



D A N C E

O N

E N S E M B L E

THE DANCE ON ENSEMBLE

The Dance On Ensemble was founded in 2015 by the Berlin-based cultural non-profit organisation Diehl+Ritter as part of the Dance On initiative that celebrates the artistic excellence of dancers aged 40+ and explores the relationship between dance and age both on stage and in society. Working with internationally renowned choreographers and directors including among others Rabih Mroué, Deborah Hay, Lucinda Childs and Jan Martens, the Dance On Ensemble is developing a repertoire of ground-breaking and challenging contemporary dance works. Its aim is to create a solid base for a rich and ambitious future repertoire for dancers 40+.

As a member of the Dance On Ensemble since the beginning of the project, Ty Boomershine is responsible for its artistic direction since 2019. Further members of the Dance On Ensemble are: Gesine Moog, Emma Lewis, Tim Persent, Miki Orihara, Christine Kono, Anna Herrmann, Marco Volta, Lia Witjes Poole and Jone San Martin – all of them are professional dancers between the ages 43 to 71 who have danced in leading com-

panies, among them Lucinda Childs Dance, Ballet Frankfurt, Martha Graham Dance Company, Netherlands Dance Theater, Hamburg Ballet and Cullberg Ballet.

DANCE ON has created strong alliances with co-production partners – on a national and international level, among them Kampnagel Hamburg, tanzhaus nrw, Berliner Ensemble, Münchner Kammerspiele, Sadlers Wells London, Holland Dance Festival, STUK House for Image, Dance and Sound, ONASSIS STEGI Athens, Mercat de les Flors, and CND - Centre national de la danse. These alliances will ensure the DANCE ON concept is implemented sustainably and make an active contribution to establishing a dance repertoire 40+.

DANCERS



Ty Boomershine (artistic director), USA 1968, studied dance at the Fort Hayes School for the Performing Arts in Columbus, Ohio, and earned his Bachelor of Fine Arts at Stephens College in Columbia, Missouri. He danced with Dan

Wagoner, DANCENOISE, Gus Solomons Jr., Bill T. Jones/Arnie Zane, Ton Simons, Merce Cunningham Repertory Ensemble, Lucinda Childs, Dance Works Rotterdam, LeineRoebana, Emio Greco | PC, Giulia Mureddu, and Nicole Beutler. He performed as a soloist in the 2012 remounting of Robert Wilson and Philip Glass's opera *Einstein on the Beach* and acted as the rehearsal director for Lucinda Childs' dances in the opera.

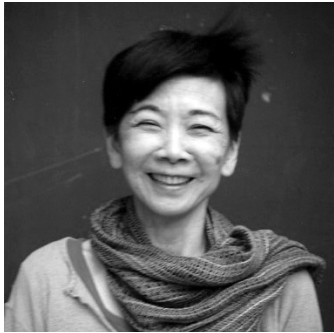
Ty worked as production tour manager for Pere Faura and Nicole Beutler, and as Rehearsal Director and curator of special events for ICK Amsterdam. He has been artistic assistant to Lucinda Childs since 2009. Ty joined the Dance On Ensemble in 2015 and was named Artistic Director in 2019.



Anna Herrmann, Switzerland 1979, began her dance education in Zurich. A full scholarship from Migros-Kulturprozent allowed her to study at the School of the Hamburg Ballett. In 1998, upon graduation, she was invited to

join the Hamburg Ballet. Anna has been a company member of Niedersächsische Staatsoper Hannover, Göteborgs Operan, Staatstheater Wiesbaden and later of the Nederlands Dans Theater where she performed from 2009 until 2016. Anna has had the privilege to create and collaborate with renowned choreographers, such as John Neumeier, Jiří Kylián, Mats Ek, Stephan Thoss, Crystal Pite, Leon/Lightfoot, Marco Goecke, Johan Inger, Franck Chartier, Sharon Eyal, Medhi Walerski among others. Since 2015 Anna is exploring her own choreographic voice and has served as guest teacher at Koninklijke Conservatoire Den Haag and Arts Umbrella Vancouver.

