

DANCE CONSORTIUM PRESENTS

# BALLET BC

PASSING BY JOHAN INGER  
FRONTIER BY CRYSTAL PITE



**dc** dance consortium

 ARTS COUNCIL ENGLAND  
LOTTERY FUNDED

Supported using public funding by  
**ARTS COUNCIL ENGLAND**

2025 UK TOUR PROGRAMME



# Welcome

On behalf of Dance Consortium members, I am delighted to welcome you to this double bill by Canada's leading contemporary dance company, Ballet BC. Our member venues and audiences reported that the previous tour in 2018 was "some of the best dance they had ever seen," so we just had to invite the company back. This stunning new programme includes two UK premieres and is sure to excite audiences around the country. I was lucky enough to see both pieces last year and the emotional response I had to the work was extraordinary – you cannot help but be moved!

This tour also brings Ballet BC's Artistic Director Medhi Walerski back to the UK. Medhi performed in a 2008 Dance Consortium tour by Nederlands Dans Theater (NDT) and I know that he is really excited to revisit many of the cities again on this tour. As a dancer with NDT, he also performed in the second iteration of *Frontier*, which choreographer Crystal Pite has reimaged for Ballet BC as is included in this evening's performance.

As with previous companies and artists we have toured, the ethos of Ballet BC strongly aligns with that of Dance Consortium - we strive to present a diverse range of the best international dance and give people around the country more opportunities to be inspired by, engage with and participate in dance activities. For this tour we have developed a special partnership with Rambert School, and we are thrilled to have four students performing alongside the Ballet BC dancers in Crystal Pite's *Frontier*.

These performances are also supported by a range of engagement opportunities including workshops, open rehearsals and talks with the Artistic Director and company members, which aim to deepen the connections that our audiences have with international dance. We are hugely grateful to Ballet BC for providing

a variety of ways to engage with them, especially on top of the brilliant performances you see on stage... their hard work and commitment is hugely appreciated.

Dance Consortium is committed to supporting the wider dance and touring ecology through extended engagement opportunities and projects, including through our successful Future Leaders Programme. This provides young people an opportunity to visit and explore behind the scenes of our member venues, giving them a real insight and understanding of what it's like to work in a theatre and tour international dance.

As always, thanks to our member venues for their ongoing commitment to presenting international work of the highest quality and for helping to bring the most exciting dance companies from the world stage to audiences around the UK and Ireland. We have some fantastic tours planned over the next couple of years, including a return visit by Cirque Éloize from Montreal this autumn and then a first Dance Consortium tour from multi award-winning Irish choreographer, Michael Keegan-Dolan in early 2026. This will be followed up next summer by a return visit from one of our favourites, Les Ballets Trockadero de Monte Carlo from New York – there really is something for everyone.

So, tell your friends and families, book early to avoid disappointment and we look forward to seeing you at another Dance Consortium show in the future.

Until then, sit back and enjoy the performance!

**Joe Bates, Chief Executive, Dance Consortium**

Dance Consortium Presents

# Ballet BC

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Founded in 1986 and currently led by Artistic Director Medhi Walerski, Ballet BC has been at the forefront of the creation, production, and education of contemporary dance in Canada and around the world for almost 40 years.

Ballet BC aims to create dance at its most essential: visceral, thought-provoking, and transformative. Attracting top international talent, its twenty dancers are a group of open-minded and curious artists, each unique for their dynamic movement while sharing an intuitive passion for their art form.

The company is deeply committed to creation and collaboration and presents a diverse repertoire that seeks to push the art form forward. Choreographers include William Forsythe, Sharon Eyal and Gai Behar, Medhi Walerski, Crystal Pite, Johan Inger, Imre and Marne van Opstal, Adi Salant, Jiří Kylian, Micaela Taylor, Bobbi Jene Smith and Or Schraiber, and Out Innerspace.

Through its bold and distinctive style and approach, Ballet BC has made a unique contribution to the awareness and development of dance in Canada and around the world. The company performs throughout each season at Vancouver's Queen Elizabeth Theatre,

and on tour at the world's most renowned stages. Beyond its performances, the company is a leader and resource in the community through a wide range of education and professional development initiatives, which aim to share the power of dance with the widest audience possible.

**"It's exhilarating to see the confidence with which Vancouver-based Ballet BC takes the stage."**

The Guardian

**"Cultivating a new landscape of ballet."**

The New York Times

**"Ballet BC is physically rigorous, dramatically solid, and truly contemporary."**

Dance Magazine

Post show Q&A on opening nights

(free for ticket holders)

Running Time: 1 hour 50 minutes (including interval)

*Frontier* – 28 minutes

*PASSING* – 55 minutes

Age guide: 8+



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COLUMBIA

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# Medhi Walerski

## Artistic Director



Photo by Michael Slobodian

Medhi Walerski was appointed Artistic Director of Ballet BC in July 2020. His leadership tenure has been highlighted by an artist-centred approach and deep commitment to creation and innovation, an expanded global touring program, increased dancer compensation and equity, a world-renowned brand identity, and unprecedented audience growth.

Raised in France, Walerski initially trained in Normandy with Laurie Bokobza and Christine Caroly before joining the Conservatoire Supérieur de Musique et de Danse de Paris. He danced at the Paris Opera Ballet and the Ballet du Rhin before joining the Nederlands Dans Theater in 2001. For more than a decade, he was an integral part of the company, contributing to the creative, innovative style that NDT is famed for. Walerski was awarded the prestigious Dutch dance prize VSCD *Zwaan* in 2013.

Walerski has worked closely with many renowned choreographers, creating alongside and performing works by Jiří Kylián, William Forsythe, Ohad Naharin, George Balanchine, Rudolf Nureyev, Paul Lightfoot and Sol Leon, Crystal Pite, Johan Inger, and Wayne McGregor among others. Walerski's choreographic debut was in 2008 for NDT 2. Since then, he has created numerous acclaimed works for NDT and Ballet BC including *Petite Cérémonie* (2011), *Chamber* (2012), *GARDEN* (2016), *Silent Tides* (2021), *just BEFORE right AFTER* (2022), *Pieces of Tomorrow* (2024), and *Last light* (2025), as well as works for Bern Ballet, Göteborg Ballet, the Ballet State of Georgia, StaatBallet Hannover, Staatstheater Wiesbaden and Charlotte Ballet. As an educator, he is regularly invited to lecture and give workshops at dance conservatories, intensives, and festivals around the world.



# Frontier

Originally created in 2008 and re-imagined specifically for Ballet BC in 2024, the visionary, enigmatic *Frontier* examines the unknown—the characterization of dark matter, the personification of shadows. “As a creator, I find a pleasing parallel between what we don’t know about the universe, and what we don’t know about consciousness” says Pite. “Creation for me is about venturing into unknown territory and being in a generative relationship with doubt.”

## World Premiere 2008

Ballet BC Premiere, November 7, 2024

## Choreography

Crystal Pite

## Assistant to the Choreographer

Spencer Dickhaus

## Music

Original Composition by Owen Belton

“Lux Aurumque” and “Sleep”

Music by Eric Whitacre, Words by Charles Anthony Silvestri

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Recordings from Whitacre: Cloudburst, & Other Choral Works by Polyphony, Stephen Layton, conductor (Hyperion Records)

## Scenic Design

Jay Gower Taylor

## Lighting Design

Tom Visser

## Costume Design

Nancy Bryant

## Associate Costume Design

Kate Burrows

## Performers

Ballet BC Company dancers and four Rambert School students.







*Photo by Cameron Sparling*

# Crystal Pite

## Choreography



Photo by Anoush Abrar

Canadian choreographer Crystal Pite is a former company member of Ballet British Columbia and William Forsythe's Ballett Frankfurt.

In a choreographic career spanning 35 years, Pite has created more than sixty works for companies such as The Royal Ballet, Nederlands Dans Theater, The Paris Opera Ballet, and the National Ballet of Canada. She is known for works that courageously address themes such as trauma, addiction, conflict, consciousness and mortality; her bold and original vision has earned her international acclaim and inspired an entire generation of dance artists.

She is an Associate Artist at three institutions: Nederlands Dans Theater, Sadler's Wells (London) and Canada's National Arts Centre. She holds an honorary Doctorate of Fine Arts from Simon Fraser University and is a Member of the Order of Canada.

In 2002, she formed Kidd Pivot in Vancouver, a company that strives to distill and translate universal questions into artworks that connect us to essential parts of humanity. World-renowned for radical hybrids of dance and theatre, Kidd Pivot tours internationally with critically acclaimed works such as *Betroffenheit*, *Revisor*, and *Assembly Hall* (co-created with Jonathon Young), *The Tempest Replica*, *Dark Matters*, *Lost Action*, and *The You Show*.

Pite's many awards include the 2022 Governor General of Canada's Performing Arts Award, the 2011 Jacob's Pillow Dance Award and the Canada Council's 2012 Jacqueline Lemieux Prize. In 2017, she received the Benois de la Danse for her creation *The Seasons' Canon* at the Paris Opera Ballet. In 2018, she received the Grand Prix de la danse de Montréal. She is the recipient of five Sir Laurence Olivier awards for creations with Kidd Pivot and The Royal Ballet.

# Crystal Pite

## on *Frontier*

Most of my work is built around the question of what moves us. *Frontier* is perhaps the most overt expression of this.

When I first created *Frontier* for Netherlands Dance Theater in 2008, it was born out of a personal struggle with doubt. I thought that maybe by giving doubt a physical form I could build a better relationship with it. But as the shadow character emerged, its meaning expanded beyond the neurotic and into the cosmic. I saw it as a way to embody not-knowing, a chance to personify the unknowable and make it dance.

