



Photography: Gretchen Berg, 1966 NYC

# *Trans-Warhol*

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**FLUXUM**<sup>FOUNDATION</sup>

## **Trans–Warhol, Chamber Opera**

*As a tribute to Andy Warhol, the artist who received most impressive media coverage in the twentieth century, and as a tribute to commemorate twenty years since his death, the FLUXUM Foundation presents Trans–Warhol, Chamber Opera : a trans-disciplinary creation spanning dance, opera, theatre and music. Outstanding choreographer and dancer Nicolas Musin brings the production to the stage, with an original score by Philippe Schoeller. The first performances of Trans–Warhol will be held at the BFM on the 8, 9 and 10 March 2007.*

*This event will also give the FLUXUM Foundation the opportunity to introduce its revolutionary concept of “Brands on Stage”, an active partnership which brings together the fields of communication, marketing and branding.*



## ***Trans–Warhol Press conferences***

### ***Trans–Warhol, Chamber Opera***

#### ***A Performance and Press Conference in Geneva***

***Date and location : On 11 January 2007 at 11 a.m.  
at FLUX Laboratory***

***10, rue Jacques–Dalphin, 1227 Carouge – Geneva***

#### ***A Performance and Press Conference in Paris***

***Date and location : On 18 January 2007, from 11 a.m.  
to 1 p.m. at Hôtel Costes, in the Salon Noir.***

***239, rue St–Honoré, 75001 Paris***

**Press Conference in Geneva  
running order (11 a.m. to 2 p.m.)**

- 1. Introduction and description :  
“The spirit of the project”, by Cynthia Odier  
Founder and Producer, FLUX Laboratory  
and the FLUXUM Foundation**
- 2. Description of the artistic project, by Nicolas Musin**
- 3. Presentation: “Your brand on Stage” ,  
by Dr. Jürgen Häusler,  
CEO, Interbrand Zintzmeyer & Lux**
- 4. Artistic performance** *(can be photographed and video-recorded)*
- 5. Buffet/Lunch**

**Press Conference in Paris**  
**running order (11 a.m. to 1 p.m.)**

- 1. Introduction and description :**  
**“The spirit of the project”, by Cynthia Odier**  
**Founder and Producer, FLUX Laboratory and**  
**the FLUXUM Foundation.**
- 2. Description of the artistic project,**  
**by Nicolas Musin (artistic director) and**  
**by Philippe Schoeller (musician/composer)**
- 3. Video of the artistic performance in Geneva**  
*(please let us know in advance if you need pictures or video clips)*
- 4. Buffet/Lunch**

## **Cynthia Odier, Founder**

*Cynthia Odier is a cultural visionary for the 21st century*

**Born in Cairo of Greek origin, Cynthia Odier moved to Geneva when she was very young. She went into higher education in Switzerland while at the same time completing her professional training in ballet.**

**Having qualified from the Geneva Music Conservatory, Cynthia Odier undertook private lessons with Serge Golovine and became a member of the Corps de Ballet of Geneva's Grand Théâtre. Having lived in the US, her eclecticism and enthusiasm led her to becoming involved in fundraising and event organisation for the Chicago City Ballet. This was the first step towards a change in her career, closely linked to her passion for ballet and her natural gift as a creative artist. On her return to Geneva, this dancer and mother of four children, threw all her energies into the promotion of dance and other artistic expressions. She first worked with the Association Suisse pour la Reconversion des Danseurs Professionnels, which retrains professional dancers into other activities. She also became a Member of the Board of the prestigious Prix de Lausanne. Very aware of quality, Cynthia discovered particularly talented individuals through this work with promising artists.**

**With the idea of promoting dance as an art form in Geneva, her town of adoption and everywhere she went, Cynthia produced several ballets, among which: «La Bayadère» in 1999, performed at the Grand Théâtre (the city's opera house) and at Olympia in Greece. She also produced «Face to Face», a ballet created for the fiftieth anniversary of the United Nations.**

**In December 2000, Cynthia Odier achieved resounding success with her daring ballet project «La Création du Monde». In collaboration with the Museum of Art History and the Ballet du Grand Théâtre in Geneva, she developed an original work where the artists danced surrounded by the pieces of art of the very fine «Fernand Léger et l'art africain» exhibition. The people of Geneva were won over!**