DANCERS



Christine Kono, USA 1946. In 1955 she studied ballet with Igor Schwezoff and Harriet de Rea, followed by scholarships at Ballet Companies in San Francisco, New York and Chicago. From 1962 to 1971 she worked with George

Balanchine, Martha Graham, Kazuko Hirabayashi, Anna Sokolow and Donald McKayle, dancing for the Pennsylvania Ballet and Eliot Feld's American Ballet Company. Christine arrived in Europe in 1971 and danced at Tanzforum Köln for Kurt Jooss, Christopher Bruce, Glen Tetley and Jochen Ulrich. In 1981 she earned a masters diploma for teaching dance at the Folkwang University in Essen. She was ballet master for Pina Bausch's Tanztheater Wuppertal from 1987 to 1994 and regularly taught The Forsythe Company from 2007 to 2014. She is currently guest professor at Ballet Preljocaj, Company Amala Dianor, Hollins University, and the Centre National de la Danse Paris.



Emma Lewis, United Kingdom 1968, trained at the Arts Educational School and the Royal Ballet School in London. She began her career as a classical ballet dancer first in Zaragoza, Spain, and then in Florence, Italy.

Rediscovering contemporary dance she devoted herself to training in the Graham and Cunningham techniques at the London Contemporary Dance School, after which she joined Cullberg Ballet in Sweden staying for over eight years. During this time Emma worked with Mats Ek, Carolyn Carlson, Ohad Naharin, Jíří Kylián, Johan Inger and Philippe Blanchard among others. In France she works with Joelle Bouvier, Kader Belarbi and Eric Oberdorff of La Compagnie Humaine with whom she has collaborated for over 10 years. Emma Lewis is also a certified teacher in the Alan Herdman Pilates method since 15 years, working with professional dancers, school children, non-dancers and Parkinson sufferers.

DANCERS



Gesine Moog, Germany 1976, received her Bachelor of Arts at Frankfurt University of Music and Performing Arts 1997. After graduating she danced for the Frankfurter Künstlerhaus Mousonturm, Staatstheater Mainz,

Staatstheater Wiesbaden, Saarländisches Staatstheater Saarbruecken and Staatstheater am Gärtnerplatz Munich. In 2004 Gesine was named a “dancer to watch” by the magazine *Tanz*. In 2007 she toured Sweden with Riksteatern and Batsheva Dance Company’s production of Ohad Naharin’s *Kamuyot*. She was awarded the Riksteatern’s award for “Dancer of the year 2007” for outstanding performance and dedication. Since 2008 Gesine Moog has been a member of Cullberg Ballet, where she has worked with, among others, Mats Eck, Jiří Kylián, Crystal Pite, Johan Inger, Alexander Ekman, Gaetano Soto, Edouard Lock, Robert Cohan, Antony Rizzi, Benoit Lachambre, Eszter Salamon, Deborah Hay, Jefta van Dintther and Ian Kaler.



Jone San Martin, Spain 1966, studied dance with Mentxu Medel at the Institut del Teatre in Barcelona and at Mudra International in Brussels. She was a dancer at the Ballet Nacional de España, at Ulmer Theater, with Jacopo

Godani in Brussels and at the Ballet Royal de Wallonie in Charleroi. She joined Ballett Frankfurt in 1992 and was a dancer at The Forsythe Company from 2005 to 2015. She was a guest at the Avignon Festival in 2004 where she performed the solo “Turlourou”, created for her by Carlotta Sagna, as part of the ‘Sujets à Vif’ series. In 2006, she received the Lifetime Achievement Award from the Asociación de Profesionales de Danza de Gipuzkoa. Since 2014, she is Associated Artist of Dantzaz Kompainia in Donostia. She curated the Performing Arts Programme for DDSS16 (Donostia/San Sebastian Cultural City in Europe 2016).

