

Swiss Institute
35 West 67th Street
New York, NY 10023
212/496-1759

Monday May 22

DANCE/PERFORMANCE SERIES

at The Swiss Institute

Spring 1989

VIOLIN CONCERTO BY IGOR STRAVINSKY

Created, choreographed and performed by Christine Brodbeck

Music by Boston Symphony Orchestra (tape)

Violin by Itzhak Perlman

Concerto en ré for violin and orchestra

1. Toccata
2. Aria I
3. Aria II
4. Capriccio

The choreography is based on the four movements of the Violin Concerto. The heightened vitality and dynamism of the first and fourth movements dictate the style of the spatial interpretation. The second and third movement (Adagio) celebrate the endless streaming of motion in sequence. The unfolding of the sensuality of body lyrics is essential. The body expands in order to dive into unbounded flexibility. These movements express a growing longing for poetry, which is the primary motivation for this choreography. This dance-concert represents a departure from Brodbeck's usual avant-garde repertoire.

Christine Brodbeck lives in Basel, Switzerland and in New York. She received her classical and "modern dance" training in Switzerland, Paris, and London. Ever since 1980, she has been dancing solo performances, including shows in France, Austria, Germany, Switzerland, and New York.

Ms. Brodbeck has collaborated with artists such as Anthony Coleman, Tom Cora, Lisa Fox, Scott Johnson, Poo Kaye, Christian Marclay, Yvonne Meier, Ned Rothenberg, Sara Skaggs. She has performed in many New York spaces, such as the Kitchen, White Dog Studio, Bowery Project, P.S. 122, Domino, Cash, Roulette and La Mama. In Basel, she is curating the dance performances organized by the Contemporary Art Museum "Kunsthalle". "pro Helvetia" and "Kunst Kredit Basel Stadt" have donated her several grants.

WAYS - Solo Dancepiece (20 minutes)

Created and performed by Jeanette Engler

Music: Robert Iripp (tape)

"Ways" - Following the body's intuition, I seek access to my own personal movement while working towards a synchronization of body and mind through dance. An improvisational process allows each piece to develop a unique movement vocabulary which defines its specific form and character.

In "Ways" I am exploring the relationship between movement and the space which contains it. An ongoing movement phrase follows its grid-like path, both defining the space and responding to its form.

Jeannette Engler was born and raised in Switzerland where she has been a certified teacher for movement since 1982. She came first to New York in 1985 and has since studied with numerous teachers in the field of post-modern dance, improvisation, and body work. In 1987 she presented her first solo performance program in Zurich. She also performed at Gowanus Arts Exchange and the Field in New York and she will present a new solo program this fall in Switzerland. She is currently studying body-mind centering (the work of Bonnie Bainbridge), KI-Aikido, and practices Tai Chi Chuan.

HEIMWEH (homesick) - excerpts

Conceived and directed by Patrik Widrig

Choreographed and performed by Patrik Widrig and Sara Pearson

Music: Ambrosian Junior Choir (from the Original Motion

Picture Soundtrack "Empire of the Sun"),

Public Enemy, Louis Armstrong, James Brown

Recording producer: Dennis Cochrane

Mr. Widrig has lived in New York City for 5 years, in which time he completed a three year training program at the Nikolais/Louis Dance Lab, studied the Alexander technique with Ann Rodiger and Regina Wray, appeared in works by Richard Aisma and Michael Moschen and collaborated with Sara Pearson on numerous creative projects since 1986. He currently studies ballet and movement repatterning with Susan Klein and Barbara Mahler.

Ms. Pearson has been choreographing, performing, teaching and making music throughout the world for many years. Her work has been supported by the NEA, NYSCA, NYFA, and numerous foreign arts agencies.

She has appeared on the BBV (Scotland), RAI (Spoleto Festival, Italy) and on Tunisian and Indian television specials.

Ms. Pearson and Mr. Widrig recently created the acclaimed duet "Partners Who Touch, Partners Who Don't Touch".

"Heimweh" marks their second duet collaboration, the first under Mr. Widrig's direction. A showing of the entire piece will take place June 4 and 5 at 7:00 PM at KIVA, 309 Canal St., 5th Fl. Future projects will include an appearance with older works on Dance Theater Workshop's "Fresh Tracks" - series June 14-17, a new outdoor-piece at Bethesda Terrace in Central Park in September commissioned by Dancing in the Streets, a season at P.S. 122 in December as well as tours to Wales, Switzerland, and India.