**In October 2002, Cynthia Odier took another step towards her role of steady and discreet intermediary between the world of Arts and that of Business. She created the Fluxum Foundation with the aim of devising, producing, promoting and encouraging artistic and cultural projects in Switzerland, favouring dance as a means of expression. She produced a series of ballets: «Douces Amère, Chocolat» for the 400th anniversary of Geneva's "Escalade" festival (the "national day" of Canton Geneva), «Terre Chaudes, biographie d'Isadora» for the reopening of the Ariana Museum in Geneva, and «The Magic Flute» in aid of the Swiss AIDS campaign group SIDA-Genève. She brought the «Compagnie Charleroi» to the Grand Théâtre in Geneva to perform their «Silent Collisions» project. Cynthia Odier also had the idea of launching a partnership with the University of the Arts London, for a three-month project called «Design & Dance», and a performance at the Centre for Contemporary Art in order to support and encourage young Swiss designers. Finally, she also welcomed dancers in residence to the Flux Laboratory and actively supported Geneva's Junior Ballet Company.**

**Cynthia Odier founded the Flux Laboratory in 2003. It is an experimental artistic laboratory that allows dance to be opened up to new creative paths and welcomes travelling artists to Geneva. The Flux Laboratory is a space that offers fertile interaction between different fields and that puts together complementary skills. The innovative thinking that takes place in this cultural space shakes up many disciplines, including dance, video, photography and also science and technology, marketing and media, style, economics and business. Since it was founded, Flux Laboratory has welcomed high calibre creative artists, such as Michael Levinas (conductor), Lucinda Child (choreographer), Monique Jacot and Marc Riboud (photographers) as well as Jean-Paul Goude (multidisciplinary creative artist). In this cultural mix that she supports with subtlety and passion, Cynthia Odier counts on the highest quality of Art.**

**She provides the various actors with invaluable tools for research into new means of expression. She provokes explosive exchanges between university researchers, academics, artists and businessmen. It is hard not to be caught up in her overflowing imagination. Cynthia is always at the forefront, yet she always brings other people to the front of the stage, with modesty.**

## **The FLUXUM Foundation**

### **A new chapter in FLUXUM's history**

*Set up in Geneva in 2002, The FLUXUM Foundation inspired the FLUX Laboratory with its spirit of openness when the laboratory was brought into being. Founded by Cynthia and Patrick Odier, this private institution has other important figures from the worlds of culture and economics in Geneva as Board Members.*

*The aims of the FLUXUM Foundation are all directed towards encouraging culture in Geneva, in Switzerland and throughout the world, with the performing arts and the favoured means of expression for its artistic concept. To achieve its aims, the institution produces cultural projects of high artistic merit, supports the promotion of events by creating partnership networks and encourages other Swiss and foreign foundations to participate in collaborative projects. FLUXUM does not intend to distribute money but rather to make the most of the skills that it brings together to support creation and training in the field of dance and offer advice on cultural events. One of its aims, regarding the administration of cultural spaces, has already come to pass with the creation of the FLUX Laboratory. But this is not the only evidence of the foundation's vitality. Championing richness and quality in terms of cultural offerings, FLUXUM has worked hard to produce very varied projects, in collaboration with public institutions.*

*For the fifth anniversary of its foundation, a trans-disciplinary creation incorporating Dance, Opera and Design, a tribute to the icon of pop art, Andy Warhol, called «TRANS-WARHOL, Chamber Opera» will be unveiled on the 8,9 and 10 March 2007 at the Bâtiment des Forces Motrices in Geneva. This work has been inspired by the book «I'll be your mirror», a collection of interviews by Kenneth Goldsmith, who has adapted his own material for the stage. In the development and fulfilment of their strategy, the Fluxum Foundation and Flux Laboratory have reached a turning point. From now on, FLUXUM aims to strengthen its role as a bridge between economics and the performing arts. The next part of its development is titled «Branding on Stage». It will involve creating a high standard artistic performance while also incorporating subliminal messages for commercial brands. A challenge for the next five years starting in 2007 with TRANS-WARHOL!*

[www.fluxumfoundation.org](http://www.fluxumfoundation.org)

# **FLUX Laboratory**

## **Press description**

*FLUX Laboratory is a space dedicated to meeting people, to performances and to exhibitions. It works as a members club and a network of independent professionals, who share the aims and the spirit of the FLUXUM foundation.*

*FLUX Laboratory is a kaleidoscopic experimental space which offers fertile interaction between various fields and complementary skills such as creative work, innovative thinking, arts, dance, science and technology, marketing and media, style and business.*

*Structured as a local community and a working party, FLUX Laboratory is dedicated to the outside world both as an observer and an active protagonist and opinion leader for future trends.*

