

Lincoln Center's

white light festival

October 16–November 18, 2018

Friday and Saturday, October 19–20, 2018 at 7:30 pm

Post-performance discussion with Honji Wang, Sébastien Ramirez, and Stanford Makishi on Friday, October 19

Borderline (New York premiere)

Company Wang Ramirez

Honji Wang and Sébastien Ramirez, Artistic Direction and Choreography

Louis Becker, Johanna Faye, Saïdo Lehlouh, Alister Mazzotti, Sébastien Ramirez, Honji Wang, Performers

Jason Oettlé and Kai Gaedtke, Rigging Development

Alister Mazzotti, Rigger

LACRYMOBOY, Music Composition

With the participation of **Christophe Isselee**

and the voices of **Chung-Won Wang** and **Henri Ramirez**

Cyril Mulon, Lighting Design

Catherine Umbdenstock, Dramaturgical Collaboration

Paul Bauer, Set Design

This program is approximately 70 minutes long and will be performed without intermission.

Borderline is made possible in part by The Joelson Foundation and The Harkness Foundation for Dance.

Major endowment support for contemporary dance and theater is provided by the Doris Duke Charitable Foundation.

Endowment support for the White Light Festival presentation of *Borderline* is provided by Blavatnik Family Foundation Fund for Dance.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Gerald W. Lynch Theater
at John Jay College

*Please make certain all your electronic devices
are switched off.*

The White Light Festival 2018 is made possible by The Shubert Foundation, The Katzenberger Foundation, Inc., Laura Pels International Foundation for Theater, The Joelson Foundation, The Harkness Foundation for Dance, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center

Public support is provided by New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature

Nespresso is the Official Coffee of Lincoln Center

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A co-production of Théâtre de l'Archipel, scène nationale de Perpignan (in the frame of a creation residency); Théâtre de la Ville, Paris; Parc de La Villette, Paris; Initiatives d'Artistes en Danses Urbaines (Fondation de France-Parc de la Villette with the support of Caisse des Dépôts and Acsé); Mercat de les Flors Barcelona (in the frame of creation residencies at Graner); Act'art—Conseil départemental de Seine-et-Marne; Centre Chorégraphique National de Créteil et du Val-de-Marne/Compagnie Käfig; TANZtheater INTERNATIONAL, Hannover

With support from Regional council Occitanie/Pyrénées-Méditerranée; Regional Cultural Affairs Directorate Occitanie; County council Pyrénées Orientales

Company Wang Ramirez would like to thank Centre Culturel Jacques Prévert à Villeparisis for the creation residency and HAU—Hebbel am Ufer for the research possibilities in Berlin. With the support of Montpellier Danse, residency at Agora, cité internationale de la danse.

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Wednesday–Thursday, October 31–November 1 at 7:30 pm in the Rose Theater

XENOS (U.S. premiere)

Akram Khan, director, choreographer, and performer

Vincenzo Lamagna, composer

Musicians: **BC Manjunath, Aditya Prakash, Clarice Rarity, Tamar Osborn, Nina Harries**

November 2–13 in the Gerald W. Lynch Theater at John Jay College

Waiting for Godot

By **Samuel Beckett**

Directed by **Garry Hynes**

Produced by **Druid**

Starring **Garrett Lombard, Aaron Monaghan, Rory Nolan, and Marty Rea**, with **Nathan Reid** and **Jaden Pace**

Pre-performance discussion with Garry Hynes and Robert Marx on Saturday, November 3 at 6:15 pm

Friday–Saturday, November 16–17 at 7:30 pm in the Gerald W. Lynch Theater

Blak Whyte Gray (U.S. premiere)

Boy Blue

Michael "Mikey J" Asante, creative direction and music

Kenrick "H2O" Sandy, choreography

Post-performance discussion with Michael "Mikey J" Asante and Kenrick "H2O" Sandy on Friday, November 16

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

Visit WhiteLightFestival.org for full festival listings.

Join the conversation: [#WhiteLightFestival](https://twitter.com/WhiteLightFestival)

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

About the Production

Borderline marks a turning point in Sébastien Ramirez and Honji Wang's research and choreographic language. The dance evolves into a dialogue between technique and the art of rigging, reflecting on human relationships that now include the reality of living together in our democracies. Social boundaries are evoked by the interplay of physical forces on the stage as well as through testimonies collected from the dancers' friends and relatives, or from the media, and broadcasted in voiceover.