DANCERS



Lia Witjes-Poole, Canada 1979, received her formal education at Arts Umbrella in Vancouver, British Columbia. While in their Youth Dance Company, she danced with renowned Canadian choreographers such as Joe Laughlin,

Gioconda Barbuto and Wen Wei Wang. Lia started her professional career in Toronto with Desroisiers Dance Theatre. Moving to the Netherlands she worked with Pieter de Rooter, Jennifer Hanna, Itzik Galili, Omar Rajeh, Heather Ware, and LeineRoebana. Lia has also made two dance films with Ivar Hagendoorn. Lia has taught ballet and contemporary dance at the Amsterdam Academie voor Theater en Dans, The Dutch National Ballet Academy, Codarts in Rotterdam and has come full circle to Canada where she has been developing an international educational exchange between Arts Umbrella and the Dutch dance institutions.



Marco Volta, Italy 1969, studied dance at “Lo Studio” Dance School Bussoleno, Italy. He has been dancing for several theatres and independent dance companies in Italy, Germany, Austria, Switzerland and Ireland since 1994,

among them Balletto Teatro di Torino, Tanztheater Wien, Theater Freiburg and Cois Ceim Dance Theatre. As a choreographer he has created several works that have been presented in Seoul, New York, Turin and Basel, among other places. Marco is currently Lecturer at the Zurich University of the Arts, Bachelor of Arts in Contemporary Dance and Higher Education for Contemporary and Urban Stage Dance. He also works with children and teenagers, for example with the miniMIR Education Dance Program and the Young Ensemble Hermesdance. In 2015 he obtained a Diploma of Advanced Studies in Dance Culture at the University Bern.

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Miki Orihara, Japan, 1960, was a principal dancer in the Martha Graham Dance Company, for which she earned a Bessie Award in 2010. She has performed on Broadway in *The King and I* and with among others Elisa Monte, Rioult Dance, Twyla Tharp, Martha Clarke, and Robert Wilson. She has taught at Art International in Moscow, Peridance, the Ailey School, New York University, Henny Jurriëns Stichting (Holland), Les Etés de la Danse Paris. She is on faculty at the Graham School and The Hartt School (University of Hartford). Miki Orihara choreographed *Searching Dimensions* in 1995, followed by *VOICE*, for M'Deux Ballet in Nagoya, Japan (2001), *Stage* (2008), *Prologue* (2014) and *Shirabyoshi* (2017). In 2018 she released the first Martha Graham technique DVD. Miki was featured in the Inaugural performance of *Peace is...* at the United Nations as a part of the Permanent Mission of Japan in April 2017 and August 2018.

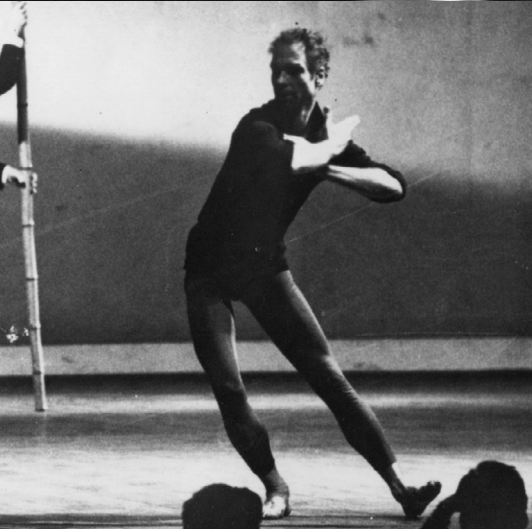


Tim Persent, South Africa 1964. Tim graduated from Rambert School in 1986, and danced for Second Stride and Rambert Dance Company in London. From 1987 to 1994 he was a member of the Rotterdamse Dansgroup. Since 1994 he has been a dancer and artistic collaborator with LeineRoebana in Amsterdam. In the Netherlands he has performed with choreographers Krisztina de Châtel, Paul Selwyn Norton, Michael Schumacher and Roland Shankula. Tim was awarded the Silver Dance Prize in 1993 and the Golden Swan in 2004. Tim has worked as Artistic Director of the International Theaterschool Festival (IST) in Amsterdam, consulted for the Dutch Arts Council and the Dutch Performing Arts Fund. Since 2017 Tim is teaching at CODARTS Dance Academy in Rotterdam and since March 2019 he is the first certified SAFE FLOOR coach in the Netherlands.