*FLUX Laboratory offers its entire space for continuous creation, drawing on a host of innovative ideas and practical realities. This space generates events that are full of contrasts, are complementary and original. Their main focus is to form a bridge between creative designers and innovative actors from the economic world in a spirit of social responsibility.*

*Interaction with culture breaks down certain barriers and sets off new processes in business.*

*That's why at FLUX Laboratory culture is a vector for experience.*

*Services: Various spaces for rent / Exhibitions / Conferences / Think Tanks / Dance Laboratories / Health Sessions / Participation in various scheduled activities / Preferential use of other services and FLUX Laboratory equipment / Intelligent partnerships.*

[www.fluxlaboratory.com](http://www.fluxlaboratory.com)





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# *Trans-Warhol*

*Opéra-danse*

# Création transdisciplinaire sur des interviews de Andy Warhol / Transdisciplinary creation on Andy Warhol's interviews

Compositeur / **Composer** Philippe Schoeller

Metteur en Scène, Chorégraphe et Plasticien / **Direction, Choreography and Design** Nicolas Musin

Livret / Libretto + Narrateur / **Narrator** Kenneth Goldsmith

Chanteurs / **Singers** Christina Landshamer (soprano), Hildegard Wiedemann (contralto) et Patrick Van Goethem (contre-ténor)

Danseurs / **Dancers** Hanna Ahti, Fernanda Diniz, Georgette Scanchez, William Briscoe, Karl Schreiner

Producteur / **Producer** FLUXUM FOUNDATION / Cynthia Odier (Genève)

**Spectacle / Performances 8, 9 et 10 Mars 2007 au Bâtiment des Forces Motrices à Genève**

*...Il n'y a probablement pas eu de personnalité du monde culturel plus souvent interviewée qu'Andy Warhol. Son personnage était étroitement associé aux médias et, où qu'il aille, la presse le suivait. ses bons mots devinrent des «warholismes» et ses remarques, des truismes...*

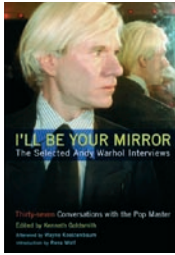
*...There hasn't probably been a personality more interviewed in the world of culture than Andy Warhol. His character was narrowly associated with the medias and wherever he went, the press followed behind him. His wordings became "warholisms" and his remarks truisms...*

*Kenneth Goldsmith, "I'll be your mirror: The selected Andy Warhol Interviews"*

*Le médium de l'interview fait partie intégrante de l'œuvre d'Andy Warhol. Bouleversées et bouleversantes, elles deviennent grâce au poète américain Kenneth Goldsmith, un livret pour un Opéra de chambre composé par Philippe Schoeller et mis en scène/chorégraphié par Nicolas Musin. Le chant warholien, mélange d'ascèse et d'emphase, sera interprété par des voix lyriques et des corps dansants. Ce n'est pas une création pro-Warhol, dévotement et toute craintive à sacrifier le maître du Pop, sanctifier sa parole, son geste, et non plus l'inverse, un projet anti-Warhol, tout naïf, facile, banal qui ferait bien rire Andy! Plongé dans le XXIème siècle, TRANS-WARHOL, veut «attraper» la pensée de Warhol et la lancer dans l'irradiant futur-présent par le corps, la voix, la lumière et la musique.*

*The medium of the interview is an integral part of Andy Warhol's work. Upset and deeply moving, they become thanks to the American poet Kenneth Goldsmith a Chamber Opera libretto translated into music by Philippe Schoeller and directed/choreographed by Nicolas Musin. The "warholian" song, a mix of asceticism and bombast, will be interpreted by operatic voices and dancing bodies. This is not a pro-Warhol creation, devotedly, apprehensively trying to consecrate the pop master, sanctify his words or his gestures nor, conversely, is it an anti-Warhol tirade, all naïve, facile or banal that would have made Andy really laugh... But as we enter into the 21st century, TRANS-WARHOL want to "grab" his thoughts, launching them into the radiating future/present by the most simple means: the voice, the body, the light and the music.*

# I'LL BE YOUR MIRROR



*The Selected Andy Warhol Interviews / Edited by Kenneth Goldsmith  
Preface by Wayne Kostenbaum / Introduction by Reva Wolf*