The rigging element, a scenic tool notorious as *Deus ex machina* in Greek tragedy, allows us to approach weightlessness to create a timeless poetics. In the interaction with the rigger, the body becomes the object of a "weight game," of balance and freedom. Attached to cables, the five dancers bring to light and transpose the desire of freedom inherent in all forms of dance, especially hip-hop. With a wealth of experience in levitation, hip-hop discovers new ways to thwart gravity in its virtuosity of footwork.

The gestures and the costumes create images that reflect Greek and Korean traditions in animality, as well as in our desires and angst. Between the promise of freedom and the violence of keeping our bodies on the ground is a space allowing the invention of a new gestural approach. With great fluidity, the piece displays accents of acrobatics, visual poetry, and the urban universe. It extends to the ground where the gravitational *borderlines* shift horizontally, in a mobile scenography that continues to evolve throughout the performance.

Texts

Calligraphy: a teacher's testimony

Monday, November 17, 10:30 am. Trade School, Gers, France.

I was giving my class when suddenly, without notice, four determined policemen accompanied by a dog handler decked out with his dog, barged in. They didn't say hello or introduce themselves. With no preamble, the dog was let loose. The students were extremely surprised. I questioned the intruders asking what the purpose of their visit was. Radio silence. I insisted and quickly understood that I'd better just shut up. The students were shocked; the atmosphere was heavy, threatening. I opened a window, and then without a word, one of the policemen peremptorily closed it.

The dog ran all over the place. It bit onto one of my student's bags and he was then asked to exit the class. The dog drooled on a young man's legs, terrorized. On hats, on clothes. The animal detected something suspicious in someone's pocket, and once again, the student was asked to exit. I tried to intervene but I was silenced.

The bags were emptied in the hallway. Wallets were opened. This operation took place in 10 classes and lasted more than an hour. Thirty suspected students were sent into a different room and were thoroughly searched. Some were stripped to their underwear. Amongst the students were minors.

In the HND class, the dog ripped apart a bag. The student then discovered his smashed computer. He's told he can press charges if he wants.

In another room, the students were lined up in front of the blackboard. According to them and their teacher, the dog handler yelled: "One move and he'll bite your artery and you'll end up in the hospital." Policemen paced up and down the hallways outside the classrooms.

I learned later that no particular event took place in the establishment to justify such a raid. The students were dumbstruck and scared.

They interrogated me once the group left. I didn't know what to say. I remained speechless. The element of surprise freezes you.

Beyond the legal or illegal aspect of the operation was the ill-mannered, threatening, sarcastic, aggressive, and scornful attitude of the policemen. They left a classroom saying: "Bye gurlies!" when of course there were only young men, and congratulated them for having well stashed their dope and abusing their dogs. Real thugs wouldn't have reacted any differently.

It was in France, in a school, in 2008. I thought policemen were here to help people, support us, be our lucid and conscious guides. But instead of that, they barged in flaunting their power like cowboys terrorizing the young students. I wanted this to be known because it's happening here in our schools. And it's absolutely unacceptable.

Thank you.

Solo Sébastien Ramirez: Sébastien's father

Do you know what "democracy" means? It's when the people govern. People have never governed! It's never the people who rule.

No, the world has never been fair, never. When they demonstrate below...those who cash in 3 to 4,000 euros per month, who have fortunes, they don't accept others demonstrating. "What are they demonstrating about, those good-for-nothings? What's it for?" Just leave them alone. Life needs to be normal, like a quiet river...

When I'm told: "When you retire, you'll travel." Travel where? You want to go to Africa to see the poor people? Yes, go to Africa, make the most of it! A meal costs, what...€1, €1.50. You think I'd go there? I'd be ashamed. I won't go to poor countries. To save a nickel?

Many countries live off of tourism. But the people don't live off of tourism! It's the capitalists who are there and who live off of tourism. I remember in Spain, the first tourists I saw, I was young....The Brits and Germans used to come. How my mother despaired! Because before, a kilo of potatoes cost three pesetas and when the tourists came, it cost 10!

My father was always poor. We were always poor even with all the tourism.

It's all lies. This is why I don't like this society. I rebelled. I don't care about any of it. I don't want to know anything about it. I'm not interested at all.

There is nothing to do. Just lock yourself up. Someone said: "If you are happy, don't tell anyone." Happy people aren't liked. It's against nature, it's not natural. It's not normal. "Let's live in hiding." That's why I feel good with my own people. I have nothing more to say.

It's shameful.

What does it all mean? It's over my head. Because once you've eaten, once you've drank, once you've made love, what else do you want to do? Why have 200 million in the bank? To do what with?

Duo of dancers: Bowls of rice

There was a doctor, Masaru Emoto, a Japanese man. He did experiments with water.

