



Artist Partner Program presents

COMPANY WAYNE MCGREGOR
Atomos

JANUARY 28, 2017 . 8PM
KAY THEATRE
at The Clarice

THE CLARICE AT UMD

APP

ARTIST PARTNER PROGRAM

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This performance will last approximately 65 minutes with no intermission.

Concept, Direction and Set.....	Wayne McGregor
Choreography.....	Wayne McGregor <i>in collaboration with the dancers</i>
Music.....	A Winged Victory For The Sullen
Lighting Design.....	Lucy Carter
Film and Set Photography	Ravi Deepres
Costume Design.....	Studio XO
Dancers.....	Catarina Carvalho Travis Clausen-Knight Alvaro Dule Louis McMiller Daniela Neugebauer James Pett Fukiko Takase Po-Lin Tung Jessica Wright
Rehearsal Director.....	Odette Hughes
Rehearsal Assistant.....	Catarina Carvalho
Technical Director.....	Christopher Charles
Technical Manager.....	Colin Everitt
Production Electrician/Relighter.....	Ashley Bolitho
Production photography	Ravi Deepres

**Join the artists for a conversation with the audience
following the performance**

WHAT IS A BODY?

What are the irreducible elements of the human? What are the atoms that together make humanity present?

Awareness of others, empathy, memories of our entwined lives, the obligations and connections that emerge as part of the relations between us? And then what is a body, a human body, other than the site and possibility of these relations?

We feel bodies. They have presence. Their stance, position, intention, emotion, desire, reach, shame, passion, expansion and contraction are recognisable and compelling because this movement, this life, is already part of the common shared space. The only way the self is known and experienced is with others, as presences or absences. The material that the company creates has this quality.

Wayne McGregor manipulates and organises, challenges and plays with the edges of what we know about bodies as human entities. Here is a manipulation of something that is about what it is to be constituted in and by the social presences of others. Bodies do not and cannot finish at the skin because they reach into others' lives, their minds and their movements, as a necessity. Think for a moment about what you know that is not a part of a relation to other people. Then think about your own body and who and what have grown it, made it real and present. Sensors now trace and track the responses each body has to others and make data of what we feel in another's presence. The deep experience of these constitutive others in one's very experience of space and life is perhaps the material of the art.

As with many of Wayne McGregor's works, *Atomos* has an innovation built into its creation process. In this case, the dancers worked with the presence of an artificially intelligent, life size, digitally rendered 'body' in the studio. This body mimics the growth and movement that makes

bodies, well, bodies. It is compelling to be with - kinaesthetically compelling, not just aesthetically. You see, Wayne McGregor has long been concerned to explore the edges of what it is to be with another body, what is elicited by the presence of other bodies, and how they effect movement, change and emotion in us. By introducing an entity that elicits response without being human, mimicking some aspects of the human without representing a human form, his company has been able to discover (more) of what the intelligences and understandings are that bodies have of others' presences; what elements they have, what atoms might be combined and recombined to make a dance.

Wayne McGregor offers an exploration of the intelligence of the body. With his dancers he explores the body in its ability to elicit response, to feel and know, to move and be moved, with and around others. What speaks to us is a recognition of our own thinking, presence, effect and humanity, organised in ways that ask questions of that inner knowing, of our body as human movement.

McGregor insists the body is fascinating. He insists it is intelligent. It thinks, solves, makes and creates. He strives to recognise and organise this intelligence - an intelligence that is in and between the dancers, emergent from the relation not the individual. His work both reveals and challenges our sense of what it is to be a human with others, a body that is always there in its concern with, constitution by, and presence among our own and other kinds. Thinking is also movement.

James Leach is a social anthropologist who works in Papua New Guinea, and more recently, with Studio Wayne McGregor on the Arts and Humanities Research Council funded project 'Enhancing Choreographic Objects'. He is Professor and Australian Research Council Future Fellow at the University of Western Australia.

WAYNE MCGREGOR CBE is a multi-award-winning British choreographer and director. He is Artistic Director of Studio Wayne McGregor, the creative engine of his life-long choreographic enquiry into thinking through and with the body.

