

Lighting designer: Severn Clay

Severn Clay is a freelance lighting and set designer. Since graduating from Oberlin College he has designed for dance, theatre and video in New York and abroad.

Production Stage Manager: Mike Taylor

Mike Taylor produces, directs, and designs theater and video. Her next production, *the sadness of others: A Situation Comedy*, will open at La MaMa in January 2000.

On-deck Stage Manager: Jeremy Benjamin

Audio engineer for Zoé Reverdin and Sylvie Degiez Nagal: Wayne Lopes

Yvonne Meier and Ishmael Houston-Jones would like to thank Joseph V. Melillo, Mark Russell, and Michael Stillier.

Swiss Institute would like to thank the Consulate General of Switzerland in New York, for the generous sponsorship of the champagne reception following the performances on Thursday, October 28.

#### About New Europe '99

*New Europe '99* is a citywide festival of performances and humanities events celebrating a new generation of European performing artists and the changing face of Europe. The festival runs October 11-31 at ten New York City cultural organizations and features more than thirty works of dance, theater, music, opera, video and spoken word from thirteen European countries. Humanities programs will examine such issues as the dynamics between politics and culture and the energy generated by artists who dissolve literal and symbolic borders.

*New Europe '99* is sponsored by EAB. *New Europe '99* is also supported, in part, with public funds from the National Endowment for the Arts (a federal agency). Additional support for *New Europe '99* has been provided by The Rockefeller Foundation, TicketWeb and The Village Voice. *New Europe '99* website is generously donated by Pharos Interactive. [www.neweurope.org](http://www.neweurope.org)

The Swiss Institute is an independent, not-for-profit cultural center founded in 1986 to promote artistic dialogue between Switzerland and the United States. Exploring both contemporary and historical avenues, it emphasizes both Switzerland's cultural heritage as well as its place in the context of American arts and culture. The Swiss Institute holds art exhibitions, hosts lectures, concerts and dance performances, and sponsors film and video screenings throughout the year.

#### Trustees and Staff

The Swiss Institute would not be possible without the invaluable support of its Board of Trustees.

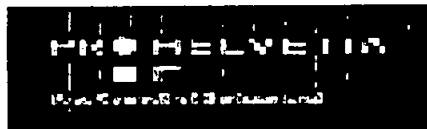
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The Swiss Institute's staff are: Meredith Fisher, Director of Administration and Development; Jackie McAllister, Exhibitions Coordinator; Rona Richter, Library Curator; Gislène Samuel, Office Manager; and Annette Schindler, Director.

Swiss Institute is located at 495 Broadway, third floor, telephone: (212) 925-2035. Subway-M, R to Prince Street, 6 to Spring Street. Wheelchair accessible.

Support for the Swiss Institute Dance Festival 1999 has been provided by Pro Helvetia, the Arts Council of Switzerland, the Swiss Federal Office of Culture, Migros Culture Percentage, Swissair, and by Département de l'instruction publique de l'Etat de Genève.

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# Swiss Institute Dance Festival 1999