I love shadows. I mean; actual shadows that are made by blocking the light. A shadow's form and content are inseparable. My shadow is a translation of my body; an abstraction, distorted, two-dimensional and intangible. It signifies both absence and presence. I love how it's finite and fixed, yet runs over terrain like water. My shadow slides silently with me in perfect unison, effortless and benign. Its clarity depends upon the position and quality of light it cancels.

The shadow, as a symbol of my unconscious mind, seems wiser and quicker than me. In choreography I'm always looking for a way to move between experiences

of intellect and instinct, between thinking and being. I work deliberately and consciously to create space for the risks and rewards of improvisation. The more I create, the more I recognize the need for this space in the work. The unknown needs some room.

Creation, for me, is about venturing into unknown territory and trying to be in a generative relationship with doubt. I find a pleasing parallel between what we don't know about the universe, and what we don't know about consciousness. *Frontier* is a portrait of the invisible forces that move us. And I love attempting to portray something that cannot be portrayed.

Crystal Pite

***"We can only think about the unknown in terms of the known."***

Anne Michaels



# PASSING

In the unstoppable flow of birth, aging and death, *PASSING* seeks the fragile moment when the sensitive, vulnerable and intimate aspects that make every individual trajectory unique dissolve and the group emerges. Dynamics and potential floating between the self, the other, the us or the them! The choreography searches through traditions and heritage to explore the unanswered question: where will the unconscious, the fast-paced and the self-created lead our communities to?

**World Premiere 2023**

Ballet BC Premiere, May 2023

## **Choreography**

Johan Inger

## **Choreographic Assistants**

Yvan Dubreuil, Carolina Armenta, Fernando Hernando Magadan

## **Music**

“The Joy of D. H. Lawrence” Composed and performed by Erik Enocksson. Used with permission / courtesy of Söndregård Ton

“Westward, Ho!”, “Barn Dance”, “Bumbo” Written & performed by Louis T. Hardin. Published by and courtesy of Songs of Virtual o/b/o Managarm Musikverlag

“Harsh and Stubborn that River Bends” Composed and performed by Erik Enocksson. Used with permission / courtesy of Söndregård Ton

“Theme - Instrumental” Written & performed by Louis T. Hardin. Published by and courtesy of Songs of Virtual o/b/o Managarm Musikverlag

## **Composition**

Amos Ben-Tal

## **Lighting Design**

Alan Brodie

## **Costume Design**

Linda Chow

## **Stage Design**

Johan Inger

## **Performers**

Ballet BC Company dancers



# Johan Inger

## Choreography



Photo by Bengt Wanselius

Johan Inger (Stockholm, 1967) completed his dance training at the Royal Swedish Ballet School and at the National Ballet School in Canada. From 1985 to 1990 he danced with the Swedish Royal Ballet in Stockholm, the last year performing as a soloist. Fascinated by the works of Jiri Kylián, Inger was convinced that a next step in his dance career should take him to Nederlands Dans Theater. In 1990, he joined NDT 1 and was a high-profile dancer in the company until 2002. After four workshop pieces, Inger produced his first creation in 1995 for NDT 2. The resulting *Mellantid* marked his official debut as a choreographer. It was part of the Holland Dance Festival and was immediately a resounding success. As a result, he was awarded the Philip Morris Finest Selection Award 1996 in the Contemporary Dance category and received a Laurence Olivier nomination for Best New Dance Production.

Since his debut, Inger has made various works for Nederlands Dans Theater (like *Sammanfall*, *Couple of Moments*, *Round Corners*, *Walking Mad*, *Out of Breath*). For his ballets *Dream Play* and *Walking Mad*, he received the Lucas Hoving Production Award in October 2001.

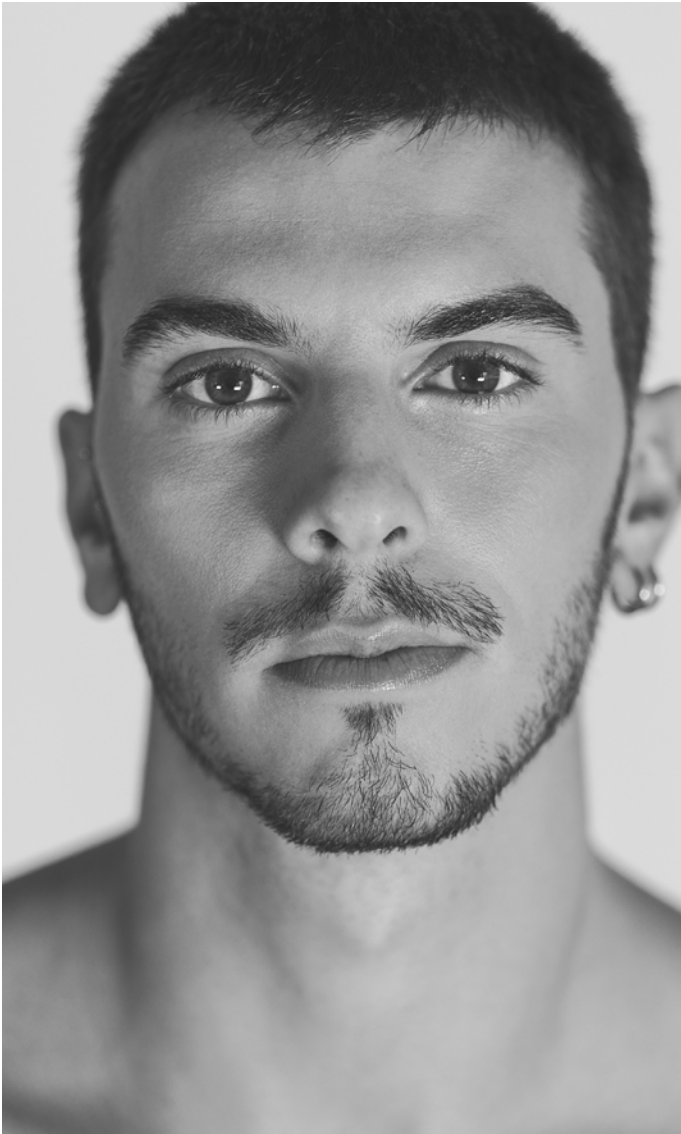
Inger left Nederlands Dans Theater to take on the artistic leadership of Cullberg Ballet in Stockholm in 2003. Over the years, he created various choreographies for the company. In 2008, Inger ended his artistic directorship so as to devote himself entirely to choreography. Between 2009 and 2016, Johan Inger held the position as Associate Choreographer with Nederlands Dans Theater, creating for both companies (NDT 1 + NDT 2) regularly, while continuing to collaborate and create with other companies.

Beginning in the 2022/23 season, Johan Inger became the artistic director of Take Off Dance, a training program for pre-professional dancers between the ages of 18 and 24 based in Seville, Spain.



# Luca Afflitto

## Performer



*Photo by Peter Smida*

**HOMETOWN:** Genoa, Italy

**TRAINING:** Academie de Danse Princesse Grace, Monte Carlo

**PREVIOUSLY DANCED WITH:** Ballett Zürich

**JOINED BALLET BC:** 2022

Luca Afflitto (he/him) is originally from Genova, Italy where he started dancing at the age of 11. In 2014, he was admitted to the Academie de Danse Princesse Grace in Monte Carlo under the direction of Luca Masala where he graduated three years later. At the academy, Luca had the opportunity to study with internationally renowned teachers and to dance works by Jiri Kylian, Marco Goecke and Mats Ek among others. In 2017, he joined Ballett Zurich under the direction of Christian Spuck and after two seasons in the Junior Ballet, joined the main company. While in Zurich Luca had the opportunity to dance works by choreographers such as Crystal Pite, William Forsythe, Ohad Naharin, Jiri Kylian, Marco Goecke, Goyo Montero, Edward Clug, Johan Inger and Cayetano Soto. In 2019 he was awarded the “Dance Prize of the Friends of Ballett Zurich.” In 2022, Luca joined Ballet BC under the direction of Medhi Walerski, where he has the opportunity to explore, create and perform works of internationally renowned choreographers for Canadian audiences and around the world.