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Tuesday May 23rd

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PASSAGES - solo piece

Choreographed and performed by Dominique Gabella

Light design: Dominique Dardant

Music by Toru Takemeitzu (tape)

Dominique Gabella was first trained in classical ballet with Golouine and Noureyev. She danced with the Zurich Opera, before performing in various European cities. Ms. Gabella has regularly attended classes at Martha Graham Dance Studio in New York.

ECHO

Choreographed and performed by Christa Gamper

Music composed and performed by Jack Smead

Aware of the movement of powerful forces of nature, of our own circling planet. Energy and consciousness interact and flow together. We are that universal field of energetic vibrations in which we move and have our being. Researching-reverberating our time on us and its endless possibilities. Movement and sound in time and space will perform ECHO.....

Christa Gamper has presented, performed and choreographed her art of movement in theaters, performance spaces, galleries, clubs, festivals, outdoors, videos, films throughout the U.S.A., Canada and Europe, including the Kitchen, PS 122, Art on the Beach, St. Marks Church, New Music America New York, Ars Electronica Austrai. She collaborated with Butch Morris, Charlie Morrow, Pool Dance Co., A. Schloss... Ms. Gamper also teaches to a wide range of people, from juvenile delinquents to movement professionals. She is currently choreographing "Solstice 89" 100 Dancers along Batter Park June 20, and 21, 1989.

Jack Smead has since the early seventies composed music for dance and theater performances on an international level.

SISTERS...A DREAM SEQUENCE

Written by Carol Bloch

Directed by James Fisk

Chorographed by Maya Milenovic

Performed by C. Bloch

Marie-Louise Oberem

Roxanne Perry

Kathy Owen

Michel De Pass

"Sisters...A Dream Sequence" is the story of 3 sisters growing up with their domineering mother - in a world without men. It describes their longing - their wishes for a better life - also their desire to escape tradition and the rules which tradition imposes on women.

The piece starts with the death of the father - their image and vision on Man, father, brother, lover is distorted, filled with desire to be loved and at times to be accepted as an equal - other times to be treated as Woman, but with respect.

The piece holds the woman's universal search of fulfillment - the fear of being used - the struggle to get away from the omnipresent mother image that stifles them. It is the search of women to understand men - their failure to connect with something that is too big for them to really comprehend.

The piece is called Dream Sequence because it is taking place in the women's minds - they create their own reality. A great deal is kept in the dark - and left up to the viewer to see his or her own way.

Carol Bloch studied acting in New York City with Herbert Berghof, Bill Hickey, Ella Gerber, and John Guitz. She studied dance with Christina Jones and voice with David Russell. Miss Bloch has worked in theater and film in Europe and New York. Over the past years, she performed with dancer/choreographer Maya Milenovic, bass player and composer Reggie Workman, violinists Akbar Ali and Jason Hwang, saxophonists Oliver Lake and Joseph Jarman in Off Broadway theaters downtown. She danced at La

Mama in "Kinetic Color" with CHristina Jones and her dance company. For the past three years Ms. Bloch has mainly been working on ideas for her own projects and collaborated with actors, dancers, musicians, and performance artists.

James Fisk is originally from Canada where he trained and wored as an actor and directed works by Pinter and Pirandello. While in California, he acted in a number of productions in various regional theaters as well as co-founded the Producing Actors Ensemble which mounted a production of "Woyzeck" in San Francisco. Still a new-comer to the New York area, Mr. Fisk has worked with the Riverside Shakespeare Company and Ubu Repertory Theater. His future plans include, playwriting and producing,

Maya Milenovic, a choreographer and dancer, was born in Yugoslavia. She studied modern dance at the London School of Contemporary Dance and in New York City. Her collaborations with Reggie Workman (Jazz Musician) include "Abstration," (Carnegie Recital Hall), "Synthesis III," (Whitney Museum), "The Closed Door" (The Greenwich House), "H.P. Madame's Portrait" etc., Ms. Milenovic has choreographed and performed extensively through out the U.S. and Europe. Her past premiere in Yugoslavia was "Seherezade" at the Theater Mladinsco.

Virginia Dillon is an actress/dancer with SAG and AFTRA. She is a former member of the Dance Theater of Alvin Nikolais and spent many years as a Modern Dance Performer. Since making the transition to acting she has appeared in numerous soap operas, commercials, films and Off-Broadway plays. Most recently she played the role of Ethel in "I Played the Palace" at the American Theater of Actors.