PRODUCTIONS



START A REVOLUTION
START A REVOLUTION
START A REVOLUTION
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MAKING DANCES – DANCING REPLIES

Martha Graham: Deep Song (1937)
– Reply by Tim Etchells

Merce Cunningham: Story (1963)
– Reply by Mathilde Monnier

Lucinda Childs: Works In Silence (1970's)
– Reply by Ginevra Panzetti & Enrico Ticconi

Premiere: July 2021, Radialsystem Berlin (tbc)

The Dance On Ensemble initiates a program on the art of replying in dance. Contemporary artists – Tim Etchells, Mathilde Monnier and Ginevra Panzetti & Enrico Ticconi – are invited to answer in their own artistic languages to iconic works of modern and postmodern dance by Martha Graham, Merce Cunningham and Lucinda Childs.

Based in Berlin, the Dance On Ensemble unites experienced dancers beyond the age of 40, all of whom look back on long biographies as dancers. Miki Orihara, dancer of the Ensemble, danced for nearly 30 years as a soloist for the Martha Graham Company. The Ensemble's artistic director Ty Boomershine worked with Cunningham in the beginning of his career and danced with Lucinda Childs for over 20 years, as well as acting as her rehearsal director and artistic assistant. Out of these personal connections, the idea arose to restage works by Graham, Cunningham and Childs and to include them in the repertoire of the Dance On Ensemble. After all, the work of these choreographers is closely linked to the bodies of their dancers.

Common to these works is that in their time they challenged existing rules; to this day they are called radical. But what is meant by their radicality? If one refers to the term in its etymological meaning, translating radical

as forming the roots, then in what form have these choreographies contributed to the roots of contemporary dance?

Excited by the work of Tim Etchells, Mathilde Monnier and Ginevra Panzetti & Enrico Ticconi, Dance On invites these artists to respond to the classical works in their own artistic language together with the experienced dancers of the Ensemble. The five performance works open up manifold connections between dance heritage and contemporary dance creation as well as between artists of different generations and backgrounds. The question of the connection between the old and the new will be answered differently by the resulting works.

With an installation work, the theater maker and visual artist Etchells creates a space for Graham's solo *Deep Song* (1937), in which dancer Miki Orihara dances the original version. The choreographer Monnier reflects on Cunningham's "Story" (1963), examining her personal connection to Cunningham's work and the ground breaking structures this specific dance explored. And the choreography duo Ticconi & Panzetti allow themselves to be led by the minimalist movement language of Childs early works in *silence* from the 70's. A reflection on form as the absolute and only vehicle of the idea.



Photo © Barbara Morgan

**D E E P S O N G (1 9 3 7)
B Y M A R T H A G R A H A M**

Choreographed and Danced by: Martha Graham
Music: Henry Cowell
Set: Martha Graham
Costume: Martha Graham
Premiere: 19 December 1937, Guild Theatre, New York

*“Deep Song was created at the beginning of the war in Spain. The forms of the dance – its swirls, crawls on the floor, contractions and falls – are kinetic equivalents of the human experience in war which inspired *Deep Song*. It is the anatomy of anguish from tragic events.”*
Martha Graham

Martha Graham developed *Deep Song* in response to the violent clashes in the Spanish Civil War. The short piece, almost five minutes in length, was premiered at the New York Gild Theater on 19th of December 1937, and brought to Graham a world in which man’s inhumanity to man was eventually destroyed.



