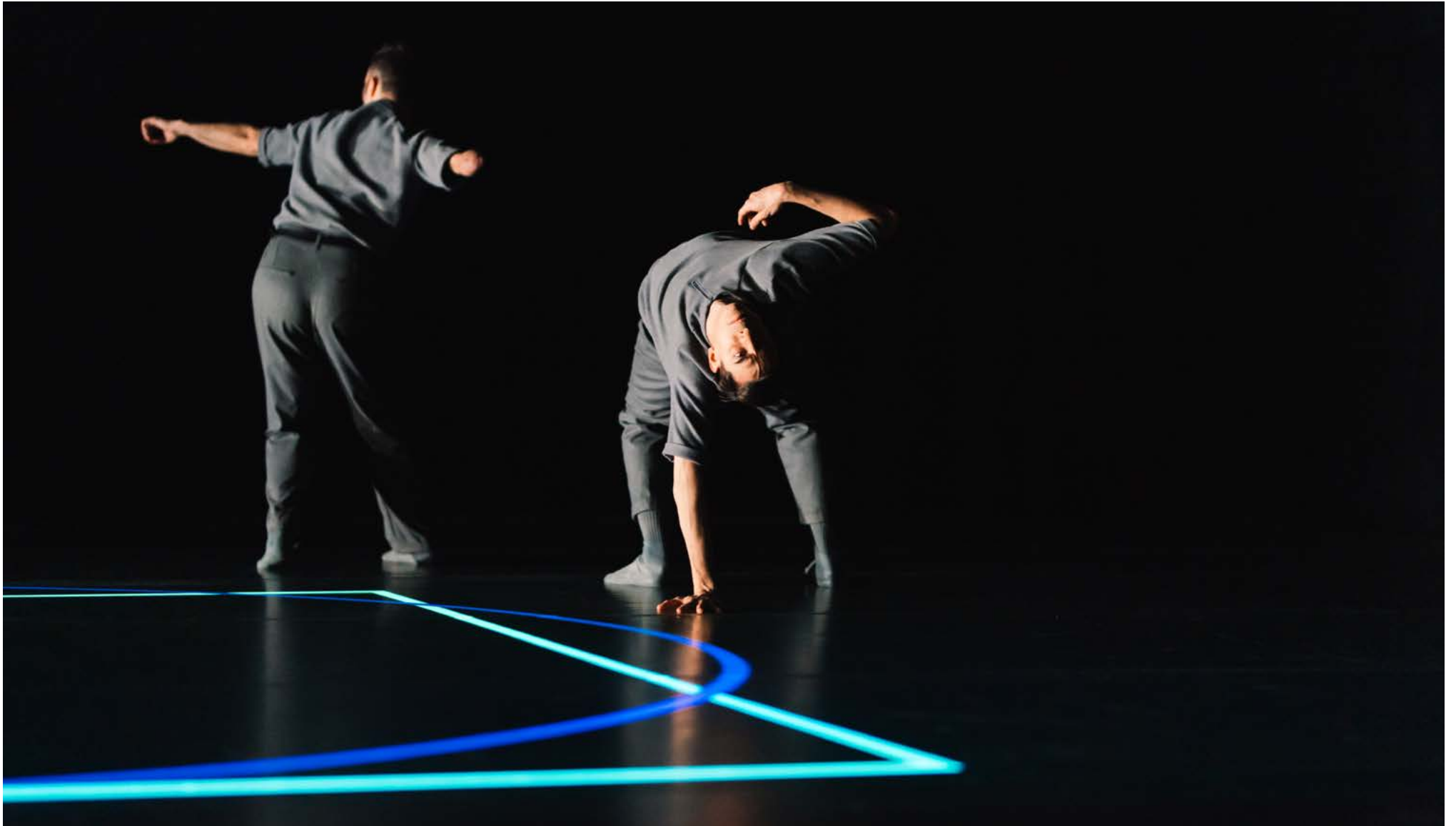
Faizah Grootens, born and raised in Curaçao, is a young freelance choreographer collaborating with Laleget Danza, Taller Coreográfico Unam, Harlekijn danstheater, KIP republic, Herman van Veen Arts Center, Lindenberg Dance Company and University of The Arts in Amsterdam amongst others. Faizah also sets up her own projects. Her work has been presented in Cuba, Mexico, Europe, New York, Curaçao and Aruba at festivals and in theaters such as the Palacio de Bellas Artes and the Sala Miguel Covarrubias in Mexico, Chorea International Dance festival in Bratislava, Holland Dance Festival and in various theaters and museums in The Netherlands.