Kathy Owen, an AFTRA actress, has appeared as Bev in "Grass Roots III" at the Cubiculo Theater and as Mary in "America the Beautiful" at the Tomi. Other credits include a role as a reporter in the soap opera "As the World Turns," and the River-west Theater Production of "Where Has Tommy Flowers Gone?" She studied acting with Bill Hickey at H.B. Studios and with Deborah Hedwall at the Ensemble Studio Theater.

Maria-Luise Oberem, a dancer from Duesseldorf, West Germany, studied dance in Berlin at the Hochschule der Kuenste. She taught and performed in Berlin and throughout West Germany. Seven years ago, she moved to San Francisco where she received her M.A. in dance/movement therapy. While in the Bay area she studied with Margaret Jenkins and Lucas Hoving and also appeared with Ed Mock's Dance Company. Later she became a member of "Everybody's Creative Arts Center Repertoire Group." Since her move to New York City she has co-produced and performed in "Assemblage" with violinist Billy Bang. She has also danced in the New York City Public Library's Artists in Residence program together with Carol Bloch and Christina Jones.

Michel de Pass studied dance at City College, the Martha Graham Dance Center, and Alvin Ailey Dance Theater. He is currently freelancing with various concert dance companies in the New York City area. His credits also include numerous Off-Broadway roles.

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Wednesday May 24

DANCE/PERFORMANCE SERIES
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Spring 1989

METROPOLITAN WOMAN

Created and performed by Judith Scherer

Light, Movement, Visuals, and Sound by Judith Scherer

Design of the light sculpture: Alec Drummond

Engineer assistance: Lawrence King

Synthesizer sample: Peter Scherer

Voice: Ann Hayes

Violin: Joy Kreves

Whale

New York Radio

White costume: Daniel Blauenstein

Part III of a solo trilogy. The formal structure is determined by a rotating light sculpture which has a mechanism of flowing sand. This sculptural clock projects a square of light which slowly traverses the room, representing the passage of sunlight from dawn to dusk, brought into a square form of the city's architecture. The choreography follows the travelling light, shifting from the literal to the abstract and focusing on aspects of a business woman's day.

Judith Scherer's background is in interdisciplinary projects. After having graduated from The School of the Applied Art in Zurich, Ms. Scherer studied with Professor A. Crummenauer at the Kunstakademie Duesseldorf. Since 1980 Ms. Scherer lives in New York and has studied technic, improvisation, and choreography at Nikolais/Louis Foundation for Dance and the Merce Cunningham School.

THE MASKTREE

Created and performed by Dominique Weibel
Music created and performed by Barry V. Miller
Mask and costume by Dominique Weibel
Prop by Tim Herman
Special thanks to Muriel Favaro

"The Masktree" is a collaboration that connects through Ms. Weibel's dual interest in visual art and movement and Mr. Miller's visual work and sound. This collaborative process relies on ordered improvisations between movement and sounds.

Dominique Weibel is from Le Locle, the french part of Switzerland. She studied dance and acting while graduating with a M.F.A. in art history at the University of Geneva. In 1975 she came to New York to further her movement training and performed for two and a half years in the Broadway production of Mummenschanz. This proved decisive as it allowed her to experience first hand a theater form combining movement and visual arts. She has been working in that direction ever since.

Barry V. Miller received his B.F.A. from Rhode Island School of Design in 1976. His continued interest in both sound and visual work has led him to the creation of sound sculptures and musical instruments. Mr. Miller is currently working on his fourth major sound sculpture commission. It will be installed Rochester, N.Y., at a shopping mall where shoppers may play the sculpture with the attached mallets provided.

EL DORADO

Dancers Yvonne Meier, Jennifer Mouson

Music John Zoru, south american Tango, chinese mountain music

"El Dorado" is a mad extreme duet based on a just newly found score style featuring scores like-4 minutes of most difficult in a duet

-go from solo to duet in exclusive high speed flow

-dangerous

-scare your partner

-be fake and see what comes out of it etc.

This puzzle of totally inorganic scores are designed to put the dancers through a mad kind of trip in order to transform their relationship as well as their physical and emotional state. Once they are in, there is no way out.

Yvonne Meier came from Zurich, Switzerland in 1979. Since then she has shown her choreography in New York City at the Kitchen, Danspace, PS 122, PS I, Art on the Beach etc. as well as sharing collaboration with and been in pieces of Ishmael Houston-Jones, Plwo Kage etc. She has been teaching releasing work and improvisation for several years.