He did an experiment where he realized that the water molecule reacted to sound and energies. He took three bowls of rice and placed them in an apartment and three different people came to visit them during the day.

Here, I'll give you a bowl, imagine it...I'm going to say: "I love you" to my bowl of rice. And you say: "I hate you." And no one say a thing to the third bowl. It's not calculated. The doctor proved that the bowl of rice that was said "I love you" to was edible for almost a month. What do you say to your bowl of rice?

"I hate you."

Well, your bowl of rice, after just one week is no longer edible because it received bad energies.

And the third bowl that stayed alone on the table without receiving any emotion rotted after one or two days because it was ignored. Indifference kills. Even an "I hate you" keeps you living. Are you listening? What I'm saying is very important!

It has to do with everything alive. We are made of 80% water! Understand?

I have ears! I'm listening to you.

Meet the Artists

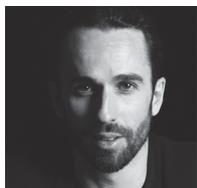
JAN VAN ENDERT



Honji Wang

Honji Wang is a dancer, choreographer, and artistic director born and raised in Germany by Korean parents. Her dance language is an abstraction of hip-hop dance and has influences of her earlier martial arts and ballet training. Ms. Wang is recognized as an artist who brings contemporary and hip-hop together in an exceptionally organic fashion. Together with Sébastien Ramirez, Ms. Wang received the 2013 Bessie Award for Outstanding Performer following the presentation of *AP15* at the Apollo Theater. Their work *Monchichi* was one of the 2017 Bessie Award nominees for Outstanding Production. Ms. Wang was invited to Madonna's final auditions in New York, where her outstanding performance earned her an invitation to tour and perform in the *Rebel Heart* tour. She was invited as a guest artist to perform a duo with British choreographer Akram Khan titled *The Pursuit of Now*, which was accompanied by pianist Shahin Novrasli. Ms. Wang also collaborated with the avant-garde flamenco dancer Rocío Molina in the duet *Felahikum*, and with New York City Ballet principal dancer Sara Mearns in the duet *No. 1*.

JAN VAN ENDERT

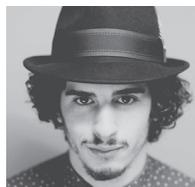


Sébastien Ramirez

Born in the south of France, Sébastien Ramirez is an internationally renowned dancer, choreographer, and artistic director. He specializes in the use of aerial work as

well as choreographic rigging development. Since the founding of Company Wang Ramirez, he has developed a new vision of space and choreography, bringing hip-hop dance to a wider audience. He and Honji Wang received the 2013 Bessie Award for Outstanding Performers for *AP15*, and their work *Monchichi* was one of the 2017 Bessie Award nominees for Outstanding Production following its performance at BAM Fisher. Mr. Ramirez contributed to the creation phase of Madonna's *Rebel Heart* tour in New York City and choreographed for her live show. He also conducted personal training on floorwork movement for the creation of Akram Khan's *DESH*. Mr. Ramirez was invited by Sadler's Wells as one of the five choreographers of *RIOT Offspring*, a unique dance piece performed to Stravinsky's iconic *The Rite of Spring*, played by Southbank Sinfonia.

FRAÜLEIN FABELHAFT KÜHN



Louis Becker

Louis Becker (performer) has a background in b-boying and broadened his artistic expression with contemporary dance, acrobatics, and theater. Mr. Becker is the winner of an impressive number of dance battles, and performs in the contemporary dance productions of Constanza Macras, which tour internationally.

BELEKFIRE



Johanna Faye

Johanna Faye (performer) has her dance roots in breakdancing with additional experience in contemporary dance and

improvisation. She has worked with such choreographers as Amala Dianor, Jérémie Bélingard, Tishou Aminata Kane, and Sylvain Groud.

MEHDI BAKI



Saïdo Lehlouh

Saïdo Lehlouh (performer) is a charismatic b-boy who was spotted at a young age for his extraordinary dance ability and stage presence. He has performed with artists and companies such as Storm (Théâtre National de Chaillot, Paris; Centre national de la danse, Pantin; Hebbel am Ufer, Berlin), Constanza Macras (Berlin), and Norma Claire (French Guiana).

ANJLA MANADDAT



Alister Mazzotti

Alister Mazzotti (performer and rigger) has performed and coordinated stunts, fights, and physical effects on more than 500 movies as well as commercial and theatrical productions over the past 25 years. He led the action departments on the Academy Award-winning films *The Pianist* (special effects) and *The Lives of Others* (stunts), and has received Taurus World Stunt Award and German Television Academy Award nominations for outstanding stunt work.