## **Description**

*The Question-and-Answer interview was one of Andy Warhol's favorite communication vehicles, so much so that he named his own magazine after the form. Yet, never before has anyone published a collection of interviews that Warhol himself gave. I'll Be Your Mirror contains more than thirty conversations revealing this unique and important artist. Each piece presents a different facet of the Sphinx-like Warhol's ever-evolving personality. Writer Kenneth Goldsmith provides context and provenance for each selection. Beginning in 1962 with a notorious interview in which Warhol literally begs the interviewer to put words into his mouth, the book covers Warhol's most important artistic period during the '60s. As Warhol shifts to filmmaking in the '70s, this collection explores his emergence as a socialite, scene-maker, and trendsetter; his influential Interview magazine; and the Studio 54 scene. In the '80s, his support of young artists like Jean-Michel Basquiat, his perspective on art history and the growing relationship to technology in his work are shown. Finally, his return to religious imagery and spirituality are available in an interview conducted just months before his death. Including photographs and previous unpublished interviews, this collage of Warhol showcases the artist's ability to manipulate, captivate, and enrich American culture.*

## **Excerpt**

*"If you want to know all about Andy Warhol, just look at the surface: of my paintings and films and me, and there I am. There's nothing behind it."*

*Question: What is Pop Art?*

*Answer: Yes.*

*A: I think everybody should be a machine. I think everybody should like everybody.*

*Q: Is that what Pop Art is all about?*

*A: Yes. It's liking things.*

*Q: And liking things is like being a machine?*

*A: Yes, because you do the same thing every time. You do it over and over again.*

*Q: Do you eat fast food?*

*A: No, I eat food fast.*

*Q: "Do you think pop art is..."*

*A: "No."*

*Q: "What?"*

*A: "No."*

*Q: "Do you think pop art is..."*

*A: "No... No I don't."*

*I still care about people but it would be so much easier not to care... it's too hard to care... I don't want to get too involved in other people's lives.. I don't want to get too close...*

*I don't like to touch things... that's why my work is so distant from myself...*

*Q: Are you really Andy Warhol or are you a figment of my imagination?*

*A: I guess I am*

*Q: What is love?*

*A: I don't really believe in love. I sort of believe in liking.*

# Biographies

## **Kenneth Goldsmith**

**He is born in Freeport, New York, 1961.**

**His writing has been called some of the “most exhaustive and beautiful collage work yet produced in poetry” by Publishers Weekly. The author of eight books of poetry, founding editor of the online archive UbuWeb, and the editor of “I’ll be your Mirror: the selected Andy Warhol Interviews”, Goldsmith is also the host of a weekly radio show on New York City’s WFMU. He teaches writing at the University of Pennsylvania, where he is a senior editor of PennSound, an online poetry archive**

## **Ensemble Alternance**

**The Ensemble Alternance was founded in 1983 by the flutist Jean-Luc Menet. This modifiable group of soloists aims to develop, integrate and exploit the shock of passing time and of new cultural and instrumental combinations in the vast expanse of music of our time, comparing them with those of yesteryear and not so long ago. This thus changes the range of instruments, opening up new horizons. Consequently, priority is given to premiering works by true creators.**

**Considering music in such a new way enables us to hear or re-hear enlightened works by the likes of Boulez, Cage, Ligeti, Crumb, Scelsi, de Pablo, Klaus Huber or to discover new works by striking young composers such as Philippe Hersant, Philippe Schoeller, Bruno Mantovani and others.**

**Musicians : Raphaël Chrétien, violoncelle / Jean-Marie Cottet, piano / Jacques Ghestem, violon / Romain Guyot, clarinette / Valéria Kafelnikov, harpe / Jean-Luc Menet, flûte et directeur artistique / Pierre-Henri Xuereb, alto**

**[www.ensemble-alternance.com](http://www.ensemble-alternance.com)**

### **Philippe Schoeller**

Philippe Schoeller is born in France in 1957. To a traditional classical music training (piano with J.-C. Henriot, choir-singing with J. von Websky's Bach Choir, harmony and counterpoint with B. Berstel, conducting with G. Dervaux, analysis with R. Piencikowski), he added a B.A. in Musicology and the first part of Ph. D. in Philosophy of the Arts, Paris-Sorbonne). In the 80s and 90s, he won prizes at the Antidogma (Torino 1984) and H. Dutilleux (Tours 1990) International Composition Competitions, and attended courses with P. Boulez at the Collège de France and I. Xenakis at the Ecole des Hautes Etudes as well as F. Donatoni's master-classes at the Paris CNSM. He also attended the Ircam (Paris) computer and music workshop before doing extensive research on Sound Synthesis, in order to create a new type of instrument-making, a numerical instrument-making, with the tools at his disposal. His research was literally brought into play in two of his major scores: "Feuillages" (1991-92) and his recent oratorio for mixed choir, orchestral ensemble and computer "Vertigo Apocalypsis" (1996-97). Philippe Schoeller has also given numerous lectures (Ecole des Beaux-Arts in Angers, Ecole Polytechnique Fédérale in Lausanne, Ecole Nationale Supérieure du Paysage in Versailles, Ecole Centrale d'Ingénieurs in Massy-Palaiseau ...) and taught analysis and composition at the Lyon CNSM.