Swiss Institute
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May 25, 1989

DANCE/PERFORMANCE SERIES
at The Swiss Institute
Spring 1989

SWISS EXPORT

Choreography by Elfi Schafer-Schafroth

Dancers Herbert Blaser

Susanne Braun

Gabriela Luthi

Anke Menzel

Franziska Ryzok

Elfi Schafer

Ursula Scherrer

Music Regan Ryzuk (piano)

Andreas Vollenweider

Franz Hohler

Costumes Corinne Emi

Christina Le-Zulauf

Swiss artists living in New York City is the theme of the piece "Swiss Export". The piece examines the juxtaposition of their longing for the natural beauty and calm of Switzerland, against the bleak realities with which society limits them. For all the dancers in the performance, this is the familiar feeling of being Swiss and living in New York.

While exercising Fondue - a typical ballet exercise - the dancer, in her longing for home, associates Fondue with "Fondue", the typical Swiss dish. She explains the traditions of "Fondue" to the piano player, the only American in the company. Though the "Fondue" begins as an appetizing treat for many, it eventually evolves into a treacherous spider's web. Each individual and color is eventually trapped among the spider's web threads, left filled and colorless.

Elfi Schafer studied physical education in Zurich, Switzerland. Fascinated by dance, she began to study various dance techniques (modern, jazz, ballet, tap). In 1985 she studied dance at UCSD in California where she also choreographed and performed. Since then, Elfi works in New York City and Switzerland. One

of her choreographies has been shown on Swiss TV. She created the dance part of an opera and directed shows. Presently, she teaches dance at Zurich University. As a member of the dance company ZET, Elfi performs all over Switzerland, and dances choreographies of her American teachers Jean Isaacs and Patricia Rincon.

Ursula Scherrer studied dance with Marianne Fuchs at the Theatertanzschule in St. Gallen, Switzerland. She danced in the St. Gallen State Theater in several ballets, operas and musicals. With the Juniors Company, she toured in Paraguay and Argentina. Since 1988 Ursula studies modern and ballet at Peridance in New York City.

Susanne Braun graduated in 1988 from the Berufsschule für Tanz und Gymnastik, U. Kasies, in Zurich. She studied jazz and ballet with H.J. Forrer and danced in several of his choreographies. Susanne studied Placement with K. Adiecha. Choreographed for theater. Since 1988, she is working as a dance teacher.

Gaby Luthi studied dance in Zurich. After graduating, she moved to New York City to study at the Graham School and Alvin Ailey. As a member of the dance company ZET, Gabi performs all over Switzerland. She also appears in shows and commercials.

Franziska Ryzuk studied dance at the Dance Experience in Basel, Switzerland. Since 1987, she lives in New York City. She danced in An Bockmann's choreography as well as in workshop performances of Igal Perry, Miguel Valdez and Graciela Kosak. Franziska also showed her own choreography in New York City. She is also doing printwork and runway .

Anke Juliane Menzel first studied dance in Switzerland to continue then in Berlin and Hamburg with Carol Ellys and Mikail Henussau. She was a member of the Penny L. Jazzdance Company and danced and acted in various shows in Germany and Switzerland. Anke is now studying dance at the Peridance in New York City.

Herbert Blaser started with pantomime and acting at the Szene Bern in Switzerland. He studied dance at the Colombo Dance Factory in Zurich. For four years he was a member of the group "like living stones," followed by one year with the group "theater trop." Herbert is now studying dance at the Peridance in New York City.

Regan Onufry Ryzuk is an established pianist composer. Of his works, his Mujeres (a full length ballet) concerto for two pianos and "Fantauie for flute and piano" have been recently performed in New York City. Ryzuk also concertises in jazz. His most recently performed work is titled Francesed, a gift to his wife on their wedding day.

KOO DANCE

Choreography and words Estelle Eichenberger

Visuals Erik Schurink

Music composed and performed by Tiye Giraud

Cooper Moore

Pamela Patrick

Additional vocals Nefretete Rasheed

Dancers Lisa Hoffman
Wendy Joseph
Beth Klarreich
Amy Pivar
Nefretete Rasheed
Shirley Vincent
Maya Winter
Estelle Eichenberger

"Koo Dance" was founded in the summer of 1984 by dancer/choreographer Estelle Eichenberger and designer Erik Schurink.

"Koo Dance's" work is an exciting multi-ethnic performance collective collaboration in which dance, visuals, music and storytelling create a variety of social statements and entertainment.