Faizah's professional experience as a dancer includes working with companies and choreographers such as Maurice Causey, Nationale Opera en Ballet/ Itzik Galili, Laleget Danza, Gross Dance Company, Another Kind of Blue, Generale Oost, Harlekijn Danstheater, Symphonic Cinema, Stichting Julius Leefft, Miguel Rubio and Gabri Christa presenting in theaters in the Netherlands and abroad.

Annemieke Mooij was born and raised in the Netherlands, graduated from the Amsterdam School of the Arts. As a dancer, Annemieke has danced in works by Jasper van Luijk, Diego Tortelli, Faizah Grootens, Merel Franx, Anne Suurendonk, Melvin Fraenk and Movementalist, among others. In 2018-2019 she did an internship at Poetic Disasters Club of club Guy & Roni. In recent years she has worked with many different groups as a teacher; teaching in secondary education, elderly with or without restrictions and students from ROC Dans.

Aymeric Aude born in Cannes, graduated from École Supérieure de Danse de Cannes Rosella Hightower in France and then joined the Youth Ballet Company Europa Danse for a period of 6 months. He also worked for the company Le Ballet Preljocaj in Aix en Provence before joining Introdans in Arnhem, Netherlands in 2007. He has performed works from Jiří Kylián, Nacho Duato, Robert Battle, Mats Ek and Maurice Causey amongst others. He is also a choreographer, teacher and has recently graduated from a master in Benesh notation at Conservatoire national supérieur de musique et de danse de Paris.

Feeling Good



Feeling Good

Choreography

Diego Tortelli

Dancers

Cristian Cucco
& Annemieke Mooij

Lighting Design

Carlo Cerri

Video Graphics Design

Michele Innocente

Duration

15 minutes

Production

Oriente Occidente Dance Festival
& Fondazione Nazionale
della Danza / Aterballetto



“Feeling Good” is a duet by Diego Tortelli for one disabled dancer and one non-disabled dancer. A circle, a square, and – at centre – the emblematic figure of a man. Allusions to the Vitruvian Man are quite evident, and this may lead to criticism and controversy, but if we choose not to dwell on the image itself – on what the eye sees – and focus instead on its poetics and meaning, we find the desire for a body that experiences a connection with its own itself and with its surroundings, on both rational and emotional levels. This is the starting point of “Feeling Good”, a duet about the ability to be and to feel; about the acceptance of one’s self, in all its strength and fragility; a piece that looks upon the diversity of humankind in an asymmetrical way, and opposes the notion of canonical and universal paradigms of beauty.



Bios

Cristian Cucco (1988) moved to Liverpool in 2004 to study at the Merseyside Dance and Drama Centre, directed by Gaynor Owen, until 2007. He continued his training in Milan at the Pier Lombardo Dance Academy, directed by Susanna Beltrami. In 2009, he began his career in the arts with Giovane Compagnia Pier Lombardo Danza, directed by Susanna Beltrami. Since 2011, he has collaborated with the Susanna Beltrami Company, and Matteo Bittante's DanceHaus Company. He works as freelancer with Moritz Ostruschnjak, Emanuel Gat, Balletto Teatro di Torino, Diego Tortelli, Compagnia Abbondanza Bertoni, and Marigia Maggipinto. As a choreographer, he works with the Conservatory of Italian Switzerland, IED, and the pianist Roberto Binetti. In 2018, and together with Alice Beatrice Carrino, Cristian Cucco created “|duonux|”.

Diego Tortelli studied at STUDIO 76 in Brescia, at the Accademia Nazionale di Danza in Rome, and at the Accademia Teatro alla Scala. He started his career in Valencia with the Ballet de Teatres, and was subsequently invited by Gustavo Ramirez to join the Luna Negra company in Chicago. In 2012, he joined Le Ballet National de Marseille / Frederic Flamand. Since 2015, he has worked as a freelancer with the Munich Opera, BoD / Richard Siegal, the Korzo Theater, and La Veronal. As a choreographer, he creates for MCA in Chicago, the EKO Dance Project, Teatro Massimo in Palermo, MILANoLTRE, Palcoscenico Danza Torino, and Balletto di Toscana Junior. “Domus Aurea within Bach Project” is his first choreography for Fondazione Nazionale della Danza / Aterballetto. He is now resident choreographer at Fondazione Nazionale della Danza / Aterballetto, and associate choreographer of the MILANoLTRE dance festival and the Tanzbüro München production house.