Photo © Barbara Morgan

The physical action of the dance characterizes human life during war, while the tragedy that Spain experienced during its Civil War is universalized by the choreography. The programs of that time say that *Deep Song*, in its clear and passionate movements, represented not only Spain, but “the tragedy of the whole world”. The choreographer designed the long bench, the only prop and the dress with its graphic pattern, directly inspired by Picasso’s painting *Guernica*. Graham danced *Deep Song* from its premiere to the mid-1940s. In 1989, she resumed the piece with the help of her dancers and photographs by Barbara Morgan. Since then, various dancers of the company, among them Miki Orihara, have danced the piece.



Photo © Tim Etchells

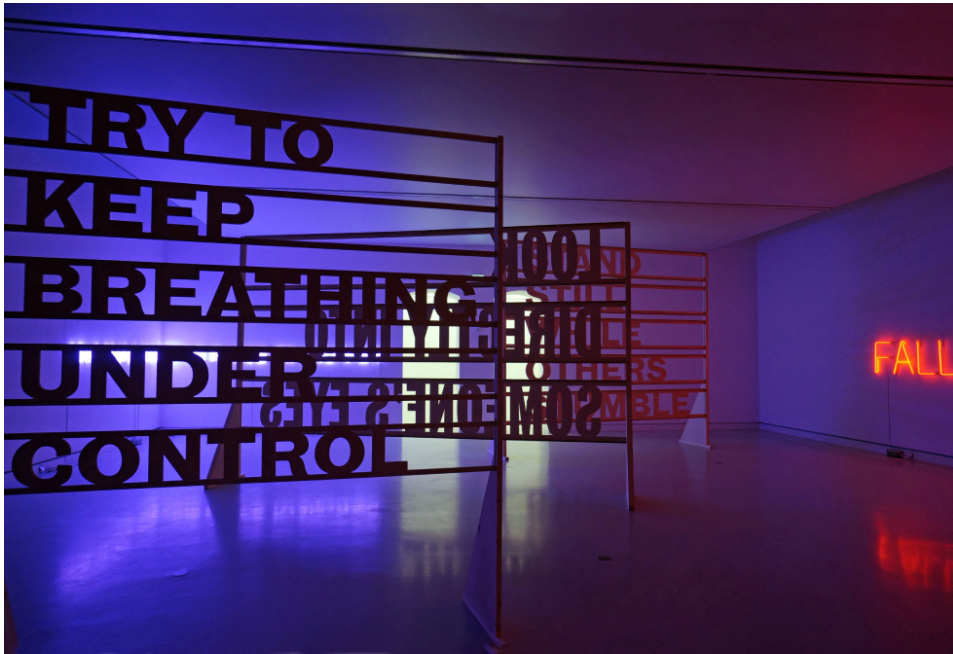
REPLY BY TIM ETCHELLS

Cast: Miki Orihara

Premiere: July 2021, Radialsystem Berlin (tbc)

With an installative work, the theater maker and visual artist Etchells creates a space for Graham's solo *Deep Song* (1937), in which the dancer Miki Orihara dances the original version.

“The frame of the planned new project – a series of replies by contemporary artists to dance performances from the 20th century – intersects very well with my well-established interest in creating serious and playful dialogue with existing art works, as well as in the act of translating or shifting between artistic forms and media. My pieces *Unsound Method (After Conrad)*, a musical composition and set of publications made in dialogue with Conrad's *Heart of Darkness* and *Untitled (After Violent Incident)*, a live performance and single-channel video created as a response to Bruce Nauman's installation *Violent Incident* both deal with existing cultural artefacts as a means to create new work and dialogue between past and present.