Ms. Eichenberger's movement style is highly energetic and at times even acrobatic. In her choreography she stresses the individuality of each dancer rather than creating an image of uniformity.

Mr. Schurink's projections create a dynamic landscape in which the dancers appear as moving projection screens. The dancers interact with the imagery and the shadows they cast on the backdrop of the stage. The projections can best be described as rich moving textures and patterns of light depicted in a fascinating diversity of colors and values.

Cooper Moore, the lead musician of "Koo Dance" adds yet another element of innovation to the performance pieces. He composes and plays the music on a variety of self-made instruments.

Estelle Eichenberger discovered dance via acting, music and various athletic disciplines. She holds a BFA Magna cum Laude in dance from Temple University, Philadelphia. She has danced with several companies and independent choreographers in Madrid, Berlin, Philadelphia, and New York. Based on her goals to overcome the limitations of cultural boundaries, she is

striving for a movement vocabulary that draws upon many movement disciplines from all over the world.

Erik Schurink received his degree in furniture and interior design at the Royal Academy of Fine and Applied Arts in The Hague. While in Holland he performed absurdist street theater. In New York he designed showrooms and graphics for Jack Lenor Larsen, exhibits for American Craft Museum and Children's Museum of Manhattan and now is a freelance exhibit and graphic designer.

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For immediate release

For further information,
please call: (212) 496-1759

DANCE AND PERFORMANCE
AT THE SWISS INSTITUTE
MAY 22 THROUGH 25, 1989

The Swiss Institute will present for the second time a Dance/Performance week by a group of Swiss performers from May 22 through 25, 1989.

The program will include works by eleven Swiss choreographers, who will perform their works either alone or with other dancers.

The program will be as follow:
Monday May 22, 8 pm

VIOLIN CONCERTO BY IGOR STRAVINSKY

Created, choreographed and performed by Christine Brodbeck; music by Boston Symphony Orchestra; violin by Itzhak Perlman.

WAYS

Created and performed by Jeanette Engler; music by Robert Fripp.

HEIMWEH

Conceived and directed by Patrick Widrig; choreographed and performed by Patrick Widrig and Sara Pearson.

Tuesday May 23, 8 pm

HISTOIRES NATURELLES, a premiere
Choreographed and performed by Dominique Gabella; music composed and performed by Eberhard Kathe; light design by Dominique Dardant.

ECHO

Choreographed and performed by Christa Gamper;
music composed and performed by Jack Smead.

SISTERS...A DREAM SEQUENCE

Conceived by Carol Bloch; choreographed by Maya Milenovic; directed by James Fisk; performed by Carol Bloch, Marie-Luise Oberem, Roxanne Perry, Kathy Owen and Michel De Pass.

Wednesday May 24, 8 pm

METROPOLITAN WOMAN, part III of a solo-trilogy
Performed by Judith Scherer; light, movement, visual and sound by Judith Scherer; design of the Light Sculpture by Alec Drummond; costume by Daniel Blauenstein.

THE MASKTREE

Choreography and masks by Dominique Weibel; music by Barry V. Miller

EL DORADO

Performed by Yvonne Meier and Jennifer Mouson; music by John Zorn.

Thursday May 25, 8 pm

SWISS EXPORT

Choreographed by Elfi Schaefer-Schafroth; performed by Herbert Blaser, Susanne Braun, Gabriela Luethi, Anke Menzel, Franziska Ryzuk, Elfi Schaefer and Ursula Scherrer; music by Regan Ryzuk, Andreas Vollenweider and Franz Hohler; costumes by Corinne Erni and Christina Le-Zulauf.

LINES

Choreography and words by Estelle Eichenberger; visuals by Erik Schurink; music composed and performed by Tiye Giraud, Cooper Moore and Pamela Patrick; performed by Estelle Eichenberger, Lisa Hoffman, Wendy Joseph, Beth Klarreich, Amy Pivar, Nefretete Rasheed, Shirley Vincent and Maya Winter.

Light Designer: Michael Stiller

The Dance, Performance week has been supported, in part, by PRO HELVETIA, Swiss Council for the Arts, and the Swiss Center Foundation.

For reservation please call Ms. Aeschlimann at
(212) 758-2560 ext. 308.