McGregor has choreographed over 30 works for his own group of dancers, Company Wayne McGregor, the chief exponents of his distinctive visual style. He is also Resident Choreographer at The Royal Ballet. He is Professor of Choreography at Trinity Laban Conservatoire of Music and Dance, and has an Honorary Doctorate of Science from Plymouth University and an Honorary Doctorate of Letters from University of Leeds.

McGregor is regularly commissioned by and has works in the repertoires of the most important ballet companies around the world, including Paris Opera Ballet, New York City Ballet, Bolshoi Ballet, Royal Danish Ballet and San Francisco Ballet. He has choreographed for theatre, opera, film (*Harry Potter and the Goblet of Fire*, *The Legend of Tarzan* and *Fantastic Beasts and Where to Find Them*), music videos (Radiohead, Atoms for Peace and The Chemical Brothers), fashion (Gareth Pugh at New York Fashion Week, 2014), TV (Paloma Faith's Brit Awards performance, 2015), and site specific performances (*Big Dance Trafalgar Square*, 2012).

McGregor's work has earned him four Critics' Circle National Dance Awards, two Time Out Awards, two South Bank Show Awards, two Olivier Awards, a prix Benois de la Danse and two Golden Mask Awards. In 2011 McGregor was awarded a CBE for Services to Dance.

Most recently he premiered *Multiverse* as part of a McGregor triple bill for The Royal Ballet, *Tree of Codes* for Company Wayne McGregor, *Woolf Works* and *Obsidian Tear* for The Royal Ballet, *Alea Sands* for Paris Opera Ballet, and presented *Thinking with the Body* at Wellcome Collection, an exhibition exploring his collaborative enquiry into choreographic thinking.

COMPANY WAYNE MCGREGOR was founded in 1992 and became the instrument upon which McGregor evolved his drastically fast and articulate choreographic style.

With collaboration at the heart of his practice, McGregor has worked with world-class visual artists, composers, product designers, film-makers, digital artists and architects. Collaboration with science and technology communities has also fuelled choreography mined from radical cognitive research processes. This unique, tenacious questioning between artists and artistic mediums, across the interface of science and art, through the body and mind has ensured that Company Wayne McGregor has remained at the forefront of contemporary arts for the past 20 years.

In 2002 Company Wayne McGregor was invited to become a Resident Company at Sadler's Wells. The invitation acknowledged them as one of Britain's most important modern dance companies.

Technology has also been crucial in the company's effort to deliver dance to the public in new ways. Among the company's groundbreaking projects have been webcasting live performances and exploring broadband (ATM) bi-directional performance where two companies perform simultaneously in different parts of the world. The results are experienced by both live and online audiences. Company Wayne McGregor's Creative Learning team engages hundreds of young people each year in school and community projects that focus on the creation of new work; in 2012 they led a major new public work to mark the Olympics, *Big Dance Trafalgar Square*, which involved almost 1000 participants from over 30 groups across London.

Regularly supported by the British Council, the company tours frequently to some of the most prestigious world theatres: Het Musiektheater, Amsterdam; Lyon Opera; Tel Aviv Opera; Lincoln Center, New York and Dansens Hus, Stockholm. European tours have ranged from Ireland, France, Germany, Belgium and Holland to Poland, Hungary, Cyprus and Turkey. The company has also performed in Russia, Israel, Japan, China, Malaysia, Hong Kong, Colombia, North America and Australia. In 2002 it became the first British dance company ever to tour central Asia and the Caucasus. Company Wayne McGregor has also made several cinema and television appearances including *The Spirit of Diaghilev* (BBC Four, 2009) *The South Bank Show, Wayne McGregor: Across The Threshold* (ITV1, 2009); *La Danse* by Frederic Wiseman (on global release - 2010), *The Culture Show* (BBC Two, 2010), and a Channel 4 documentary on *Big Dance* (2012).

In 2003 McGregor was appointed Research Fellow of the Department of Experimental Psychology at Cambridge University. *Ataxia* (2004) arose from the six months he worked with the department exploring the interface between mind and body. Every subsequent Company Wayne McGregor production – *Amu* (2005), *Entity* (2008), *Dyad 1909* (2009), *FAR* (2010), *UNDANCE* (2011) and *Atomos* (2013) – has built on this growing fascination McGregor has for engaging directly with scientists who share their knowledge of the body and mind.