# Emily Chessa

## Performer



Photo by Peter Smida

**HOMETOWN:** Richmond, British Columbia, Canada

**TRAINING:** Arts Umbrella

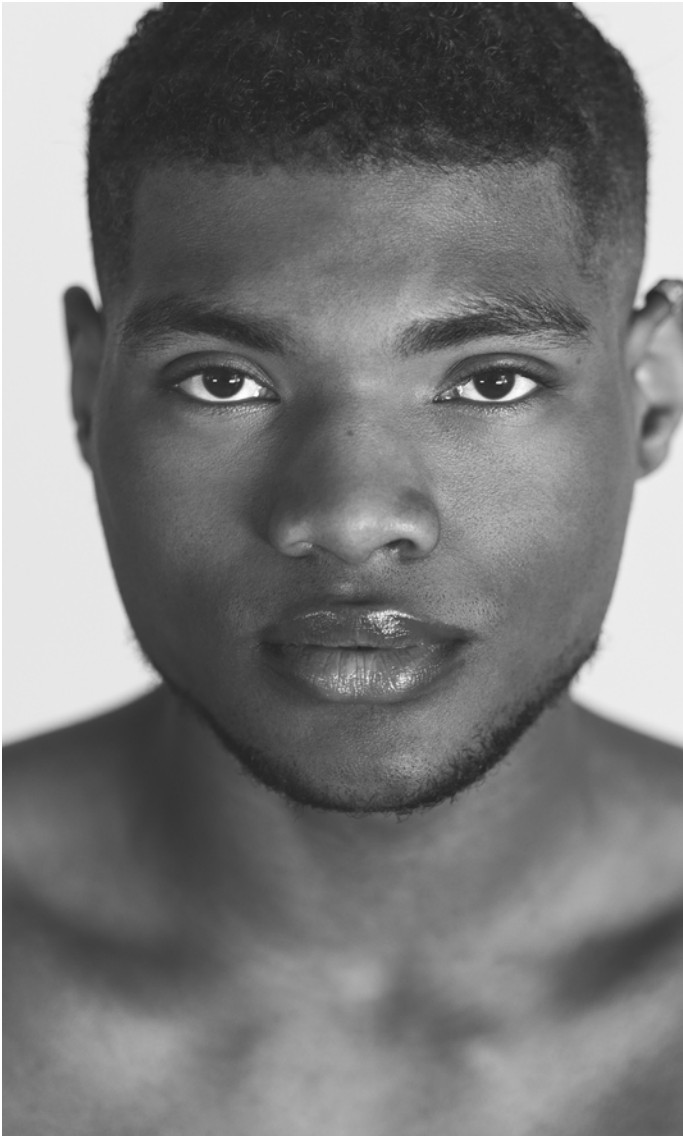
**PREVIOUSLY DANCED WITH:** Nederlands Dans Theater I

**JOINED BALLET BC:** 2012 - 2020 & 2021

Emily (she/her) grew up locally in Richmond BC and began her professional dance training at the Royal Winnipeg Ballet School in 2006 where she received the Paddy Stone Scholarship for choreography and the Arnold Spohr Scholarship for achievement in dance. After graduating in 2010, Emily trained at Arts Umbrella in the graduate program under the guidance of Artemis Gordon and has participated in summer programs such as the Movement Invention Project in New York City and Springboard Danse Montreal. Since joining Ballet BC in 2012, Emily has performed in various works which include Company 605, Out Innerspace, Johan Inger, Lesley Telford, Serge Bennathan, Emmanuel Gat, Adi Salant, Gustavo Ramirez Sansano, Fernando Magadan, Emily Molnar, Felix Landerer, Marco Goecke, William Forsythe, Medhi Walerski, Crystal Pite, Ohad Naharin and Sharon Eyal. Highlights include dancing the role of 'Juliet' in Medhi Walerski's *'Romeo & Juliet'*. Emily has gotten opportunities to travel around the world with the company to perform, create and teach during her time with Ballet BC and is forever grateful for them. For her 2020-21 season, Emily joined Nederlands Dans Theater 1 in The Hague.

# Sidney Chuckas

## Performer



*Photo by Peter Smida*

**HOMETOWN:** Evanston, Illinois, USA

**TRAINING:** USC Glorlya Kaufman School of Dance

**JOINED BALLET BC:** 2021

Sidney Chuckas (they/he) was born in Chicago, Illinois. They learn, create, and educate through their multidisciplinary art practices with a larger mission to dismantle the institutionalized marginalization of minoritized bodies. Dancing since the age of five at Dance Center Evanston and graduating from the USC Glorlya Kaufman School of Dance and USC School of Architecture have all taught Chuckas to utilize their diverse experiences to thoughtfully engage in others' work while engaging those around them in progressive conversation, practice, and change. Chuckas has performed works by Sharon Eyal, Marco Goecke, and Medhi Walerski and premiered roles in new works by Dorotea Saykaly, Shay Keubler, Johan Inger, Roy Assaf, and Out Innerspace. They have also danced for Brandy, Chance the Rapper, and Paris Jackson, and just recently was featured in VOGUE Mexico for a closing solo performance at Vancouver Fashion Week for Eduardo Fashion Studios. Chuckas also creates and produces their own choreographic works for stage and screen, with their most recent projects including a multi-platform solo titled 'MANZANAR' and world premieres for Arts Umbrella and LAMONDANCE. Their time at USC also led them toward discovering their passion for design, where they completed their undergraduate studies with a minor in Architecture and received an academic scholarship to attend the Pratt Institute of Design Master's of Architecture program. Chuckas is honored to be a part of the Ballet BC community for a fourth season and is humbled by the opportunity to continue feeding their passion for inclusive, collaborative innovation and creativity.

# Emanuel Dostine

## Performer



**HOMETOWN:** Detroit, Michigan, USA

**TRAINING:** Arts Umbrella

**JOINED BALLET BC:** 2022

Emanuel Dostine (he/they) was born in Detroit, Michigan and received his initial dance training from Spotlight Dance Works where he was a YoungArts winner in contemporary dance. He moved to Vancouver to further his education at Arts Umbrella with the guidance of Artemis Gordon.

After graduating, Emanuel was an Emerging Artist for two seasons with the company. In the last four years Emanuel performed works by Crystal Pite, Sidi Larbi Cherkaoui, Fernando Magadan, Marco Goecke, Sharon Eyal, Johan Inger, Jiri Porkorny, Medhi Walerski, Marne & Imre Van Opstal, Roy Assaf, and Shahar Binyamini.

*Photo by Peter Smida*

# Imani Frazier

## Performer



**HOMETOWN:** Colorado Springs, Colorado, USA

**TRAINING:** NYU Tisch School of the Arts

**JOINED BALLET BC:** 2024

Imani Frazer (she/her) began her training in Colorado Springs, CO at Barbara Ellis Studio of Dance before moving to Arizona to study at Tucson Dance Academy and Club Dance Studio. Graduating with a BFA in dance from NYU Tisch in May 2024 under the direction of Pamela Pietro, she has had the opportunity to perform works by Andrea Miller, Kyle Abraham, Sofia Nappi / KOMOCO, and Gibney Company. Imani is hungry for new experiences and has completed Orsolina 28, Hubbard Street Summer Dance Intensive, Alvin Ailey Professional Division Intensive, and participated in the B12 Summer Festival which allowed her to study the repertoire of Crystal Pite, Marco Goecke, Ohad Naharin, Nacho Duato, Emma Portner, Alvin Ailey, Jermaine Spivey & Spenser Theberge, and Azure Barton. She has been nominated for the prestigious Princess Grace Award and has had her choreography showcased at the Mark Morris ChoreoLab in New York.

*Photo by Peter Smida*

# Michael Garcia

## Performer



**HOMETOWN:** McAllen, Texas, USA

**TRAINING:** The Juilliard School

**PREVIOUSLY DANCED WITH:** Hubbard Street Dance Chicago

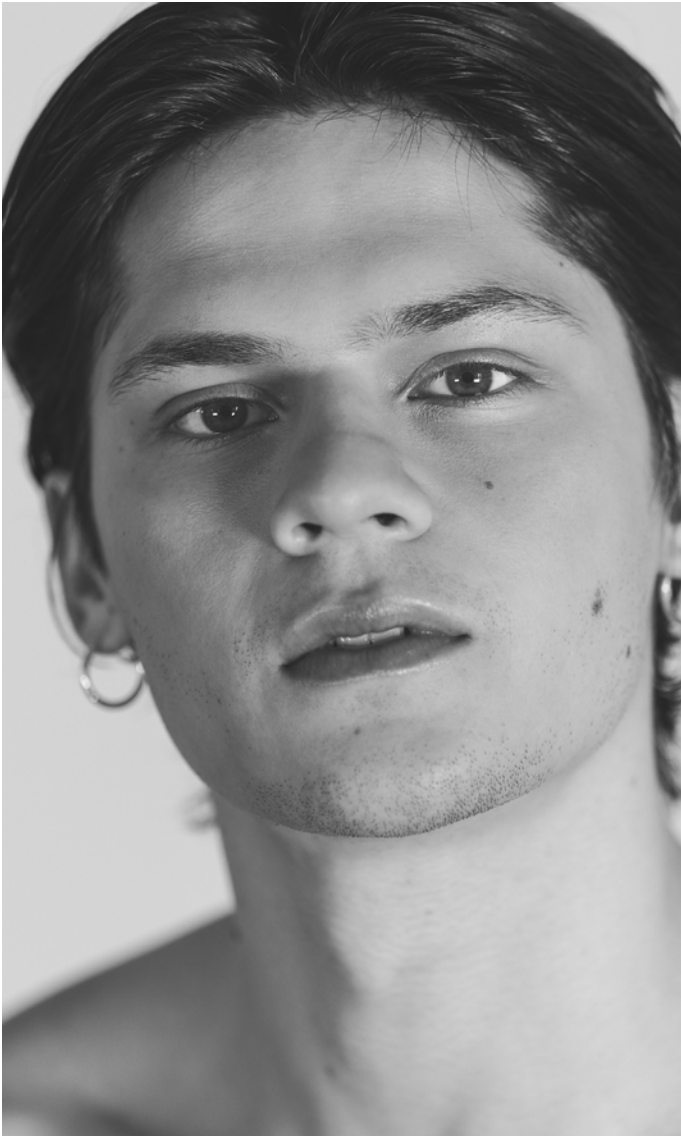
**JOINED BALLET BC:** 2022

Michael Garcia was born in McAllen, TX. His early ambition and passion for dance led him to Dallas, where he finished his training at Dance Industry Performing Arts Center & Booker T. Washington High School for the Performing and Visual Arts. After High School, Michael was fortunate to receive his BFA from The Juilliard School, under the direction of Alicia Graf Mack. Since graduation, he is grateful to have performed with Loni Landon Dance Projects at Jacob's Pillow, been a company member with Hubbard Street Dance Chicago for their 44th season and is currently residing in Vancouver for his third year as a full-time company artist at Ballet BC. Beyond performing, Michael has many pursuits in teaching, choreography, modelling and looks forward to further cultivating his career beyond company life both in Vancouver and around the world. He has performed repertoire and creations by Bryan Arias, Roy Assaf, Aszure Barton, Sharon Eyal, William Forsythe, Johan Inger, Jose Limon, Lar Lubbovitch, Ohad Naharin, Crystal Pite, Out Innerspace, Dwight Rhoden, Jermaine Spivey, Imre & Marne Van Opstal and Medhi Walerski.