Fine Lines



Fine Lines

Choreography

Roser López Espinosa

Dancers

Anna Borràs Picó
& Madeleine Månsson

Music

Mark Drillich

Lighting Design

Mattias Jonsson

Costume Design

Åsa Gjerstad

Duration

20 minutes

Production

Skånes Dansteater



The work of Roser López Espinosa is rooted in a strong physicality, with a great passion for precision, delicacy, acrobatic elements, and detail. It is a lively and playful physical universe of refined poetics, often with touches of humour.

“Fine Lines” – a new duet with the dancers Madeleine Månsson and Anna Borràs Picó – is a dialogue between two exceptional women. A coming together that sheds light on the fine lines between us, reminding us of our differences, our boundaries, and the outlines of our intentions. But what brings us closer together? What do we want to celebrate in each other? On stage: two women. So delicate and so powerful.

“Fine Lines” is Roser López Espinosa’s third work to be commissioned by Skånes Dansteater. Her previous creations are the trio “The Entertainers”, which premiered in 2018 as part of the triple bill “Sweden Connection” in Seoul, and the solo “Featherweight” for Sarah Bellugi-Klima, which premiered in 2019 as part of the triple bill “TRIP” at Skånes Dansteater, where boxing and “The Firebird” paid tribute to the female body.



Photos: Sjoerd Derine

Bios

Roser López Espinosa is a dancer and choreographer from Barcelona. A graduate of MTD / High School of Arts of Amsterdam and the recipient of a danceWEB scholarship, she also trained with former Olympic gymnastics coach Jaume Miró. She has danced with Àngels Margarit, Cesc Gelabert, Pere Faura, Iago Pericot, and the filmmaker Isaki Lacuesta in Barcelona, and with Katie Duck and Marta Reig Torres / Korzo Productions in the Netherlands. Her work as a maker has drawn international recognition and is regularly presented around the globe – pieces such as “Lowland”, “November”, and “Hand to Hand”. In 2017, she created “L'estol”, a large work for the National Dance Production of Catalonia. She is a guest choreographer at dance companies such as Skånes Dansteater and Conny Jansen Danst / Dansateliers (The Netherlands). She also collaborates with the circus companies Circ Pànic (Catalonia) and Cie XY (France). She is a resident artist at Mercat de les Flors in Barcelona for 2018–2020.

Anna Borràs Picó was born in Reus, Spain. She is a contemporary dance graduate of the Institut del Teatre in Barcelona. Anna has danced with several companies, including the Nicolas Ricchini Company, Jorge Crecis SQx, the Simba Dance Ensemble, Jasmin Vardimon (UK), the Retina Dance Company, Verve12 (UK), and IT Dansa. She has worked with such choreographers as Shlomi Bitton, Alexander Ekman, Akram Khan, and Jose Agudo. Anna began her choreographic practice in 2014, and continues to work and collaborate with international artists, institutions, and youth companies around the globe. Anna has taken part in several dance competitions, winning first prize for a solo performance at II Certamen Mujer Contemporanea (Almeria, Spain). She has also won awards and been recognised for her work at dance festivals in Italy, Norway, Germany, Singapore, India, Mexico, and elsewhere. Anna Borràs Picó has been a dancer at Skånes Dansteater since 2016.

Madeleine Månsson has been involved in several dance projects at Skånes Dansteater since 2012, when she tried contemporary dance for the first time. Madeleine started working as a dancer at Skånes Dansteater in 2016, when she decided to quit her job as a social worker and put her heart into dance. She has performed in numerous Skånes Dansteater productions – such as “Belonging” (2018) and “Uncharted” (2019) – and has toured the highly acclaimed duet “Dare to Wreck” across Sweden, Belarus, Holland, Germany, South Korea, Canada, and the US since 2016. Madeleine studied at the University of Dance and Circus (DOCH) in Stockholm, with a focus on body and choreography variations. She has developed methods of inclusive workshop practice as part of the European Union project iDance, and leads workshops in Sweden and beyond. She is currently taking part in Skånes Dansteater’s four-year Europe Beyond Access European Union programme.

Contact

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