He is also awarded by the Fondation du Crédit National.

Commissioned by: Festival d'Angers, Festival d'Orléans, Ensemble Intercontemporain, Festival d'Art Sacré, the French state, Ircam, Association des Amis du Centre G. Pompidou, Centre d'écriture à la Chartreuse in Villeneuve-lez-Avignon, Festival Ars Musica (Brussels), Choir of the Südwestdeutscher Rundfunk in Stuttgart.

Grand Prix Paul Gilson 2001 awarded for Cinq Totems.

"To be sure, a composer's duty is to be a witness, like a medium, to be part of his time and age, but his principal duty is to achieve his creative and spiritual life by taking upon himself the various elements which, coming from this or that age, aspire to project themselves in, or resonate with, the creative life of other times; times past or times to come. In this future does his here-and-now crystallise in an artistic gesture, a gift to others. But let us not delude ourselves, composing is basically a cannibalistic act, in the noblest acceptation of the word, i.e.: to take the life that is, the life that was. Which means understanding what of Stravinsky is present in Rimsky-Korsakov, but also what of Debussy may lie in Wagner or of Beethoven in Weber, and extract from these veins - sort of timeless abstract principles - what will fertilize the soil of his own imagination, here and now."

### **Christina Landshamer**

Born in Munich, Germany, Christina Landshamer received her concert diploma at the Hochschule für Musik und Theater in Munich in 2001, where she studied with Angelica Vogel. In 2004 she was a member of Prof. Konrad Richter's Lied class at the Hochschule für Musik und darstellende Kunst in Stuttgart. During her studies, masterclasses were taken with such well-known artists as Emma Kirkby, Ingrid Figur, Phillis Bryn-Julson, Peter Schreier and Ruth Ziesack. Currently Christina is studying in the Solistenklasse with Dunja Vejzovic. Christina began working as a professional lied and oratorio soloist while still completing her degree. Her repertoire covers a great variety of styles including Carrissimi's "Jephta", Bach's oratorios, Haydn's "Creation", Brahms "Ein deutsches Requiem" as well as Orff's "Carmina burana" and Bibalo's "Reise med bat uten bat".

She gave her operatic debut in 1999 in Munich in the role of "Despina". This was followed by appearances as "Bastienne" and "Dido" in the 2000, "Papagena" in 2001 at the Tollwood Festival in Munich and the title role in Hasse's "La Contadina", performed at the Alte Oper Reutlingen in 2002. In the same year she participated in Janacek's opera "The Cunning Little Vixen" as a member of the Académie européenne de musique du Festival d'Aix-en-Provence.

### **Hildegard Wiedemann**

**Hildegard Wiedemann studied music pedagogy majoring in piano at the “Hochschule für Musik-Theater“ in Munich, after a two-year high school piano scholarship. During this time she was already the youngest member of the vocal soloist ensemble at Munich Cathedral, which specialises in the interpretation of ancient music. In 1997 she began additional singing studies with Prof. Thomas Moser and Prof. Sylvia Greenberg (concert examinations autumn 2002). She took song lessons with Prof. Helmut Deutsch, Céline Dutilly and Fritz Schwinghammer. She appeared as “Grossmächtiges Orakelschwein” in the premiere of Volker Nickel’s “Eine Feierstunde” on the opera stage of the Prinzregententheater in Munich. Other appearances include “Margarethe” in Peter Baumgardt’s production of Richard Heuberger’s operetta “Der Opernball” and as “Marcellina” in Christian Pöppelreiter’s production of W.A. Mozart’s “Le nozze di Figaro”. In 2005 she sang “Prinz Sophi” in the Berlin premiere concert production of the Telemann opera “Miriways” at the Komischer Oper. The following summer she appeared in the title role of “Miss Donni-thorne’s Maggot” at the Kunstfest Weimar under the direction of Mirella Weingarten. This production will be restaged at the Oper Leipzig in 2007.**