*Photo by Peter Smida*

# Orlando Harbutt

## Performer



*Photo by Peter Smida*

**HOMETOWN:** Hudson, New York, USA

**TRAINING:** Manhattan Youth Ballet, The Juilliard School, Arts Umbrella

**JOINED BALLET BC:** 2022

Orlando Harbutt (he/him/his) is an accomplished dancer, collaborator, and choreographer. Originally from New York City, with a significant portion of his early childhood spent in Rome, Italy, Orlando embarked on his dance journey at the tender age of 10. After relocating to the US in 2011, Orlando pursued formal training in Ballet, while also exploring other dance forms such as Hip Hop. His passion for dance eventually led him to New York City, where he honed his skills at Manhattan Youth Ballet, earning the first Men of Merit Scholarship Award. Notably, Orlando had the privilege of studying and performing works by renowned ballet masters, including the legendary George Balanchine. At just 16 years old, Orlando's love for dance earned him a coveted spot at The Juilliard School for Dance. This invaluable experience provided him with a comprehensive education in dance and numerous opportunities to collaborate with other divisions, particularly the Drama Division. Amidst the challenges posed by the pandemic, Orlando dedicated a year to training with Arts Umbrella before returning to Juilliard for his junior year. Shortly thereafter, he embarked on his professional career with Ballet BC in Vancouver, while pursuing his BFA at Juilliard. Orlando also nurtures a deep interest in acting, philosophy, and visual art. He continuously seeks out avenues where these art forms intersect, further enriching his artistic journey.

# Eduardo Jiménez Cabrera

## Performer



**HOMETOWN:** Irapuato, Mexico

**TRAINING:** The University of the Arts, Philadelphia, Pennsylvania

**JOINED BALLET BC:** 2023

Eduardo Jiménez Cabrera (He/Him) was raised in Cartago, Costa Rica, where he felt an undeniable attraction to movement practices. This led him to begin his dance training at the age of 15. It would be 5 years later, in 2020, when he decided to move to Philadelphia, PA in pursuit of furthering his dance education. Eduardo is currently a senior pursuing his BFA in Dance at The University of the Arts under the direction of Donna Faye Burchfield, who granted him the Director's Full Scholarship Award. He was a part of BigKid Dance, led by Mark Caserta (in Philadelphia) and Bocatuya, directed by Omar Román de Jesús (in New York). He has also worked with Brooklyn-based multidisciplinary arts collective Tribe, under the direction of Shamel Pitts. Eduardo joined Ballet BC in 2023 as an emerging artist. He has had the chance to perform works by Shahar Binyamini, William Forsythe, Out Innerspace, Micaela Taylor, Medhi Walski, Imre and Manre Van Opstal, Annie Rigney, Sidra Bell, Paxton Ricketts, Mark Caserta, Omar Román de Jesús and Jesse Zarrit.

*Photo by Peter Smida*

# Kiana Jung

## Performer



**HOMETOWN:** Vancouver, British Columbia, Canada

**TRAINING:** Arts Umbrella

**JOINED BALLET BC:** 2019

Kiana Jung (she/her) is a Vancouver, BC native who began her dance training at Arts Umbrella at the age of 9. She completed the Professional and Graduate Program under the direction of Artemis Gordon. During her time at Arts Umbrella, Kiana was selected to perform in Ballet BC's production of Romeo + Juliet during the 2017/18 season and performed works by notable choreographers including Amos Ben-Tal, Mats Ek, Stephan Laks, and Emily Molnar.

Since joining Ballet BC in 2019, Kiana has had the opportunity to perform at prestigious festivals both in North America, such as the National Arts Centre and DansDanse, and internationally all throughout Europe. Her repertoire includes works by choreographers including Aszure Barton, Sharon Eyal, William Forsythe, Marco Goecke, Johan Inger, Crystal Pite, Out Innerspace, and Medhi Walerski. Locally, she has performed at BC Culture Days 2020 and the Dancing On The Edge Festival 2021.

*Photo by Peter Smida*

# Pei Lun Lai

## Performer



**HOMETOWN:** Kaohsiung, Taiwan

**TRAINING:** Taipei National University Of The Arts

**JOINED BALLET BC:** 2023

Pei Lun (she/her) is from Kaohsiung, Taiwan where she started dancing at the age of 8. In 2021, Pei joined Hung Dance and performed America Dance Festival online solo premiere “Equilibrium” by Hung Dance Artist Director Lai Hung-Chung. In 2022 she performed “Formless Erosion” in Hung Dance. In the same year, the dance creation with the co-choreographer Xiao Annette “Listen, I’ll speak” won the gold medal in the MOC’s Taiwan Creative Competition. In June 2023, she graduated from Taipei National University Of The Arts with a BA in Dance. During her time there, Pei performed repertoire works by Ihsan Rustem, Lo Man-Fei, Zhang Xiao-Xiong, Tsai Hui Chen, and Tsai Po-Cheng, etc.

*Photo by Peter Smida*

# Benjamin Peralta

## Performer



**HOMETOWN:** Jacksonville, Florida, USA

**TRAINING:** Douglas Anderson School of the Arts, USC  
Glorya Kaufman School of Dance

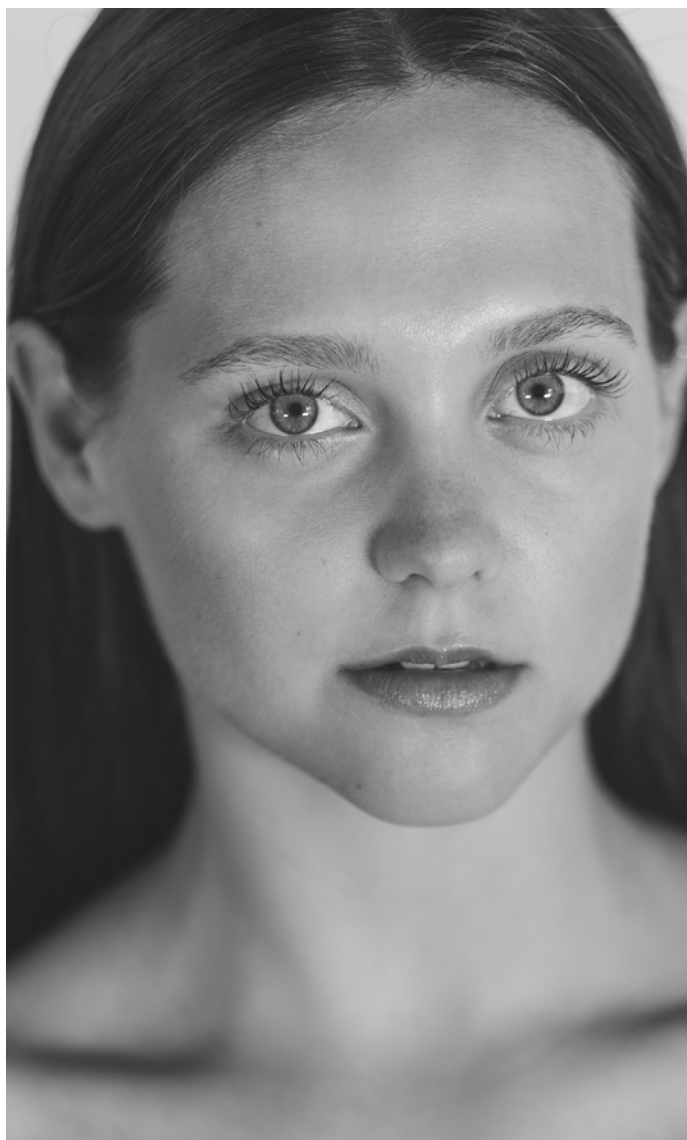
**JOINED BALLET BC:** 2022

Benjamin Peralta (he/him) grew up in Jacksonville, Florida, where he danced competitively and trained at Douglas Anderson School of the Arts. In 2018, Peralta left home to pursue a BFA in dance at the USC Glorya Kaufman School of Dance as part of the Class of 2022. While studying at USC Kaufman, Peralta performed the works of artists such as William Forsythe, Jiří Kylián, Ohad Naharin, Barak Marshall, Bret Easterling, and more. His additional passions for both yoga and photography influence his expression when executing choreography, as well as his creation process. With attention to mindfulness that is practiced in yoga and a hyper-fixation on the transitional moments that can be found in photography, Peralta's approach to dance is an accumulation of multiple different mediums. Prior to joining Ballet BC, Ben's most recent work experience includes staging William Forsythe's 'The Barre Project' alongside Jodie Gates and William Forsythe at the Dance Theatre of Harlem, New York.