No Reason, Installation View, 2019. Image Courtesy of the Artist

For the *Reply Project* I am interested to work with Miki Orihara who, as a key dancer with Martha Graham company, remains a significant point of knowledge and connection regarding Graham's extraordinary practice. In responding a Graham solo that Orihara dances I am interested to establish a dialogue with her and with Graham's choreography – creating a work that exists in the tensions contrasts and quite different propositions made by the dance and the distinct gestures and text involved in my installation. Although the details of this collaboration and conversation are still very much to emerge I can say that I am extremely fascinated and gripped by the possibilities that this journey will open up.” Tim Etchells

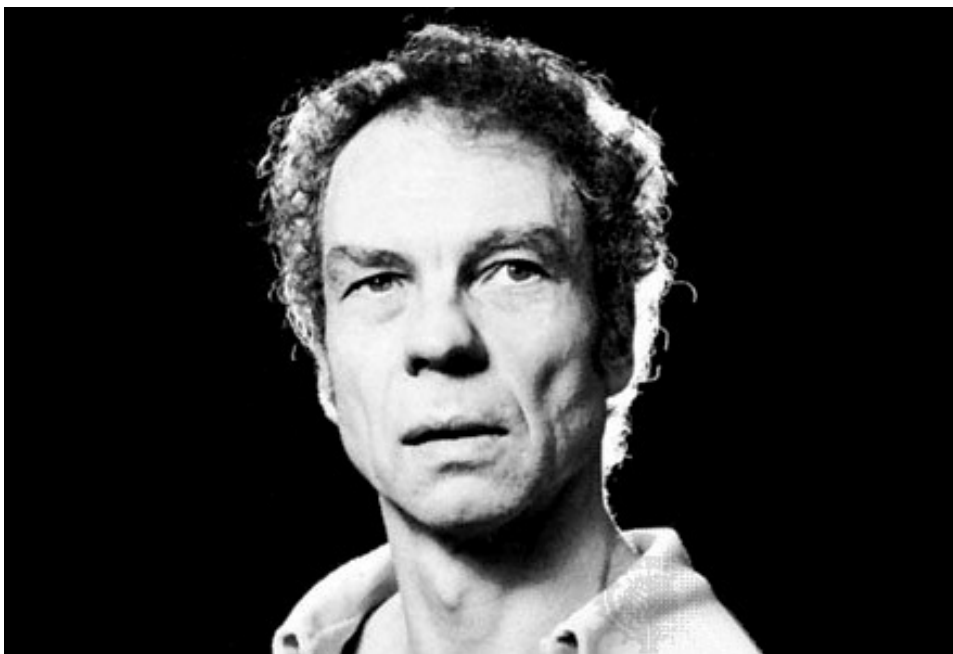


Photo © Jack Mitchell

S T O R Y , A R E - I M A G I N I N G

Choreography: Merce Cunningham

Based on the original choreographic work “Story” by Merce Cunningham 1963. Additional choreographic directions and material developed by the Dance On Ensemble under the direction of Daniel Squire.

Alternating Cast

Dancers: Ty Boomershine, Emma Lewis, Gesine Moog, Miki Orihara, Tim Persent, Marco Volta, Jone San Martin, Anna Herrmann

Live-Music: Rabih Mroué, Mattef Kuhlmeiy, Tobias Weber

Artist: John Bock (Berlin) Davide Balulah (Paris) Paula Löffler and Maje Mellin (Wolfenbüttel)

Stager: Daniel Squire

Lighting: Patrick Lauckner/Falk Dittrich

Sound: Mattef Kuhlmeiy

Costume: Sophia Piepenbrock-Saitz

Premiere Berlin Story: 23 August 2019, Tanz im August, Volksbühne Berlin

Variable Duration: 20–35 Minutes. 5 to 7 dancers and 1 to 3 musicians.



Photo © Jack Mitchell

Story was choreographed by Merce Cunningham in 1963 with an ever evolving decor created out of objects found in or near the theater by Robert Rauschenberg, and a structured musical score with changing instrumentation by Toshi Ichinayagi. The use of random elements, the lack of a fixed front, and the introduction of an unstable performance space introduced to the general public an experience unlike any that had been faced before. Included was the allowance of real time composition, based on directives the performers could give to each other, and specific freedoms allowed to the dancers, that would create a brand new dance each performance. Although the archival record of “Story” is limited and a traditional reconstruction is not possible. Dance On Ensemble has, instead, undertaken a re-imagination of the piece. Drawing on archival resources, the dancers invented new material to be integrated into the indeterminate structure in order to maintain as many of the intended chance procedures and variable order elements as possible. In agreement with the Cunningham Trust in each venue a local artist is taking on the role of Rauschenberg.