–Judith Mackrell

A Winged Victory for the Sullen (*music*) is the collaboration between Stars of the Lid founder, Adam Bryanbaum Wiltzie, and Los Angeles composer, Dustin O'Halloran. On 24 May 2007, in Bologna, Italy, Adam was on tour and playing with the late Mark Linkous & Sparklehorse, on what would be their final European tour. That night Adam invited friend and colleague Francesco Donadello to see the concert, and Francesco's guest this evening was composer Dustin O'Halloran. Through a strange twist of backstage conversations, a curious friendship began that now has brought forth an offspring of truly curative compositions for the world to savour. The duo agreed to leave the comfort zone of their home studios and develop the recordings with the help of large acoustic spaces, including the famed Grunewald Church in Berlin and the historic East Berlin DDR radio studios along the River Spree. The final result was seven landscapes of harmonic imagination. Since 2011 they have toured the world playing almost 100 concerts, and last year they caught the ear of Wayne McGregor. Wayne used the music as warm up for his dancers, realizing they were the perfect fit to fill the musical side of Atomos

Lucy Carter (*lighting design*) is the winner of the Knight of Illumination Award for Dance 2008 for *Chroma* and 2015 for *Woolf Works*. Her many collaborations with Wayne McGregor include: *UNDANCE*, *FAR*, *Dyad 1909*, *Entity*, *Amu*, *Ataxia*, *Nemesis*, *Digit01* (Company Wayne McGregor); *Multiverse*, *Obsidian Tear*, *Woolf Works*, *Tetractys: The Art of Fugue*, *Raven Girl*, *Machina*, *Carbon Life*, *Live Fire Exercise*, *Limen*, *Infra*, *Chroma*, *Qualia*, *Nimbus* (Royal Ballet, London); *Borderlands* (San Francisco Ballet); *Dido and Aeneas* and *Acis and Galatea* (Royal Opera/Royal Ballet); *Outlier* (New York City Ballet); *Dyad 1929* (Australian Ballet); *Kirikou and Karaba* (musical); *Alea Sands*, *L'Anatomie de la Sensation*, *Genus* (Paris Opéra Ballet); *Skindex* and *Renature* (Nederlands Dans Theater 1); *2 Human* (ENB); *Yantra* and *Nautilus* (Stuttgart Ballet); *Chroma* (Bolshoi, Canadian National Ballet, San Francisco Ballet, Royal Danish Ballet); *Infra* (Joffrey Ballet, Chicago).

Current and Recent Opera and Theatre: *Elecktra* (Goteborg Opera) dir. Stephen Langridge; *Oil* (Almeida Theatre) dir. Carrie Cracknell; *The End of Longing* (ATG Productions) dir. Lyndsey Posner; *Husbands and Sons* (National Theatre in co-production with Royal Exchange, Manchester) dir. Marianne Elliot; *Wasp Factory* by Ben Frost, text by David Pountney based on the novel by Iain Banks (Bregenz Festival, Linbury at the ROH and Berlin Hebbel Theatre).

Ravi Deepres (*film*) is an award winning film and photographic artist whose work is influenced by the resonances of space which impact profoundly on human behaviour from a subconscious and psychological perspective, resulting in highly choreographic and kinetic works. His ideas are formulated through conceptual

approaches to documentary, narrative and aesthetics, complemented by interests in issues of identity, history, science and technology. He often combines different artistic mediums and approaches in collaboration with select designers to create multi faceted and expressively layered works.

His photographic and film work has been commissioned and exhibited in solo and group shows across the UK and internationally including at Hatton Gallery, Magnum Photos, Impressions Gallery, Ikon Touring, Cornerhouse, The Lowry, Rencontres d'Arles, Royal Opera House Ignite 08 and Guangzhou Photography Festival. He has collaborated extensively with Wayne McGregor as well as other choreographers, directors and institutions including Saburo Teshigawara, Michael Clark and Phyllida Lloyd, creating innovative conceptual collaborative work for the Palais Garnier, Royal Opera House, Edinburgh Festival and in theatres and festivals around the world.