**Hildegard Wiedemann dedicates herself with great passion to song and will present an evening of contemporary song in the Gewandhaus Leipzig next spring. She has been a member of the RIAS Chamber Choir Berlin since the 03/04 season and in collaboration with “Akamus”, the Academy for Ancient Music Berlin, she has performed the alt-part of J.S. Bach’s Christmas Oratorio. She has also recorded solo parts for Harmonia Mundi Oliver Messiaen’s “Cinq Rechants” as well as the role of “Iseut aux blanches mains” in a recording with the Scharoun-Ensemble of Frank Martin’s “Le Vin Herbé”.**

### **Patrick Van Goethem**

**Belgian countertenor Patrick Van Goethem, is educated in the baroque field by Paul Esswood, Julia Hamari and Andreas Scholl. He is now a frequently requested concert singer, working as soloist with many reputable conductors such as Peter Neumann (Collegium Cartusianum, recording Händel’s Belshazzar), Gustav Leonhardt (the Nederlandse Bachvereniging), Hans-Christoph Rademann (Dresdner Hofmusik, CD-recordings with work from Heinichen and Zelenka and Händel’s Dixit Dominus), Reinhard Goebel (Musica Antiqua Köln), Helmuth Rilling (Bach Collegium Stuttgart), Edward Higginbottom (New College Choir Oxford), Pierre Cao (Concerto Köln) and Ebbe Munk (Concerto Copenhagen). In 2004 he recorded Bach’s Himmelfahrts and Osteroratorium on CD (BIS Label) with the Bach Collegium Japan (Masaaki Suzuki).**

**Recent engagements included concerts in the prestigious Bachwoche Ansbach 2005, with the Ensemble De Profundis (conductor Peter Kooy) as part of the Bach Year 2005 and a concert with Frieder Bernius (Barockorchester Stuttgart) during the Göttinger Händelfestspielen. In April 2005 he made his American debut with the American Bach Soloists (Jeffrey Thomas) in Bach’s Magnificat and Osteroratorium followed by Bach’s B-minor Mass with The Washington Bach Consort (Reilly Lewis). In 2006 Patrick Van Goethem will record the Buxtehude Cantatas on CD with Ton Koopman and The Amsterdam Baroque Orchestra followed by a large European concert tour in 2007. In March 2007 Patrick Van Goethem will sing the alto arias in Bach’s St. Johns Passion during a large European concert tour with the Orchestra of the Eighteenth Century, conducted by Frans Brüggen.**

**He has been a guest at important festivals such as the Festival Van Vlaanderen, Oude Muziekfestival Utrecht, Festival de la Chaise-Dieu, Festliche Tage Alter Musik Knechtsteden, Händelfestspiele Halle, Händelfestspiele Göttingen, Bachfest Leipzig, Alte Musik Festival Dresden, London Bach Festival, Musica Antiqua Brugge. In addition to his career as a concert singer, Patrick Van Goethem regularly performs with his ensemble The Flanders Baroque Consort whereby he is accompanied by cembalo, viola da gamba and lute.**

## **Nicolas Musin**

**Nicolas Musin was born on 7 February 1968 in Belgium. He spent the first 12 years of his life in Africa and India whose cultural and sensory landscapes were to have a deep influence on his career. At 13, he joined the Paris Opera Dance School where he trained alongside Serge Golovine, Gilbert Mayer and Serge Peretti among others. At the same time, he followed the dramatic art workshops in Nanterre-Amandiers.**

**In 1985, he joined the Paris Opera Corps de Ballet as well as the Louvre School where he followed courses with Bernard Blistène and Serge Lemoine.**

**In 1986, and after a meeting with Alvin Ailey, he decided to leave the Paris Opera to settle in New York where he started learning Modern Dance techniques with Karole Armitage and Alvin Ailey in particular. During this stay in New-York, he immersed himself in the world of Contemporary Art through meetings, inter alia, with David Salle and Jeff Koons.**

**In 1987, he joined the Monte-Carlo Ballets as a soloist where he danced in the works of Augustus Bournonville, Michel Fokine, George Balanchine, Vaslav Nijinsky, Léonide Massine, Anthony Tudor, Maurice Béjart, John Neumeier, William Forsythe, Ohad Naharin, Jiri Kilian, Nacho Duato, Karole Armitage and Jean-Christophe Maillot and others.**