*Photo by Peter Smida*

# Sarah Pippin

## Performer



**NAME:** Sarah Pippin

**HOMETOWN:** Raleigh, North Carolina, USA

**TRAINING:** The Juilliard School

Sarah Pippin (she/her) is a native of Raleigh, North Carolina. She completed her early dance training at CC & Company Dance Complex where she received a diverse dance education. In May of 2020, Sarah received a BFA in dance from The Juilliard School, where she was the recipient of the Irving B. and Joan W. Harris Endowed Scholarship and the prestigious Martha Hill Prize. During her time there, she had many performance opportunities, including performing the role of “The Chosen One” in Martha Graham’s *Rite of Spring*. Sarah has also attended summer intensives at Springboard Danse Montréal, Nederlands Dans Theater, The School at Jacob’s Pillow, and San Francisco Conservatory of Dance. Since joining Ballet BC in 2020, Sarah has had the privilege of performing works by Medhi Walerski, Crystal Pite, Sharon Eyal, William Forsythe, Marco Goecke, Johan Inger, Imre and Marne van Opstal, Felix Landerer, Roy Assaf and many others. She also has a passion for teaching and is honored to have taught at the Medhi Walerski Intensive at Orsolina28, Ballet BC’s 44 Summer Intensive, as well as being on faculty for Ballet BC’s *MOVE* series.

*Photo by Peter Smida*

# Vivian Ruiz

## Performer



**HOMETOWN:** Miami, Florida, USA

**TRAINING:** Arts Umbrella

**PREVIOUSLY DANCED WITH:** Kidd Pivot

**JOINED BALLET BC:** 2022

Vivian Ruiz (she/her) was born in Miami, Florida where she began her diverse dance training at Stars Dance Co & Sarasota Cuban Ballet School. In 2019 she moved to Vancouver, BC to attend the Arts Umbrella Post-Secondary Program under the direction of Artemis Gordon. While at Arts Umbrella, Vivian was fortunate to study works by Crystal Pite, Marco Goecke, Medhi Walerski, Nacho Dureto, Victor Quijada, David Raymond, Lesley Telford, Lukas Timulak, Sharon Eyal, and participated in the Ballet BC Performance Project in the 2021/22 season. In 2021, she had the honor of being a part of the research process for Crystal Pite's 'Animation'. In the spring of 2022, Vivian danced with Kidd Pivot as a swing for the 'Revisor' European tour. She then joined Ballet BC in 2022 where she has had the privilege of working with Imre & Marne Van Opstal, Johan Inger, Roy Assaf, Jiri Pokorny, Out Innerspace, and many more talented artists. She has also had the opportunity to teach repertoire at Ballet BC's 44 Summer Intensive.

*Photo by Peter Smida*

# Rae Srivastava

## Performer



**HOMETOWN:** Austin, Texas, USA

**TRAINING:** USC Glorya Kaufman School of Dance

**JOINED BALLET BC:** 2020

Rae Srivastava (he/him) is originally from Austin, Texas, and began his dance training with Cheryl Copeland. During high school, as his commitment to dance intensified, he found an equivalent devotion to the humanities. By continuing his education at USC Kaufman, he was able to pursue both of these vocations, interweaving these disparate fields into one cohesive curriculum. Due to a generous scholarship, Rae was afforded the opportunity to pursue his Master's in Legal Ethics while he concluded his rigorous B.F.A. studies. During his time at USC, Rae studied under influential artists like William Forsythe, Jermaine Spivey, Bobbi Jene Smith, and Victor Quijada, while performing masterworks by Crystal Pite, Ohad Naharin, William Forsythe, and Jiri Kylian. Upon graduation, Rae joined Ballet BC as an Emerging Artist for the 2020/21 season, performing Medhi Walerski's *GARDEN*.

*Photo by Peter Smida*

# Kaylin Sturtevant

## Performer



**HOMETOWN:** Plano, Texas, USA

**TRAINING:** USC Glorlya Kaufman School of Dance

**PREVIOUSLY DANCED WITH:** The DASH Ensemble

**JOINED BALLET BC:** 2021

Kaylin Sturtevant (she/her) is originally from Plano, Texas, and grew up training at Dance Industry Performing Arts Center and Booker T Washington High School for the Performing and Visual Arts. She achieved her BFA in Dance in 2020 from the USC Kaufman School of Dance in Los Angeles under the leadership of Jodie Gates. At USC, Kaylin had the opportunity to work closely with and perform works by artists such as William Forsythe, Barak Marshall, Aszure Barton, and Jodie Gates. She has also trained at summer intensives including Nederlands Dans Theater, Jacob's Pillow, Arts Umbrella, and Alonzo King Lines Ballet. In 2016, Kaylin was named a U.S. Presidential Scholar of the Arts and National YoungArts Winner in Modern Dance, where she performed at the Kennedy Center in a multi-faceted arts show directed by Debbie Allen. Kaylin has worked professionally with The DASH Ensemble directed by Gregory Dolbashian, ISHIDA Dance Company, and is a certified Pilates instructor through the BASI Comprehensive Program.

*Photo by Peter Smida*

# Jacalyn Tatro

## Performer



**HOMETOWN:** Naperville, Illinois, USA

**TRAINING:** The Juilliard School

**JOINED BALLET BC:** 2022

A native of Naperville, Illinois, Jacalyn Tatro began her training with Inspire School of Dance, and in May 2022, graduated with a BFA in dance from The Juilliard School. During her time there, she worked personally with choreographers such as Bobbi Jene Smith, Ohad Naharin, Azure Barton, and Justin Peck. In the spring of 2022, she was chosen for Terese Capucilli's recreation of Martha Graham's 1937 solo, "Deep Song", becoming the first dancer after Ms. Graham to perform the solo set to its original Henry Cowell music score. Since her time at Ballet BC, Jacalyn has had the privilege of working on repertoire by Medhi Walerski, Crystal Pite, Johan Inger, William Forsythe, Sharon Eyal, Roy Assaf, Jiri Pokorny, and others. Jacalyn enjoys the challenge of new experiences and has completed Springboard Danse Montreal, the Gaga Lab, Hubbard Street Summer Dance Intensive, Complexions Contemporary Ballet Intensive, which allowed her to study the repertoire by Crystal Pite, Ohad Naharin, Nacho Duato, William Forsythe, and Hofesh Shechter.

*Photo by Peter Smida*

Photo by Michael Slobodian





# Nathan Bear

## Emerging Artist



**HOMETOWN:** Langley, British Columbia, Canada

**TRAINING:** Arts Umbrella

**JOINED BALLET BC:** 2024

Nathan Bear (He/Him/His) grew up locally in Langley, BC and began to dance at the age of six. He trained at Tri-City Dance Centre before joining Arts Umbrella's Graduate Program under the guidance of Artemis Gordon. During Nathan's education he performed works by Crystal Pite, Marco Goetze, Johan Inger, William Forsythe, Paxton Ricketts, Sidi Larbi Cherkaoui, Ethan Colangelo, Rebecca Margolick, Fernando Hernando Magadan and Medhi Walerski. Nathan had the opportunity to expand his education and participate in company summer intensives such as Netherlands Dans Theatre (NDT) and Complexions Contemporary Ballet. He was the recipient of Ballet BC's Dancers of Today scholarship which allowed him to continue his training and be a representative of his Indigenous culture. Nathan is very humble and grateful to be joining Ballet BC as an Emerging Artist next season.

*Photo by Peter Smida*

# Emma Kuusela

## Emerging Artist



**HOMETOWN:** Vancouver, British Columbia, Canada

**TRAINING:** Arts Umbrella

**JOINED BALLET BC:** 2024

Emma Kuusela (She/Her) grew up in Vancouver, BC, where she began dancing at Arts Umbrella at the age of five. She completed the Professional Program at Arts Umbrella and is currently in her third year of Arts Umbrella's Post-Secondary Graduate Program under the guidance of Artemis Gordon, Lynn Sheppard and Sabra Perry. During her time there, she has performed works by Crystal Pite, Aszure Barton, Marco Goecke, William Forsythe, Mats Ek, Lukas Timulak and Fernando Hernando Magadan. While in the program, Emma choreographed in the Young Choreographers Mentorship Project directed by Crystal Pite. She has also had the opportunity to participate in the Ballet BC 44 Summer Intensive. Emma is very excited and grateful to be dancing in Ballet BC's Annex Program this year.

*Photo by Michael Slobodian*

# Joziah German

## Emerging Artist



**HOMETOWN:** Frisco, Texas, USA

**TRAINING:** The Juilliard School

**JOINED BALLET BC:** 2024

Joziah German (He/Him), from Frisco, Texas, is in his fourth year at The Juilliard School. He began his dance training at Prodigy Dance and Performing Arts Centre and continued his education at Booker T. Washington High School for the Performing and Visual Arts, where he was recognized as a Texas Young Master and a YoungArts silver award winner in contemporary dance. Joziah has performed in works by choreographers such as Azure Barton, Camille A. Brown, Michelle Dorrance, Bobbi Jene Smith and Or Schraiber, Medhi Walerski, and Johannes Wieland. Recently, he premiered in a new creation with Roderick George's kNoname Artists for Gibney Presents. His versatility also extends to film, with credits including projects for ABC, NBC, FOX, Nickelodeon, and Warner Bros. Beyond performance, Joziah's dedication has helped him to attend summer intensives at Ballet BC, Orsolina 28, and Jacob's Pillow. He also shares a passion for choreography, having recently created works for Juilliard's Choreographers and Composers and Choreographic Honors concerts. Joziah is beyond excited and honored to join Ballet BC as an Emerging Artist for the 2024/2025 season!