Ravi was winner of the prestigious Great North Run Moving Image commission, made in collaboration with Bafta winning filmmaker Michael Baig Clifford. In 2012 he was commissioned by LOCOG and The Royal Opera House to create a new film for The Olympic Gala ceremony curated by McGregor.

Other commissions have been created for Channel 4, BBC1, Mute Records, Capture4 season, ICA and Chicks On Speed. The filmic creations for Atomos were made with artistic and technical long-term collaborators Luke Unsworth and Steven Spencer, with photographic and animation assistance by Alicia Clarke and Evy Duthel.

Studio XO (*costume design*) is a fashion and technology company that creates and engineers interactive fashion experiences at the crossroads of the digital-physical revolution. They have established themselves as leaders in the wearable technology market and pioneers in "the internet of everything" for the body. Studio XO technologies are set to disrupt the way we consume clothing in the next decade. In 2011 XO set up their fashion laboratory in London with a portfolio of fashioned systems and clothing components.

Studio XO collaborates with the arts, entertainment, gaming and fashion industries to develop strategically positioned 'Hero' technologies. They deliver interactive and transformative clothing to generation digital. Their knowledge of fashioned technology confirms their position as leaders in this emerging market.

Studio XO's clients include Philips Lighting, Philips Design, The Wellcome Trust, UK Sport, University Of The Arts, Tord Brontje, Sir Clive Sinclair and Black Eyed Peas. They have recently been announced as part of TechHaus, the technical division of Lady Gaga's Haus of Gaga.

Born in Lisbon, **Catarina Carvalho** studied at the École Supérieure de Danse de Cannes Rosella Hightower. After graduating, Catarina joined Ballet du Rhin and performed works by Bertrand d'At among others. Catarina joined Company Wayne McGregor in 2008 and became Rehearsal Assistant in 2013. She has taught for numerous dance schools and companies, including Trinity Laban, Greenwich Dance Agency (GDA), and most recently Les Etés de la Danse Summer School in Paris. In 2013, she choreographed for the Laban Centre for Advanced Training (CAT) students' final year show. She is a certified BASI Pilates Mat work teacher.

Born in Cape Town, **Travis Clausen-Knight** moved to England, graduating from the Arts Educational School, Tring Park in 2009. While in training, he won several awards for dance and choreography, including the National Youth Ballet and the International Competition of Dance in Spoleto, Italy. Since graduating, Travis has performed with Matthew Bourne's world tour of Swan Lake and featured in the 3D film of the production. He was involved in Michael Clark's TH residency at Tate Modern in 2011, and performed with Tavaziva Dance in their re-mount of Double Take and Sensual Africa. Travis joined Company Wayne McGregor in 2013.

Born in Albania, **Alvaro Dule** grew up in Italy. A Prix de Lausanne scholarship recipient, he graduated from the State Ballet Academy of the John Cranko School in Stuttgart and joined Zurich Ballet. In 2009, he joined the National Ballet of Portugal. From 2010 to 2011 he worked with Matteo Levaggi, and in 2011, he joined Aterballetto. Alvaro joined Company Wayne McGregor in 2013. In 2014 he was awarded the Leonide Massine Dance Prize (Positano) as Dancer of the year on the contemporary scene. For the last few years he has been studying History and Philosophy at the University of Modena.

Louis McMiller was born in the UK. He graduated from The Royal Ballet School in 2010 with a Professional Diploma in Dance. He danced in the Annual Performances at The Royal Opera House; then, in his graduate year, he toured Japan and performed in many productions with The Royal Ballet.

He is a model with Nevs Model Agency, and has been featured in editorials and fashion films including Country of Milan by Marcel Burlon, USED, NOWNESS and Flaunt magazine (cover), as well as campaigns for New York designer, Patrik Ervell and Westfield Shopping Centre. Louis joined Company Wayne McGregor in 2010.

Born in Switzerland, **Daniela Neugebauer** trained with Cathy Sharp in Basel, joining the Ballet School of John Neumeier in Hamburg in 1997. From 2001 to 2005 she studied at Codarts Rotterdam as a recipient of the Migros-Genossenschafts-Bund scholarship and was an apprentice with Paul Selvin Norton, Itzik Galili, Dylan Newcomb and others before joining Ballet Gulbenkian in Lisbon. In 2006, she joined Dance Works Rotterdam. From 2012 to 2014, she studied Social Sciences at the Open University and is currently enrolled in a foundation course in Design. Daniela joined Company Wayne McGregor in 2010.