**In 1988, he created his first choreography, “Reflections”, that received the Serge Lifar and Léonide Massine Prize. Parallel to his soloist’s career that took him all over the world on tour with the Monte-Carlo Ballets and engagements as guest-artist, he began to create works for many companies such as Introdans, Bayerisches Staatsballett, Stuttgart Ballett, Nederlands Dans Teater II, Hong Kong Ballet and the Monte-Carlo Ballets. While still with the Monte-Carlo, he became friends with the photographer, Helmut Newton, and worked on a first opera production (of Verdi’s Macbeth at the Monte-Carlo Opera).**

**In 1994, John Neumeier took him on as lead dancer with the Hamburg Ballet where he took part in all of his works such as “La Dame aux Camélias” (Armand), “Cinderella Story” (the Prince), “The Nutcracker” (Drosselmeyer), “Matthew’s Passion” and “Odiseus”. He also met Mat Ek who created the Prince’s role for him in his version of “Sleeping Beauty”. In Germany, he received various awards as a dancer and this opened the doors for him to many international galas (London, Tokyo and New York). During these numerous journeys, he met the Brazilian dancer, Fernanda Diniz, who was soon to become his partner and “muse”. He wrote “Bakerfix” for her, which was to be presented at the Champs-Élysées Theater in New York [and in] Tokyo with immense success.**

**In 2000, he settled in Vienna, Austria, where he worked as lead dancer (works of Rudolf Nureyev, Kenneth McMillan, Hans Van Manen and Renato Zanella), as choreographer (numerous pieces for the Vienna Opera Ballet), as actor (at the Volkstheater Wien where he worked with Elfriede Jelinek, a future Nobel literature prize-winner) and as costume designer (with Art for Art Wien).**

**In 2002, having become an idol of the Viennese public, he founded his own company, ABCDcompany Choreographic Centre at the Festspielhaus St. Poelten which was soon to become the most popular choreographic group in Austria. Choreographers such as William Forsythe, Angelin Preljocaj, Wayne McGregor, Karole Armitage, José Montalvo/Dominique Hervieu, Jo Stromgren, Itzok Galili and many others gave him their support in developing this company that has built up a considerable repertory over 4 seasons, participating in many international tours (Venice Dance Biennial, Dance Europa Tel-Aviv, Cairo Opera, etc.), co-productions (Bregenzer Festspiele), working with famous orchestras (Venice Baroque Orchestra, Vienna Art Orchestra, Tonkünstler Orchester, etc.) and choreographic workshops (with Philippe Blanchard, Javier de Frutos, Yasmeen Godder, etc.).**

**Nicolas Musin produced Tristan and Isolde (music by Richard Wagner and Ibn Arabi), DéjàWaltz (a waltz collection), NussNuss (music by P.I. Chaikovsky and sounds of the Favelas) for ABCDcompany. Carmenwoman (music by Rodion Shchedrin plus percussion), Subtle Differences (music by Heiner Goebbels), WaltzGames (an idea to play Waltz variations with a DJ), Magic Night (music by Kurt Weill and J.C. Musin), Concerto Barocco (music by Antonio Vivaldi and “asthma” with the Venice Baroque Orchestra and the soprano Simone Kermes), I’ve never danced with my wife (music by Giya Kancheli). He produced the choreography, the scenography, the costumes and the video for every work in partnership with Art for Art-Wien.**

In 2006, he “moved” his company to the Flux Laboratory-Geneva of which he became Artistic Director. This was a more intimate and sensory setting that permitted him to develop his transdisciplinary creative work. He is working with the Central Saint-Martin College of Arts and Design on the Playground project (presented in the Geneva Contemporary Art Centre), and he is composing the ballet, Dylan Dog, and the opera, The Lupa, (original music by Marco Tutino) in partnership with the Teatro Regio di Torino and the Fondazione Arena di Verona. Right now, he is preparing a new opera production for the New National Theatre Tokyo, a piece for the National Finnish Ballet, another for ABCDcompany (based on “Shades” by Gombrecht) and a chamber opera as a tribute to Andy Warhol that will be presented at the Forces Motrices Building in Geneva in March 2007.

### **Fernanda Diniz**

Born in 1977 in Belo-Horizonte (Brazil). After dance studies in Belo-Horizonte, she participates in many dance competitions (Varna, Osaka, Jackson...) winning first prizes. An international career begins with various guesting in Ballet companies and participations in Dance Galas. She became particularly famous for her interpretations of La Sylphide and Kitri (Don Quichotte) performed with the Ballet do Teatro Municipal do Rio de Janeiro, Victor Ullate Ballet, Scottish Ballet, Ballet du Rhin, Norwegian National Ballet... During her stay at the Jeune Ballet de France she meets Nicolas Musin who introduces her to the contemporary creation. Her outstanding classical technique and artistry help Nicolas Musin to develop new forms of dance. Together they create a quantity of works, reaching a large international audience from Paris to Tokyo.