*Photo by Peter Smida*

# Kelsey Lewis

## Emerging Artist



**HOMETOWN:** New York, New York, USA

**TRAINING:** The Juilliard School

**JOINED BALLET BC:** 2024

Kelsey Lewis (she/her) was born and raised in New York City and her passion for dance and creativity led to her training at The Ailey School, Fiorello H. LaGuardia High School, and MOVE|NYC| Young Professionals Program. Kelsey also trained at The Juilliard School and will receive her BFA in dance in 2025, under the direction of Alicia Graf Mack. During her time at Juilliard, she has had the opportunity to perform works by Sidra Bell, Camille A. Brown, Johannes Wieland, Bobbi Jene Smith & Or Schraiber, and many others. Kelsey has furthered her training at summer intensives, including Ballet BC's 44 Summer Intensive, NDT Summer Intensive, and Complexions Summer Intensive where she had the opportunity to study works by Medhi Walerski, Imre van Opstal & Marne van Opstal, Crystal Pite, Hofesh Shechter, and many others. She has also worked with the dance collective, kNonAme Artist, under the direction of Roderick George. Kelsey is also a National YoungArts Winner in Modern/Contemporary and a Dance Teacher Magazine Scholar. Kelsey is thrilled to be joining Ballet BC as an emerging artist in the 2024/25 season.

*Photo by Peter Smida*





# Rory Clarke

## Performer

**RAMBERT**  
**SCHOOL**



**HOMETOWN:** Winchester, Hampshire

**TRAINING:** Zonation, National Youth Dance Company, Rambert School, Kieran Warner, Kashmir Leese, IndaHouse UK

Rory Clarke (he/him) is originally from Winchester, Hampshire, and began his dance training locally, discovering a passion for street dance styles. A few years later he began to explore contemporary dance and went on to join the National Youth Dance Company, having the privilege to work with Alesandra Seutin. Rory then joined Rambert School, studying ballet and codified contemporary dance techniques for the first time. During his first year at Rambert School, he toured internationally with Botis Seva/Far From the Norm's Olivier award winning piece 'BLKDOG', and throughout the rest of his time at Rambert School he has been lucky enough to work with artists such as Akram Khan; Ioannis Mandafounis and the dancers of the Dresden Frankfurt Dance Company; Faye Stoesser; and Lunatics and Poets. Alongside this, Rory has become an active member of the international Hip Hop and House dance scene, and believes strongly in its ability to foster meaningful community and empower those who dive into these cultures.

*Photo by Lara Marino*

# Lottie Hawkins

## Performer

**RAMBERT**  
**SCHOOL**



**HOMETOWN:** Surrey, UK

**TRAINING:** The Brit School, Rambert School

Lottie Hawkins (she/her) is originally from Surrey, UK, where she began dancing in local ballet classes at a young age. She later attended The Brit School from 2018-2022, where she started training in a diverse range of dance styles, discovering her love for contemporary dance. During this time, she performed in the Sugar Army for Oona Doherty's *Hard to be Soft*, as well as also training with the CAT Scheme and ENBYouthCo. In her final year, Lottie went on to join National Youth Dance Company, where she had the privilege of working with Alesendra Seutin and touring her work *Quartier Paradis*. Lottie then joined Rambert School, where her training became dedicated to ballet and contemporary dance. Throughout her time at Rambert she has been lucky enough to work with artists such as Akram Khan, CLOD Ensemble, Lunatics and Poets, Faye Stoesser and Ioannis Mandafounis, recently performing *Join* alongside Dresden Frankfurt Dance Company. She is thrilled to be touring with Ballet BC in her graduating year.

*Photo by Lara Marino*

# Zia Husbands

## Performer

**RAMBERT**  
**SCHOOL**



**HOMETOWN:** Sunshine Coast, Australia

**TRAINING:** Brent Street Full-Time (Contemporary) and  
Rambert School of Ballet and Contemporary Dance

Zia Husbands grew up on the Sunshine Coast, Australia, and began her professional dance training at Brent Street in Sydney before moving to London to complete a BA (Hons) at Rambert School of Ballet and Contemporary Dance. Zia has performed with Dresden Frankfurt Dance Company under the direction of Ioannis Mandafounis, Stephanie Lake Company under Stephanie Lake, and appeared in BalletBoyz's dance film performing Holly Blakey's repertoire. Zia has also performed as a soloist in Resolutions Dance Festival in 'TEKOHA' by Vivian Guyrá and with Classically British & Co. in 'N.I.S' by Amari Webb-Martin. In 2023, she was awarded 'Most Innovative Choreography' by Sharp Short Dance. They have participated in secondments and research and development projects with Australian Dance Theatre, Dance Makers Collective, Lunatics and Poets, Faye Stoesser, and Alethia Antonia. Zia is incredibly grateful to be part of Ballet BC's performance of 'Frontier' by Crystal Pite.

# Olivia Lerjestad

## Performer

**RAMBERT**  
**SCHOOL**



**HOMETOWN:** Stockholm, Sweden

**TRAINING:** Rambert School of Ballet and Contemporary Dance, London, UK; Elephant in the Black Box Junior Company, Madrid, Spain; The International Ballet School, Stockholm, Sweden; Alhanko Academy of Ballet, Stockholm, Sweden

Olivia Lerjestad (she/her) is a Swedish-born artist whose early training began in Stockholm at Alhanko Academy of Ballet and The International Ballet School. She continued her education at the Rambert School of Ballet and Contemporary Dance in London, where she refined her skills in both classical and contemporary techniques. While training at Rambert, Olivia had the privilege of working with renowned artists such as Akram Khan, Miguel Altunaga, and Jordan Bridge.

Olivia is beyond excited to be joining Ballet BC on their UK tour!

*Photo by Jack Williams*

# Ballet BC Company

## Leadership

Artistic Director: Medhi Walerski

Managing Director: Kathy MacKenzie

## Artistic

Senior Touring and Company Manager: Kate McMillan

Manager of Education and Engagement: Heather Myers

Associate Artistic Producer: Colette Habel

Rehearsal Director: Renée Sigouin

MOVE and Rentals Manager: Katherine Cowie

MOVE and Rentals Coordinator: Kenzie Brousseau

Artistic Coordinator: Lyneil Gray

2024/25 Artists in Residence: Dancers of Damelahamid,  
Raven Spirit Dance

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Manager of People Operations: Anna Sedo

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Director of Development and Philanthropy:  
Samantha Brett

Development Coordinator: Cori Baldwin Paquette

Individual Giving Coordinator: Nicole Alden

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Mohun

Audience Services Manager: Mikaela Sanders

Creative Content Producer: Duy Le

Marketing Specialist: Rachel McCallion

Artistic and Audience Services Assistant:  
Madison Coulter



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Director of Production: Derek Mack  
Head of Wardrobe: Kate Burrows  
Facilities Manager: Daria Valujeva  
Stage Manager: Linzi Voth  
Lighting Director: Matthew Piton  
Production Stage Carpenter: Lucas Hall  
Production Electrician: Taylor Janzen  
Production Technicians: Jaspar Irwin  
Stage Carpenter: Dan O'Shea  
Stage Electrician: Chengyan Boon

### **Finance**

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Accountant: Maryam Taghi

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Vice-President: Elise Girardin  
Secretary: Arlene Gladstone  
Treasurer: Barb Harwood  
Directors: Lauren Akin, Samantha Cunliffe, Rachel Davies, Janelle Dwyer, Pauline Hadley-Beauregard, Michael Heeney, Arlene James, Susan Mendelson, Don Nicholson, Kate Parker, Alice Virani  
Chair Emeritus: Dr. Kevin B. Leslie  
Honorary Life Members: Jane McLennan, Don & Jane Shumka



# Pushing boundaries, mixing cultures

*Sarah Crompton*

Next year, Ballet BC celebrates 40 years as a force in contemporary dance. Ever since its founding in 1986, it has been a company to be reckoned with, and its artistic director Medhi Walerski has clear ideas about how to keep it that way.



Photo by Michael Slobodian

“I like to say we are innovative,” he says. “But that’s just a word. I think you have to ask what it means to be innovative these days. What I am trying to do as an artistic director is to find artists who are deeply engaged in the artistic process. I want them to have as much space, freedom, and autonomy as possible.

“I don’t want them to feel they have to create works that will be a success. I want them to have the opportunity to try, and to challenge the artistry of our dancers. That’s what I would want as a choreographer as well.”

Walerski took over the running of Ballet BC in 2020, but his association goes back at least a decade when as a dancer with Nederlands Dans Theater he was invited to create a work for the Canadian company. In shaping the company to his own vision, he is both building on the past and making new decisions about the way forward.

Despite its name, Ballet BC no longer has any pointe shoe work in its repertory. It is entirely committed to contemporary dance. Equally it is determined to present works by established choreographers, by dance-makers with whom it has built strong ties, and by up-and-coming creators. “Since I joined, a lot of Canadian choreographers have created works and we have put a strong emphasis on commissioning emerging and female choreographers,” Walerski says.

“We also have a deep connection with Indigenous artists. As part of our decolonisation and reconciliation programme, I felt it was a big part of my responsibility to connect and have that dialogue, so we now have two artists in residence who are Indigenous choreographers.”



Other recent developments include a junior company of sorts called Ballet BC Annex, which runs from August to December, and which amplifies this ongoing determination to experiment with new work. “It is a great way of discovering new voices without the pressure of having to create for the main company,” Walerski explains. “In terms of dancers too, it is like an incubator.”

Such developments have been enabled by a new 18,000 sq feet headquarters on Vancouver’s Granville Island that provides four studios, and event space; this massively improves the company’s capacity to provide education and engagement programmes. Perhaps as a result of this increased engagement, audiences are on the up. Many performances in the company’s last season at the 2,800 seat Queen Elizabeth Theatre in Vancouver were sold out, and more younger people are coming to see what is on offer. “There’s a real appreciation for dance and a big change in our demographic,” says Walerski. “People are willing to be challenged, but they want to see what is being created.”