Production: Dance On/DIEHL+RITTER

Trailer



Photo © Marc Coudrais

REPLY BY MATHILDE MONNIER

Premiere: July 2021, Radialsystem Berlin (tbc)

Mathilde Monnier works with issues surrounding the transmission of repertoire by interrogating through practices, exercises and scenic proposals, the notions of re-appropriations. This work will be an opportunity to go through a contemporary work to better understand what is represented in time and how re-imagining can cross (or not) an era.

“For me, using an existing work as a template to develop a performance is an interesting and exciting prospect. It’s not a format that I normally create for myself, but as I am always looking for new approaches and directions in which to challenge my process’s and broaden my outlook, this concept appeals to me quite deeply. The search for the identity of the dancer in a work is relevant to me and Cunningham’s Story is an inspirational spring board for this topic. With its use of chance procedures, internal game structures, and personal choices in terms of the phrasing and movement composition, it inherently confronts the question of the role

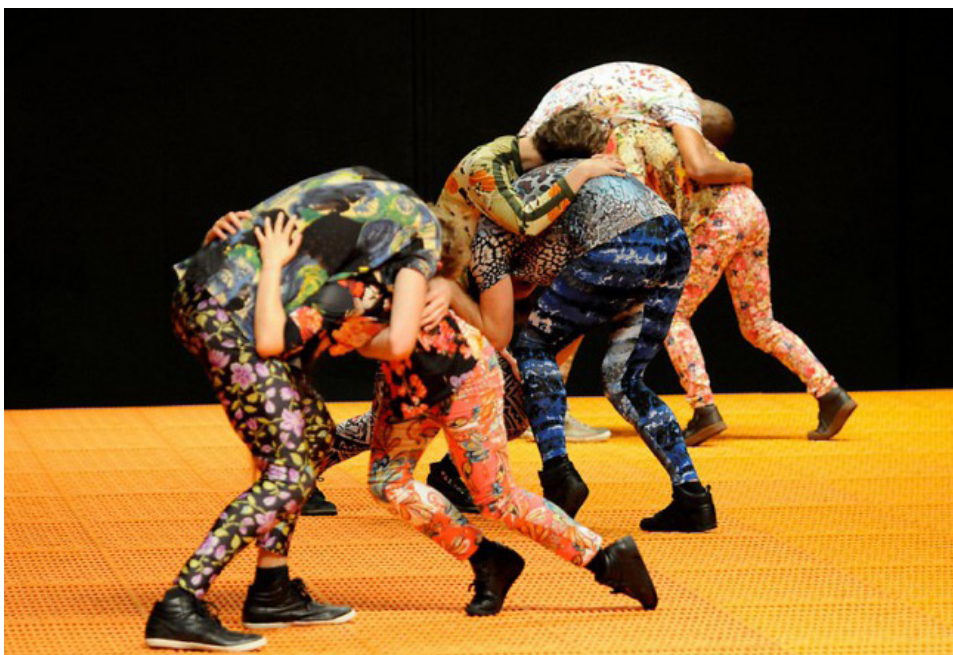


Photo © Etienne Perra

of the dancer as medium or as co-creator. While at the same time allowing the work, the dance, the subject itself to have a larger life of its own.

Merce Cunningham's work has always been important to me and the chance to work with such a rare and rarely seen dance as "Story" doubles my interest. The back story of the collaboration between Cunningham, Rauschenberg, and Ichiyangi for this dance is fascinating and the choices available within the structure of the piece are particularly inspiring. The fact that the original cast included Viola Farber in who's company I danced at the beginning of my career, creates a personal and satisfying link for me. The freedoms allowed in Story which were unusual for Cunningham's work, most certainly had an affect on the work that Farber created for her own company and has influenced me on some level as well.