LACRYMOBOY

Jean-Philippe Barrios, a.k.a. LACRYMOBOY (music composition), is a percussionist, drummer, and composer who has been playing music with bands and collaborating with choreographers for more than two decades. He has played for classes

with companies and contemporary dance centers. As a musician, dancer, and actor, he is a member of many international companies, including Brodas Bros (Barcelona).

Cyril Mulon

Cyril Mulon (lighting design) is the technical director of Company Wang Ramirez. As lighting designer and stage manager for Peter Brook's company, Théâtre des Bouffes du Nord, for over a decade, he has gained a wide variety of artistic and technical experiences. His eclectic career includes documentary, video, and photography work, as well as lighting design for theater, opera, and dance.

Paul Bauer

Paul Bauer (set design) realizes a wide variety of projects in architecture, interiors, exhibitions, scenography, fashion, and design. Responding to the possibility of given circumstances, he creates environments where one can experience the implicit aesthetic, revealing the simplicity of complex connections and combinations. A graduate of the Berlin University of Arts in 2009, Mr. Bauer lives and works in Frankfurt.

Company Wang Ramirez

Since the creation of Company Wang Ramirez, Honji Wang and Sébastien Ramirez have produced and choreographed dance-theater pieces that have earned them awards and accolades, including a Bessie Award and a nomination for the Rolex Mentor & Protégé Arts Initiative. The internationally acclaimed company has appeared at major theaters and festivals, such as Théâtre de la Ville, La Villette, and Théâtre National de Chaillot (Paris), Sadler's Wells (London), Apollo Theater (New York), and Mercat de les Flors (Barcelona).

Ms. Wang and Mr. Ramirez developed a conceptual dance performance for the opening celebration of the arts space MADE in Berlin. In 2015 they contributed

choreography for the live show of Madonna's *Rebel Heart* tour. The following year, Sadler's Wells invited them to direct and perform a dance work set to Nitin Sawhney's album *Dystopian Dream*. Wang Ramirez aims to deepen their quest of finding new choreographic languages with means of expression built on technical virtuosity, poetry, humor, and the questioning of human identities. They currently encourage and explore strong artistic collaborations with artists from different fields.

Stanford Makishi

Stanford Makishi (discussion moderator) was appointed vice president for programming at New York City Center in 2015 after having served as associate producer of the Fall for Dance Festival since 2011. He danced with Trisha Brown through most of the 1990s, served as assistant director of her staging of Schubert's *Winterreise*, and is now a member of her company's board. Mr. Makishi has held positions at the Baryshnikov Arts Center as executive director, at the Asian Cultural Council as director of programs, and at Carnegie Hall as director of creative services. He is a member of the steering committee for the New York Dance and Performance Bessie Awards and serves on the board of Dance/USA.

Gerald W. Lynch Theater at John Jay College

John Jay College of Criminal Justice of the City University of New York, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship and research, the college approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality, and the rule of law.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource. The theater is a member

of CUNY Stages, a consortium of 16 performing arts centers located on CUNY campuses across New York City, and the CUNY Dance Initiative.

The theater has hosted events in Lincoln Center's Mostly Mozart and White Light Festivals, as well as the New York City Opera, Mummenschanz, and the World Science Festival. It has also been the site of live and recorded events including *Inside the Actor's Studio*, Carnegie Hall Neighborhood Concerts, Comedy Central Presents, the American Justice Summit, and the NYC Mayoral Democratic Debates. The theater hosts premiere galas, conferences, international competitions, and graduations.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener. —Arvo Pärt. Now in its ninth year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors,

Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the

Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

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For the White Light Festival

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Nicole Neuwirth, *Production Electrician*

For *Borderline*

Anna Ramirez, *Costume Realization*

Dirk Korell, *Creation Producer in 2013*

Production Management Services by Academy for Dance and Theatre Arts

Bartolo Cannizzaro, *Technical/Production Manager*

Exclusive North American Representation: John Luckacovic/Eleanor Oldham (2Luck Concepts)

Company Wang Ramirez-Clash66 receives a structural support by Regional Cultural Affairs Directorate Occitanie, by Regional council Occitanie/Pyrénées-Méditerranée and by County council Pyrénées Orientales. The company receives the support of Foundation BNP Paribas for the development of its projects. Honji Wang & Sébastien Ramirez are associated artists of Théâtre de la Ville, Paris, and supported artists by l'Archipel, scène nationale de Perpignan.

John Jay College Administration

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