Thursday October 28th, at 7:30 pm

Thomas Hauert *Hobokendans*

Zoé Reverdin and Sylvie Degiez Nagal

Fabienne Abramovich *Sacré Illiaque*

Foofwa d'Imobilité and Fast Forward *No Fly Zone*

Friday October 29th, at 7:30 pm

Zoé Reverdin and Sylvie Degiez Nagal

Fabienne Abramovich *Sacré Illiaque*

Foofwa d'Imobilité and Fast Forward *No Fly Zone*

Saturday October 30th, at 7:30 pm

Marie-Christine Giordano *Low Feed*

Salome Schneebeli and Doro Schürch *Dog breath variations*

Foofwa d'Imobilité and Fast Forward *No Fly Zone*

Sunday October 31st, at 7:30 pm

Marie-Christine Giordano *Low Feed*

Salome Schneebeli and Doro Schürch *Dog breath variations*

Foofwa d'Imobilité and Fast Forward *No Fly Zone*

Series curated by Yvonne Meier and Ishmael Houston-Jones

In conjunction with *New Europe '99*

### About the performers and participants:

Thomas Hauert, for one night only, will perform *Hobokendans*, "Who knows the movement possibilities of my body better than my body? In search of true creation rather than re-creation, my mind challenges my body with tasks that go against its habits, and in return my body amazes my mind with its solutions, which are far more complex than anything my mind could create. I would like to tickle the spectator's mind by deceiving her/his expectations and inform her/his body with sensations that a moving body is able to transmit."

Music: *Dansereye* by Tielmann Susato, Costume: Patrick Pitschon, Light design (with adaptations for this performance): Jim Clayburgh

Thomas Hauert has worked with A.T. De Keersmaeker's 'Rosas', David Zambrano, Gonnie Heggen, and Pierre Droulers, including *De l'air et du vent* recently at Danspace Project at Saint Mark's Church. He created *Cows In Space* and *Pop-Up Songbook* with a Brussels-based group of collaborators named Zoo, which is currently working on *Jetzt* which will be premiered January 7th, 2000 at the Luzern Theater.

Zoé Reverdin and Sylvie Deglez *Nagal* by Zoé Reverdin dance choreographer, Sylvie Deglez composition, piano, Sarah Pillow voice, Wayne Lopes consultant, Severn Clay light.

*Nagal*. Inspired by the snake, the shedding of its skin and its oviparous nature, Zoé Reverdin proposed a collaboration on this theme to Sylvie Deglez, with whom she had been working for the past five years on various projects. Together they developed a correlated score (for piano and voice) and choreography.

"Nagal" or "Nagua" is a name whose origins are found in American Indian language from Mexico and in West Indian Sanskrit, meaning the snake or dragon. It is also the name given to the highest initiated member of a tribe in both cultures.

Zoé Reverdin trained in both Geneva and the U.S. (N.C.S.A. and apprentice at M.C.D.C.). Zoé has worked for several choreographers in Switzerland (L. Tanner, T. Souter, P. Saire, M. Briod) and choreographed along with smaller works, four evening pieces. The latest was a dance version of Samuel Beckett's *Waiting for Godot*. Zoé also works for the opera at the Grand-Théâtre de Genève. She met director Robert Wilson there, who invited her this summer to his Watermill Center in The Hamptons! Sylvie Deglez studied classical music at the Conservatory of Classical Music with pianist Anne-Marie Goldenhorn and composer Jean Perrin. She came to live in N.Y.C. in 1986, and has practiced improvisation with N.Y. jazz musicians around N.Y. night clubs. She and Wayne Lopes co-founded the *Gift of Eagle Orchestra*, which performs large-scale multimedia performances, and has performed her own work at venues like The Kitchen, Limelight, Roseland, Central Park Summerstage, Merce Cunningham studio, etc.

Sarah Pillow performs classical, jazz, and early music, having recorded for the BBC, ASV Records, and Dorian with classical/early repertoire; and Buckyball records with jazz and new music. She performs in such diverse venues as Alice Tully Hall and The Kitchen, as well as at festivals and clubs throughout the U.S. and Europe. Her next projects include a staged recital of 17th century and 20th century works with choreographer Christina Read; and a crossover jazz and baroque recording for Buckyball Records. Special thanks to Buckyball Music.com

Fabienne Abramovich *Sacré Iliaque*, Fabienne Abramovich choreography and dance, Yves Meylan music and sound, *Suite pour violoncello* by J. S. Bach.

"An organic move, another through chain reaction, provoked by the first. I let these events hybridize in order to, little by little, build the dance."

Fabienne Abramovich started her Geneva-based company ten years ago. For more than twenty years she has created solos and worked in collaboration with other artists. She teaches in Switzerland and abroad.