The Dance On Ensemble is a beautiful, exciting company and holds an important place in the current dance climate. Bringing attention to dancers who excel in their field, have a multitude of knowledge, and have chosen to continue in a demanding and often uncelebrated discipline resonates strongly with my values."

Mathilde Monnier



Photo © Cameron Wittig

WORKS IN SILENCE

Choreography: Lucinda Childs

Untitled Trio: Premiere June 1, 1968/1973; Judson Memorial Church, New York, NY

Congeries on Edges for 20 Obliques: Premiere March 8, 1975; Y.M.C.A. Nyack New York

Katema: Premiere March 12, 1978; Stedelijk Museum, Amsterdam

Radial Courses: Premiere June 23, 1976; Washington Square Methodist Church, New York, NY

Melody Excerpt: Premiere November 3, 1977; Brooklyn Academy of Music, Brooklyn, NY

Cast: Ty Boomershine, Anna Herrmann, Emma Lewis, Gesine Moog, Miki Orihara, Lia Witjes-Poole

Lighting: Martin Beeretz

Sound: Mattef Kuhlmeij

Costume: Alexandra Sebbag

Premiere: November 2020, STUK House for Image, Dance and Sound

Duration: 60 minutes. 6 dancers.



Photo © Babette Margolite

This collection of works from the extensive repertory of Lucinda Childs is exciting both because of its rarity and due to its importance in the dance field. In these dances from the 1970's Lucinda has left behind props, objects, the spoken word, symbolic movement, all hallmarks of the era of the Judson Dance theatre and chosen to focus on the passage of the body through space. To zero in on the essence of movement, which, for Childs, is the act of walking. From walking to running, to changing direction, to skipping, to leaping, illustrating the evolution of movement into dance through the choreographic vision of Lucinda Childs. This is a rare entrance into a crucial period of transformation by one of the most important choreographers. These works express a fragility and a humanity that is a perfect example of the value of experience, and ideally suited to a group of dancers that bring with them their own abundant histories and knowledge. In the act of stripping away all artifice and theatricality, the beauty and truth of wisdom is confronted, shared, and exposed.

Production: Dance On/DIEHL+RITTER

Co-production: STUK. House for Dance, Image and Sound/Münchner Kammerspiele

Funded by the Doppelpass Fund of the German Federal Cultural Foundation



Photo © Sergio Salomone

REPLY BY GINEVRA PANZETTI & ENRICO TICCONI

Premiere: July 2021, Radialsystem Berlin (tbc)

The choreographic duo Ticconi & Panzetti let themselves be challenged by the minimalist movement language of Childs in the Works in Silence of the 1970's to a reflection on form as the absolute and only tool of the idea.

“Looking at the past as an aesthetic order, that works as a model and forms the idea of what is ‘Classical’, is for us an element of poetic inspiration within our artistic research. Sometimes models must be destroyed, sometimes they must be reiterated until we discover their infinite variants and this produces the rhythm of regeneration between old and new. A rhythm that is also at the base of our Western culture.

The work of Lucinda Childs inspires us a lot because it embodies both a renaissance and also a modern revival of the concept of order in conceiving movement in space. This concept suggests us a path towards the essential.



Photo © Ettore Spezza

Its radical nature, particularly in the Works in Silence of the early 1970's, is to be found in the minimization of the compositional elements of choreography. And that gives a whole new importance to the form as the absolute and only vehicle of the idea.

Far from wishing to interpret that radicality as a refuge in a neutral, impartial or impersonal space, we would like to enhance the aspect that representation of synchrony, harmony and repetition of the body movement in space expresses in terms of power and strength. As appears from parades or military marches. After all, the value of absolute and radical can easily bring with it its counterpart of violence, a theme that we constantly face in our research.

In response to the work of Lucinda Childs and inherently to our artistic research, a graphic and drawing study will simultaneously support and nourish the choreographic ideation." **Ginevra Panzetti & Enrico Ticconi**

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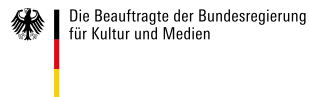
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