All in all, it is an exciting time for the company that has as its bedrock the quality and range of the work it can present. The current Dance Consortium programme is a case in point. It offers two pieces from major choreographers, chosen to show the talents of the company’s 20 dancers. “When we talk about Johan Inger and Crystal Pite they are both masterful choreographers,” says Walerski. “Their work is so demanding, and these two pieces are completely distinct from one another, which showcases the versatility of our dancers. It’s incredible for the dancers to work with them – and the audience to witness.

“The works complement each other, but they are both quite epic and both explore themes that are deeply human. It’s challenging to bring such pieces to life because they’re large and demand a lot of resources. But it’s important I think to present works that highlight both the strength and diversity of the group and the individuality of each dancer.”

Photo by Millissa Martin



*Frontier* is a much-reworked version of a piece that Pite – who began her dancing career with Ballet BC – first created in 2008. Made for a large cast, and incorporating four dancers from the Rambert School of Ballet and Contemporary Dance in its British incarnation, it is an exploration of the theme of the unknown on a grand and dazzling scale. Inger’s *PASSING*, on the other hand, which was commissioned for Ballet BC’s 2022/23 season, was inspired by a volcanic eruption and investigates ideas of memory and transformation, using multiple dance styles such as tap and folk.

The company is diverse not only in terms of individual talents but of origin. Canadians are joined by dancers from Italy, Taiwan, Costa Rica and the United States. “It creates something special in the room having so many nationalities and cultures in a space together,” Walerski says. “There’s an alchemy that springs from the mix of cultures.”

Their technical background is richly different too. “With the work we are bringing and the choreographers we are commissioning, the dancers need a very strong classical background; the foundation of dance is still oriented towards classical ballet. But they are also incredible movers. They improvise. And they can create. Each season we have a programme where dancers can present their own work – they not only choreograph and perform in each of their pieces, but they also produce their own show. They manage the schedule, the budget, marketing, ticket sales and so on. When I joined Ballet BC, I had just finished my career as a dancer and I was choreographing, but I had no idea of the next step.”

Raised in France, Walerski trained in Normandy and Paris and danced at the Paris Opera Ballet. But the bulk of his career was spent at Nederlands Dans Theater, a company with which Ballet BC has built strong links. His predecessor as artistic director Emily Molnar is now in charge at NDT; many of the works in the Canadian company’s repertory, including those by Pite and Inger, come from choreographers associated with the Dutch company.

“Ballet BC already had a strong relationship with works from NDT when I joined,” Walerski explains. “I have just built on that momentum. It’s important for the dancers, for the audience as well, because they’ve really had an impact on our field. They’ve changed the way that we see contemporary dance.”



Photo by Millissa Martin



*Photo by Michael Slobodian*

Photo by Millissa Martin



Photo by Michael Slobodian



Photo by Millissa Martin



Because Ballet BC is a creation-based company, he intends in future to present work from 21st century greats such as Jiří Kylian – “one of the biggest inspirations in my career” – and William Forsythe, alongside rising stars such as Imre and Marne van Opstal. This season also saw a much-acclaimed creation from Bogota-born and Montreal-based Andrea Peña, winner of the company’s Emerging Choreographer Award.

The good news for the rest of the world is that this enterprising commissioning policy is accompanied by a commitment to touring, which means that works such as *PASSING* and *Frontier*, are seen by a global audience. “We only have three programmes a year in British Columbia, and each programme only has three performances,” Walerski explains.

“We have plans to increase that in the near future – we want the works to be performed more and for the artists to explore the works more; they mature and get better each time we perform. And we want to connect with a wider audience, both in Canada and internationally, sharing our creations with them. It is a really bonding experience for the dancers.”

All these developments are happening at a rich time for Canadian dance. “There are a lot of Canadian artists who are doing good work at the moment,” says Walerski. “Perhaps because it’s been challenging to find resources to create, people who really want to be creators have to fight. There is a resilience in the act of creation that makes them grow. We are on a good tide, a good wave.”



*Sarah Crompton is a freelance journalist specialising in the arts and culture. She is the dance critic of The Observer and the theatre critic for WhatsOnStage. She is the co-host of the WhatsOnStage podcast*



Photo by Marcus Eriksson



Photo by Marcus Eriksson

# When and Where

## Sadler's Wells London

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## Festival Theatre Edinburgh

FRI 23 - SAT 24 MAY 2025

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## Theatre Royal Newcastle

TUE 27 - WED 28 MAY 2025

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## Wycombe Swan Theatre

SAT 31 MAY 2025

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## Theatre Royal Plymouth

TUE 3 - WED 4 JUN 2025

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## Wolverhampton Grand Theatre

FRI 6 - SAT 7 JUN 2025

[BOOK NOW](#)

## Theatre Royal Norwich

TUE 10 - WED 11 JUN 2025

[BOOK NOW](#)



Photo by Michael Slobodian



Photo by Michael Slobodian

# Learning and Engagement

Dance Consortium's engagement programmes run parallel to tours, offering audiences an opportunity to deepen their understanding and passion for dance. Ballet BC's UK tour not only delivers captivating performances but also presents enriching learning and participation activities tailored for schools, community groups and dance enthusiasts.

**Post-Show Q&As:** Artistic Director Medhi Walerski and company members host illuminating post-show Q&A sessions on the tour's opening night in each city. Audiences gain valuable insights into the artistic process, inspirations and stories behind Canada's leading contemporary dance company.

**Dance Workshops:** A unique opportunity to join Ballet BC dancers for a workshop, learning how to cultivate

and harness your inner energy and make it your own. This workshop will focus on techniques for controlling our body's energy and centre, exploring methods for managing muscle control and balance. After a brief warm-up, participants will gain valuable insights into the company's repertoire providing budding dancers and participants with a unique chance to learn from world-class performers.

**Open Rehearsals:** Audiences are welcomed to go behind the scenes and observe the dedication of the company dancers as they prepare for an evening performance. This is a unique chance to see inside this process and gain insight into how rehearsals lead to dazzling displays of performance, musicality and virtuosity. Check with your local venue to see what's on offer.



Photo by Millissa Martin

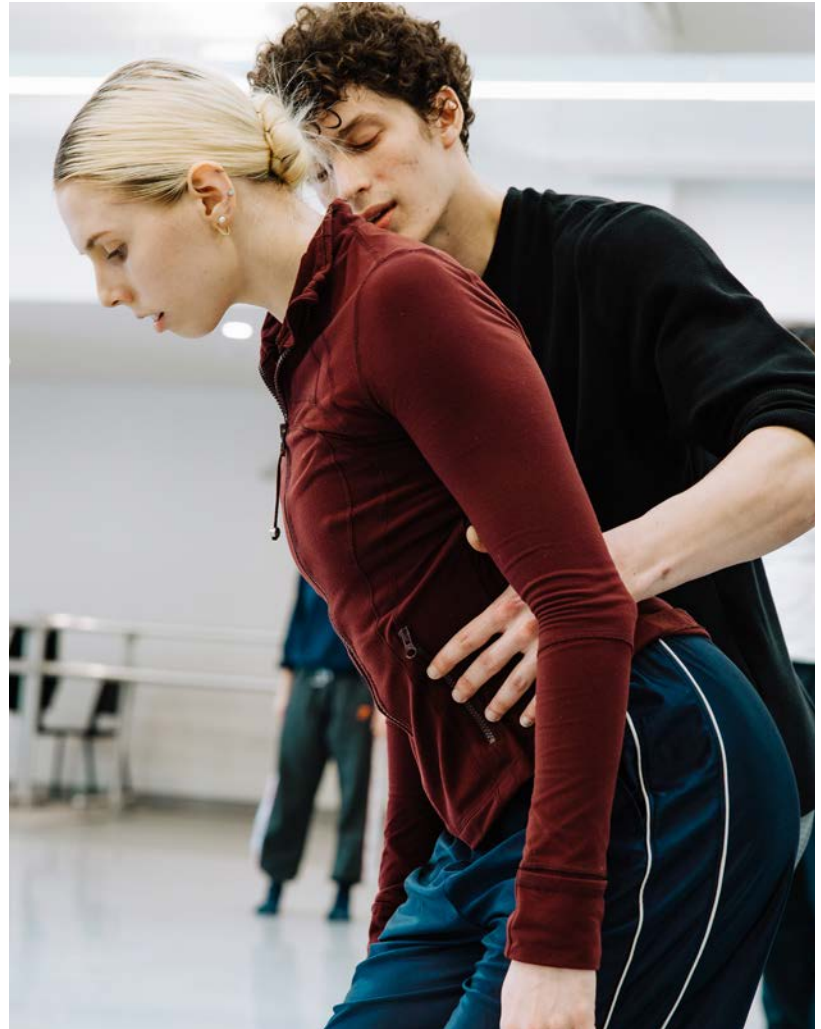


Photo by Millissa Martin

**Insight Notes:** Teachers and performing arts students can access complimentary introductory notes about Ballet BC and the double bill. Available at [danceconsortium.com](https://danceconsortium.com), these valuable resources offer background information about the company and insights into the creative process. Suitable for formal and informal learning, these materials support curriculum study and enrich understanding and appreciation of dance.