Footwa d'Imobilité and Fast Forward *No Fly Zone*, world premiere. Costumes: Suzanne Gallo and Footwa d'Imobilité. Voice coach: Jeanette Lovetri.

I, footwa@compuserve.com, Brazilianswiss-living-in-New-York, danced with the Merce Cunningham Dance for 7 years. Mother-dance-teacher Beatriz Consuelo, photo-father Claude Gafner are my D.N.A. imprints. With texts and video as a context, being a dancing subjectivity mirroring the present world seems interesting to me.

Fast Forward has been composing and performing music since the early 1970's. Born and raised in Newcastle, England, he moved to California in 1976 to study experimental music with Robert Ashley and David Behrman and then moved to New York in 1981. Since that time he has given concerts of his music throughout the world. During the 1990's he toured extensively as a musician with the Merce Cunningham Dance Company. He has received composing residencies from the Kunstlerprogramm des D.A.A.D. in Berlin ('89 and '98) and the Asian Cultural Council in Japan, 1997. His music is available on the MP3.com, XI, Lovely Music, Nova Era, God Mountain, Tellus, Obsolete Music and Ear-Rational recording labels.

Marie-Christine Giordano *Low Feed*, choreography by Marie-Christine Giordano, sound design by Peter Scherer, Traditional song from Tuva, *How can I love you?*, by Adam Guettel. Dancers: Roberto Villanueva, Stacy Zawadzki, Marie-Christine Giordano.

Marie-Christine Giordano was born and raised in Switzerland. She has worked with the Martha Graham Dance Company and others, and held several teaching positions. Her choreographic credits include the off-Broadway presentation of Jean Cocteau's *The Human Voice* at the Bowery Lane Theater, a solo work for the Vienna International Dance Festival and the presentation of the Marie-Christine Giordano Dance Company in Spring 1998 at the Merce Cunningham studio. Several projects are in the making, among them a creation for l'Espace Mancor in Switzerland in May 2000. Robert Villanueva has performed throughout North America and has danced in the works of notable composers such as Kevin Wynn, Dwight Rhoden, and Milton Myers.

Stacy Zawadzki has made appearances in New York City, Canada, and Mexico and has performed with various dance and musical theater companies including Alpha Omega, New Dance Collective, Zodiaque Dance Co., The Great Buffalo Opera, and Western NY Musical Theater.

Salome Schneebeli and Doro Schürch

*Dog breath variations*. In the beginning of the performance the dog runs away. Why do dogs run away?

Part I, Scene 1: In the birchwoods, scene 2: Call the dog (Chicco chumm!), scene 3: The dog inside of you (dog breath variations), scene 4: Lecture about ugliness, scene 5: Perspectives, scene 6: Astrow and hi dog, scene 7: The musical saw, scene 8: Applause. Part II, scenes 1-7: Explanations.

"they made absolutely no distinction between minor and more important matters"

Salome Schneebeli and Doro Schürch would like to thank Annina Schenker, Theaterhochschule, Zürich, Michael Hüttner, Katharina Schneebeli, and Frank and Ivan.

Yvonne Meier came to New York in 1979 from Zürich. Here she has developed her work which has been shown at many venues including The Kitchen, Danspace, PS 122, P.S.1, Swiss Institute, and Lincoln Center. She has toured her work nationally as well as internationally. In 1994 she received a Bessie Award for Choreography for *The Shining*. Yvonne Meier is also a teacher of Releasing Technique, Authentic Movement and Scores.

Ishmael Houston-Jones has curated events at the Danspace Project at Saint Mark's Church including the *Dive-In Series* of improvisation and the *Parallels Series* of works by African-American choreographers working in a post modern idiom. The latter series toured to England, France, and Switzerland. His own choreography has been performed in Australia and Latin America and throughout the United States and Europe, including shows at the Rote Fabrik in Zürich and Salle Patino in Geneva.