For immediate release

For further information,
please call: (212)496-1759

FACT SHEET

Title: Dance/Performance week

Place: Swiss Institute, New York

Dates: May 22 through 25, 1989

Organized by: Ziba de Weck, Director

Concept: To present works by a group of Swiss choreographers within the context of a one-week dance festival

Content: Eleven presentations over four nights

Funding: PRO HELVETIA, Swiss Council for the Arts and Swiss Center Foundation

April 20, 1989

Swiss Institute
35 West 67th Street
New York, NY 10023
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DANCE PERFORMANCES at the SWISS INSTITUTE

Tuesday, April 5th 1988 at 7:15 pm

PROGRAM :

RED SQUARE : A Premiere - Duration : 17 minutes

Judith SCHERER

Choreographer - costumes, sound and lighting designer.

Emilio SCHLAEPFER

Performer

Audio was produced at SOUND STUDIO PASS through the "Artists in Residence Program", which is partly supported by public funds.

INTERMISSION : 10 minutes

MYSTERY GUEST : Duration : 50 minutes

Christine BRODBECK

Choreographer - performer

Ollie LESTOR

Performer

GATHERING

General Lighting : Nicholas HUNT

The Dance and Performance Week at the Swiss Institute was made possible through the generosity of PRO HELVETIA and the SWISS CENTER FOUNDATION.

SWISS INSTITUTE (Continued)

RED SQUARE : A Boy and a Girl
An Adolescent and an Adolescent
A Young Man and a Young Woman
(A duet allegory of the changing face of romance,
from childhood to adolescence and to adulthood.)

Judith SCHERER's background is in interdisciplinary projects. Judith studied modern dance in Europe and in New York - (Nicolais/Louis Foundation and Merce Cunningham Studio) -

Emilio SCHLAEPFER studied eurythmics in Switzerland, Dr. R. Steiner's anthroposophic training. Emilio is influenced by the Japanese Butho, in which he also participated. The contact with the visual arts is characteristic of his new work. (To be seen on April 8th at the Swiss Institute).

MYSTERY GUEST : It features European artistry colliding with the average archetypal New Yorker. It is an exploration of ironic expression. Each piece reflects paradoxical movements, by aiming towards playful contradictions and revealing what could be the underlying satirical sense of our daily life.

Christine BRODBECK lives in Basel, Switzerland and in New York. She received her classical and "modern dance" training in Switzerland, Paris and London. Ever since 1980, she has been dancing solo performances, including shows in France, Austria, Germany, Switzerland and New York.

Christine has collaborated with artists such as Anthony COLEMAN, Tom CORA, Lisa FOX, Scott JOHNSON, Poo KAYE, Christian MARCLAY, Yvonne MEIER, Ned ROTHENBERG, Sara SKAGGS. She has performed in many New York spaces, such as the Kitchen, White Dog Studio, Bowery Project, P.S. 122, Domino, Cash, Roulette and La Mama. In Basel, Christine is curating the dance performances organized by the Contemporary Art Museum "Kunsthalle". "Pro Helvetia" and "Kunst Kredit Basel Stadt" have donated her several grants.

Christine's special thanks go to Alice FARLEY, Philip MERKER and Paul RICCI.

This program was formulated under the artists' responsibility.

DANCE PERFORMANCES at the SWISS INSTITUTE

35 West 67th st. - NEW YORK (N.Y. 10023) Tel. 496 17 59

Wednesday, April 6th 1988 at 7:15 pm

PROGRAM

ZAG/G : A Premiere - Duration : 20 minutes
Improvisation - work in progress

Yvonne MEIER

Choreographer - performer

Christoph GALLIO

Saxophonist - improvisation

INTERMISSION : 10 minutes

CAPRINOX : Solo performance - Duration : 18 minutes

The GYT COMPANY of DANCE, MUSIC and LIGHT presents
as a "Preview Performance" excerpts from "Caprinox".
Premiere in November 1988 at the "MARYMOUNT MANHATTAN
THEATRE (NYC).

Dominique GABELLA

Choreographer - performer

Michael THATCHER

Music composer

Christian YERLY

Lighting designer

PAUSE : 5 minutes

FORCE : A Premiere - Duration :

Christa GAMPER

Choreographer - performer

Jack SMEAD

Music composer

LIGHTING : Nicholas HUNT

This Dance & Performance Week was made possible through the generosity of PRO HELVETIA and the SWISS CENTER FOUNDATION.

SWISS INSTITUTE (Continued)

ZAG/G : Improvisation piece - No comment

Yvonne MEIER was born in Zürich, Switzerland. She has lived in New York since 1979, where she has shown her work at the Kitchen, Danspace Project, DTW, PS 122, PS 1, Creative Time : "Art on the Beach"...