James Pett competed as a gymnast for ten years, representing Great Britain at the World Gymnastrada in Austria in 2007. He trained at Trinity Laban Conservatoire of Music and Dance, graduating in 2011 with a first class BA (Hons) degree, and was awarded The Marion North Award. In 2011 he worked with Kerry Nicholls on a piece with Meridian Brass, Ave Maris Stella. From 2011- 2013, James danced for Richard Alston Dance Company. In 2012, he worked with Jeannie Steele on The Bride and the Bachelors, a collective of Cunningham's works. James joined Company Wayne McGregor in 2013.

Fukiko Takase was born in New York raised in Japan by her mother Takako Takase, herself a respected dancer. She was a recipient of a three-year Cultural Affairs Fellowship from the Japanese government to study at the Codarts Rotterdam Dance Academy and London Contemporary Dance School, from where she gained a Certificate in Contemporary Dance in 2006. She completed the Postgraduate Diploma Programme in Contemporary Dance the following year. From 2006 to 2010, Fukiko worked for Henri Oguike Dance Company, and as a freelance dancer in London and Japan. Fukiko joined Company Wayne McGregor in 2011.

Born in Taiwan, **Po-Lin Tung** studied at the Taipei National University of the Arts and from 2012 to 2013 performed with Fang Yi Sheu and Artists. In 2013 Po-Lin worked with the Gelsey Kirkland Ballet in New York, and in 2014 joined by the Tania Pérez-Salas Compañía de Danza in Mexico City. In 2015, Po-Lin based himself in New York, working as a freelance artist with Ballet Inc., Zest Collective Contemporary Performing Arts, Nai-Ni Chen Dance Company, and Ballet Verite, and training with Zvi Gotheiner and Jon Ole Olstad. Po-Lin joined Company Wayne McGregor in 2016.

Jessica Wright was born in the UK and trained at Central School of Ballet, London, before working with the ensemble group and Mobius Dance. In 2005, she was selected to join D.A.N.C.E., an interdisciplinary programme directed by Wayne McGregor, William Forsythe, Angelin Preljocaj and Frédéric Flamand. Here she performed as a guest dancer with the Forsythe Company in *Human Writes* and with Ballet Preljocaj in an installation at the Centre Pompidou, Paris and danced in new works by McGregor and Flamand. In 2005, Jessica began collaborating with Morgann Runacre-Temple, creating dance films and interactive performances. Jessica joined Company Wayne McGregor in 2008.

Odette Hughes (*associate airector*) joined Company Wayne McGregor in June 1997, becoming the company's Associate Director in 2007. Odette was First Assistant Choreographer to McGregor on *Harry Potter and the Goblet of Fire* (2004). She HAS worked as Rehearsal Director on Michel Ocelot's Musical, *Kirikou et Karaba*, The Royal Ballet's *Engram* and English National Opera's *Salome*. She has restaged numerous McGregor Ballets, and has taught workshops and masterclasses both nationally and internationally including commissioned work with the Centres for Advanced Training at the Lowry, Laban and the Northern School of Contemporary Dance; and with the students at École de Danse de Genève.

CAMPUS & COMMUNITY ENGAGEMENT

Members of Company Wayne McGregor taught in two classes yesterday in the School of Theatre, Dance, and Performance Studies, focusing on modern dance technique and the creative process.

CREDITS

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Atomos is co-produced by Sadler's Wells, London, UK; Peak Performances @ Montclair State University, New Jersey, USA; Movimentos Festwochen der Autostadt in Wolfsburg, Germany; Festival Montpellier Danse 2014.

Atomos is co-commissioned by Fondazione I Teatri, Reggio Emilia, Italy; Trinity Laban Conservatoire of Music and Dance, London, UK.

Atomos is supported by The Idlewild Trust.

Company Wayne McGregor is supported by Arts Council England and is Resident Company of Sadler's Wells, London.

Wayne McGregor CBE is the Resident Choreographer of The Royal Ballet, Covent Garden.

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