In 2002, she founds ABCDcompany together with Nicolas Musin and dances in all creations.

### **Hanna Ahti**

Born 1981 in Helsinki. After dance studies dance Helsinki Dance Institute she graduates from the Finnish National Opera Ballet School in 2000. Afterwards she dances at the Jeune Ballet International Rosella Hightower in Cannes, performing pieces by A. Preljocaj, G. Balanchine, C. Brumachon, Lar Lubowski and others.

In 2002 she is engaged to ABCDcompany by artistic director/ choreographer Nicolas Musin where she performs in pieces by Nicolas Musin, Karole Armitage, William Forsythe, Itzik Galili, Jo Strömngren, Georg Reischl and others. She also creates two pieces for the companys' choreographic workshops. With ABCDcompany she performs at Venice Biennale, Bregentzer Festspiele, at tours in Egypt, Germany, Italy, Spain...).

From 2005 she continues with ABCD in the companys' new place at Flux Laboratory in Geneva.

### **William Briscoe**

*William Briscoe finished his studies at the Juilliard School in New York in 2003, after having studied dance before at La Guardia High School of Performing Arts, at Perry Mansfield Arts School and at the Merce Cunningham Dance Center. he danced in choreographies by Jiri Kylián, Neil Goldberg, Merce Cunningham, Hans Van Manen, José Limon and others.*

*To his awards and honours he counts the Barton Mumaw Award, the achievement in dance award, both from La Guardia High School and the Helen Tamiris award.*

*In 2004, he joins abcdcompany where he dances pieces by Nicolas Musin, Karole Armitage and Georg Reischl. There he also creates his first piece.*

### **Georgette Sanchez**

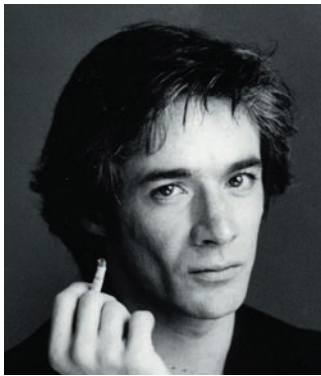
*Born in 1974, she started dance training with her mother before joining the Cultural Center of Philippines Dance School. In 1992, she became member of the Ballet Philippines 2 before integrating the Ballet Philippines (directed by Agnes Locsin). In November 2000, she won the Silver Medal in the 9th Paris International Dance Competition and received different awards in her own country. In 2002, she joins ABCDcompany directed by Nicolas Musin. There she dances solo parts in works by William Forsythe, Karole Armitage, Angelin Preljocaj, Wayne McGregor, José Montalvo-Dominique Hervieu, Georg Reischl and Nicolas Musin.*

*In the Critic's Surveys 2003 and 2004 of the trade magazines Ballet-Tanz (Germany) and Dance Europe (UK), she was nominated 'one of the young dancers to watch' and 'best dancer'.*

*Apart from her career as dancer, she teaches and choreographs in the Philippines.*

### **Karl Schreiner**

*Born 1976 in Salzburg. He studied at the ballett- schule der wiener staatsoper, where he danced from 1995 to 2000 and created two pieces for the project "junge choreografen". in 1998 he danced in two productions with the elio gervasi dance company, in 2000 he joined introdans in holland, where he choreographed three pieces. In 2002 he danced for ABCDcompany taking part in creations and works by William Forsythe, Angelin Preljocaj, Itzik Galili, Karole Armitage, Jo Stromgren, Abou Lagraa, José Montalvo / Dominique Hervieu, Barak Marshall and Nicolas Musin. He creates some works for the company among those "Blame it on Gavriilo" which is presented at Flux Laboratory in 2005. From 2006 he became free-lance dancer and choreographer.*



Nicolas Musin



Kenneth Goldsmith



Philippe Schoeller



Ensemble Alternance



Christina Landshamer



Patrick Van Goethem



Hildegard Wiedemann



Fernanda Diniz



Hanna Ahti



Georgette Sanchez



Karl Schreiner



William Briscoe



Cynthia Odier

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## **Informations**

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**Ticket office**

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