She has also worked with Ishmaël Houston-Jones, Poo Kaye and Stephanie Skura... In Switzerland, her choreographies were featured at the Museum "Kunsthalle" in Basel, at the Museum "Kunsthaus" in Zürich and "Rote Fabrik" ("Red Factory") in Zürich. The American National Endowment for the Arts has granted Yvonne two fellowships already. At PS 122 (NYC), Yvonne will dance a full length evening program from April 8th through April 10th.

Christoph GALLIO lives in Zürich. At the Basel Academy of Music (Switzerland), he studied composition with Ivan Roth. In 1987, Christoph received the "Kunstkredit Price" from Basel. Among other people, Christoph has performed with Peter Kowald, Norbert Moslang, Irene Schweizer, Stephan Witwer, Alfred Zimmerlin. He has also collaborated with the dance performer Christine Brodbeck and the Swiss video artist Claude Gaçon.

Christoph's music was played in Switzerland at the Basel Museum "Kunsthalle", the Zürich Museum "Kunsthaus", the Zürich space "Rote Fabrik", the Aarau Museum "Kunsthaus" etc...

CAPRINOX : Three creators, one desire : the space... Caprinnox's theme was inspired by the famous book "Lettres de mon Moulin" (French writer Alphonse DAUDET). "Monsieur Seguin had always been unlucky with his goats. He kept on loosing them, and all in the same way : one fine morning, they would break loose from their rope, go off up into the mountains, and be eaten by the wolf. Nothing, neither caresses of their master, nor fear of the wolf, could hold them back. They were, it seemed, independent goats, determined to have fresh air and freedom at any cost..."

Dominique GABELLA studied ballet with Rosella Hightower in Cannes (France), and with Serge Peretti and Solange Golovine in Paris. Her modern dance training has come from "The Place" in London and the Martha Graham School in New York. She has danced with the Zürich Opera under the direction of Nicolas Beriosoff, Michel Descombray, and Rudolf Nureyev. She also performed as a soloist at the "Tanz-Forum" in Köln (Germany), and has been touring in Switzerland with her own work "Trans-Humeurs". In addition to her activities with

SWISS INSTITUTE (Continued)

Dominique GABELLA (Continued)

with GYT Company of Dance Music and Light, she is currently preparing "Steps 88" with Annemarie Parekh, a work which will be premiered in Bern (Switzerland) on April 14th, 1988.

Michael THATCHER studied music at the Conservatoire de Juvisy/Orges (France), at Ecole Normale de Musique de Paris, and is currently studying composition at Columbia University in New York. He has given classical guitar performances at the Walker Art Museum, Maine, the Conservatoire de Juvisy-Orges, and the Conservatoire de Nice (France). Choral performances include Saint-Paul's chapel in New York and Lincoln Center's Alice Tully Hall. As a dancer, Michael has performed at the Martha Graham School, and with the Balinese American Dance Theater.

FORCE :

No comment - The spectator has to come up with his own creative imagination.

Christa GAMPER has presented, performed and choreographed her own art of movement in theatres, performances spaces, galleries, clubs, festivals, outdoors, as well as for videos and television broadcastings throughout the U.S.A., Canada and Europe. The spaces include the Kitchen, PS 122, Art on the Beach, St-Marks Church, New Music America (NYC), Rote Fabrik (Zürich, Switzerland), Ars Electronica (Linz, Austria)...

She collaborated with Butch Morris, Charlie Morrows Pool Dance Co., Arleen Schloss... In addition to this, Christa also teaches to a wide range of people, from juvenile delinquents to olympic athletes.

Jack SMEAD, ever since the seventies, has composed music for dance and theatre performances at an international level.

* *

This program was formulated under the artists' responsibility.

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35 West 67th Street
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212/496-1759

FOR IMMEDIATE RELEASE :

Contact : Ariane BRAILLARD
(212) 924 07 52 // 496 17 59

SWISS DANCE PERFORMERS AT THE SWISS INSTITUTE

APRIL 5th through APRIL 8th 1988 at 7:15 pm

PRESS RECEPTION - TUESDAY - APRIL 5th at 6:30 pm

APRIL 5th :

Judith SCHERER's background is in interdisciplinary projects. Judith studied modern dance in Europe and in New York (Nikolais/Louis Foundation and Merce Cunningham Studio.) Judith's choreography "Red Square" will comment on the changing face of romance from childhood to adulthood.

Emilio SCHLAEPFER studied eurythmics in Switzerland, the famous method of Dr. Rudolf Steiner. He received a grant from the Swiss government to become a student of the Alvin Ailey American Dance Center (NYC). Emilio is influenced by the Butoh, in which he also participated. The contact with the visual arts is characteristic of his new work. He states : "Red drives me through the space - white freezes the movement."

After receiving a classical and modern dance training in different European countries, Christine BRODBECK started solo performances in Europe and in New York (the Kitchen, Roulette, La Mama, PS 122...) She currently is a curator for the Dance Performances of the "Kunsthalle" Basel Museum. Her highly individualistic style explores the possibilities of the body, as an instrument in expressing her multifaceted psyche, and as an autonomous source of her own thinking.

APRIL 6th :

Dominique GABELLA was first trained in classical ballet with Golovine and Noureyev. She danced with the Zürich Opera, before performing all over Europe, while regularly attending classes at Martha Graham Dance Studio. In avant-première to her November show at the Marymount Manhattan Theatre, Dominique will present a piece of symbolical meaning, inspired by the French

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writer A. Daudet, in collaboration with the American musician Michael A. THATCHER and the Swiss born technical director : Christian YERLY.

Christa GAMPER received an intensive multifaceted training at Nikolais/Louis Lab (NYC), Merce Cunningham Studio, Martha Graham Center... She has choreographed and performed in Europe and the U.S.A. (the Kitchen, Performance Space 122, Art on the Beach, St Mark's Church, Ars Electronica (in Linz, Austria) etc...). Christa also teaches to a wide range of people, from juvenile delinquents to olympic athletes. In search of a "wholistic" human being, Christa casts a critical eye onto the discontinuity of our modern life.

Yvonne MEIER came from Zurich to New York in 1979. Since then, her work has been shown in NYC at the Kitchen, PS 122, Franklin Furnace... Incorporating a... tremendous range of movement techniques, Yvonne's choreography engages in motions ranging from fast rythmical foot and hand plays, to the softest of rolling over tiptoes, using sometimes oversized props, to enhance the strength of her expression. Swiss saxophon player, Christoph GALLIO will participate in her show.

APRIL 7th :

A former guest artist at the Bread & Puppet Theatre and an artist in residence of the NY Foundation for the Arts, Dominique WEIBEL graduated in art history in Geneva and studied further acting, modern dance, as well as the Feldenkrais technique. For more than two years, she performed in the U.S.A. in the "Mummen-schanz" show, a Swiss original creation with pantomimes and masks. Dominique's poetic and humorous attitudes suggest, with the help of two basic geometrical shapes, moments of life everybody can identify with.

Born in New York and raised in Switzerland, Carol BLOCH was trained as an actress at the NYC H.B. studios with Herbert Berghof. She worked all over Europe on experimental films and theatre, as well as on language video projects, and she has also performed in various places in the U.S.A. Through an interdisciplinary approach mixing acting, dancing, voice, Carol wants to eliminate the traditional boundaries which separate the different artistic expressions. Her quest investigates the changing identity of the contemporary woman.

Jeanette ENGLER has been a certified teacher for movement in Switzerland. She came to New York in 1986, where she trained herself in postmodern-dance, improvisation, therapeutic body work... She currently practices Tai-Chi-Chuan and Ki-Aikido disciplines. With no desire of conveying any specific message, Jeanette's work aims at experiencing movement, as a source of "being in the moment".

APRIL 8th :

Estelle EICHENBERGER discovered dance via acting, music and various athletic disciplines. Currently, she develops her own work in New York. In an attempt to overcome the limitations of cultural boundaries, Estelle is striving for a universal vocabulary that draws upon different disciplines, such as martial arts, ethnic dance, athletics, classical ballet, to eventually form her own style.

A former teacher at an elementary school in Switzerland, Patrick WIDRIG came to New York in 1984, to study extensively at the Nikolais/Louis Dance Lab. He is currently a member of the Sara Pearson Company in NYC. For Patrick, subtle psychological inner shifts originate movements whose quality of communication is derived from feelings, rather than from structures or plastic attitudes.

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The SWISS INSTITUTE is a non-profit cultural institution founded by Swiss corporations and individuals. It functions as a forum to showcase predominantly contemporary Swiss culture through the work of Swiss artists. In addition to art exhibition, the Institute hosts lectures, concerts and seminars.

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