**Talent Development:** As well as working in partnership with Rambert School on the Ballet BC tour to provide performance opportunity for the next generation of dance artists, Dance Consortium has a year-round commitment to supporting creative careers and talent development. Recent initiatives include ongoing project [Future Leaders](#), that establishes connections between

our 23 member theatres and the next generation of off-stage theatre workforce. Work placements provide hands-on experiences for students from the Liverpool Institute for Performing Arts (LIPA) during many Dance Consortium tours, offering invaluable real-world experience.

The [Ailey Project UK](#), fosters diversity in dance through a partnership with the world-renowned Alvin Ailey American Dance Theatre. Dance Consortium is also a registered Arts Award Supporter, signposting young people to as many arts experiences as possible.

Visit [danceconsortium.com](https://danceconsortium.com) for more information.

# Past tours and credits



**Acosta Danza**  
(2020 & 2022)



**Ailey 2**  
(2011 & 2023)



**Alvin Ailey American  
Dance Theater**  
(2005, 2007, 2010 & 2016)



**Australian Dance Theatre**  
(2007)



**Bill T Jones / Arnie Zane  
Dance Company**  
(2004)



**Breakin' Convention**  
(2007. Supported 2009, 2010,  
2012 & 2014)



**Cedar Lake  
Contemporary Ballet**  
(2013)



**Cirque Éloïze**  
(2015. Supported 2011)



**Companhia de Dança  
Deborah Colker**  
(2004, 2006 & 2010)



**Dada Masilo**  
(2019 & 2023)



**Dance Theatre of Harlem**  
(2004)



**Danza Contemporánea  
de Cuba**  
(2010, 2012 & 2017)



**La La La Human Steps**  
(2008)



**Les 7 Doigts**  
(2021)



**Les Ballets Trockadero  
de Monte Carlo** (2008/2009,  
2011, 2013, 2015, 2018 & 2022)



**Mark Morris Dance Group**  
(2001, 2009 & 2019)



**Nederlands Dans Theater NDT 2**  
(2004, 2005, 2007, 2009, 2012,  
2016 & 2022)



**Paul Taylor Dance Company**  
(2003)



**QDance Company**  
(2024)



**Sao Paulo Dance Company**  
(2024)

Learn more about these Dance Consortium tours at [danceconsortium.com](http://danceconsortium.com)



**Ballet British Columbia**  
(2018)



**Batsheva Ensemble**  
(2012)



**Cloud Gate Dance Theatre of Taiwan**  
(2008)



**Compagnie Kafig**  
(2005 & 2014)



**Eun-Me Ahn Dance Company**  
(2025)



**Grupo Corpo**  
(2005 & 2014)



**m|longa**  
(2017)



**Nederlands Dans Theater NDT 1**  
(2008)



**Stephen Petronio Company**  
(2008)



**Sutra, A Sadler's Wells Production**  
(2013)

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Marianne Locatori

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Read about all our venues at [danceconsortium.com](http://danceconsortium.com)

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The details in this programme are correct at the time of print and are subject to change.

# Greener Touring

Dance Consortium is committed to exploring ways to reduce the impact of its activities on the environment through its environmental action plan. Whilst acknowledging that international touring creates an unavoidable carbon footprint, we actively seek ways to improve and mitigate against this. We endeavour to promote and share best practice across our membership, with the companies we tour, and to raise awareness of the effects of climate with audiences and the young people engaging in our Learning and Engagement programme

**We continue to develop and promote new and innovative initiatives across the member venues. Here's a snapshot of some of the achievements we are proud of:**

- Dancers drink a lot of water! We supply each visiting company member with a reusable Ocean Bottle and our venues provide water stations next to the stage. This has supported collection of 390,000 ocean-bound plastic bottles and 4434kg of ocean-bound plastic across the world to date. View our impact at: <https://weareocean.co/dashboard/dance-consortium>
- Our touring technical team uses Velcro fasteners in place of PVC electrical tape for cabling work wherever possible, reducing the sacks of tape waste usually produced at the end of each run of performances.
- Eden Court, Inverness achieved a 10% reduction in gas use compared to 2019 and transitioned to Automated Meter Readings. They've had a Climate Emergency working group since 2020, with representation from Senior Leadership and board level, and publicly shared their Climate Emergency Commitment which is supported by an Action Plan that includes all areas of operations. They secured significant funding from the Community Regeneration Fund which, along with contributions from Patrons, committed to sustainability initiatives. This support facilitated the installation of Rockwool insulation at multiple locations throughout the building, significantly enhancing the venue's energy efficiency and contributing to its long-term sustainability goals.
- To date, the solar panels at the Marlowe Theatre Canterbury have powered the equivalent of 111 shows. In partnership with Canterbury City Council, they have installed new all-LED lighting in the auditorium which will save up to 83% energy use compared to the old lighting.
- Norwich Theatre Royal installed a 10.6m x 2.6m Living Wall on the side of the fly tower.
- Brighton Dome and Festival is on a mission to reduce single-use plastics across the whole organisation and have teamed up with reusable cup experts Green Goblet to serve up audience drinks in an earth-friendly way.
- Each of our member venues has appointed a Green Champion and Dance Consortium facilitates a nationwide e-group to share ideas and resources.
- In November 2023, Dance Consortium held its first Greener Touring Symposium at the Marlowe Theatre, Canterbury, bringing together representatives from across the large-scale theatre sector to explore the challenges and support changes to ensure touring is more sustainable, with a next event being planned for Autumn 2025.
- Two of our Trustees are part of Arts Council England's Board Environmental Champions Programme, which aims to embed environmental responsibility within Dance Consortium at governance level. This will support the members to step up their sustainability plans, reduce their environmental impact, and inspire peers and audiences at a time when it is most needed.



Photo by Foteini Christofilopoulou

# What you can do to help

As well as the direct actions Dance Consortium and our member venues are taking to mitigate the climate crisis, we also work together to support our audiences to understand what they can do to help and support climate action.

A recent report titled Act Green by Indigo, an award-winning organisation that researches audience behaviours and trends, showed that 86% of cultural audiences are worried about the climate crisis and 93% have made changes to their lifestyle to help tackle it. However, audiences feel that organisations are not doing enough or feel that they are not communicating what they are doing effectively. Whereas, 72% think cultural organisations have a responsibility to influence society to make radical change in response to the climate emergency.

## Here are just a few ideas that you could consider:

- **Travel:** Can you use public transport to travel to the theatre? If not, then could you travel with friends and family to reduce the impact of private travel? Try using **You Smart Thing**, a new tool which can help you compare travel options and the amount of CO2e for each option: <https://yousmartthing.com>
- **Reduce waste:** Think about the flyers and brochures you collect and throw away. Could you take a photo of the information, so you have it digitally instead? Could you change your subscription to receive news from your venue via its e-newsletter rather than printed material through the post?
- **Reuse cups and glasses:** The Act Green Report suggested that 88% would reduce their use of disposable packaging and single use plastic at venues. Many of our member theatres now have reusable cups to help eliminate single use plastics. If you have a drink before the show, take them back for a refill at the interval, rather than requesting a fresh cup – we reuse glasses and cups at home so why not when we're out and about!
- **Recycling:** Look out for recycling points around the theatres and if you can't see them, just ask a member of staff to direct you.
- **Turning your lights off at home:** by coming together for a collective experience in the theatre, you can help offset the energy being used on stage to make the show happen by making sure lights and appliances are turned off whilst you're out of the house.

## Board Environmental Champions

Julie's Bicycle  
CREATIVE • CLIMATE • ACTION



ARTS COUNCIL  
ENGLAND

# Where we are

Dance Consortium is a group of 23 large theatres located across the UK and Ireland.

Dance Consortium was formed in 2000 with the aim of enriching the high-quality dance offer in the UK by presenting regular tours from international companies. It has since grown into a widespread consortium of venues with a core strategic aim to develop audiences for dance across the UK and Ireland, engage new attenders in innovative ways, and promote the art form as a source of accessible enjoyment and entertainment.

Since its formation Dance Consortium has presented 54 tours by 30 different companies whose performances and education activities have been experienced by hundreds of thousands of people across all parts of the UK and in Ireland.



## His Majesty's Theatre **ABERDEEN**

Tickets: 01224 641122

[www.aberdeenperformingarts.com/his-majestys-theatre](http://www.aberdeenperformingarts.com/his-majestys-theatre)

## Grand Opera House **BELFAST**

Tickets: 028 9024 1919

[www.goh.co.uk](http://www.goh.co.uk)

## **BIRMINGHAM** Hippodrome

Tickets: 0844 338 5000

Calls cost 4.5p per min plus access charge

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

## **BLACKPOOL** Grand Theatre

Tickets 01253 290190

[www.blackpoolgrand.co.uk](http://www.blackpoolgrand.co.uk)

## Alhambra Theatre **BRADFORD**

Tickets: 01274 432000

[www.bradford-theatres.co.uk](http://www.bradford-theatres.co.uk)

## **BRIGHTON** Dome

Tickets: 01273 709709

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

## **BUXTON** Opera House

Tickets: 01298 72190

[buxtonoperahouse.org.uk](http://buxtonoperahouse.org.uk)

The Marlowe Theatre

## **CANTERBURY**

Tickets: 01227 787787

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

## Wales Millennium Centre **CARDIFF**

Tickets: 029 2063 6464

Mac croeso I chi cysylltu â ni yn Gymraeg  
[www.wmc.org.uk](http://www.wmc.org.uk)

## The Bord Gáis Energy Theatre **DUBLIN**

Tickets: +353 (1) 677 7999

[www.bordgaisenergytheatre.ie](http://www.bordgaisenergytheatre.ie)

## Festival Theatre **EDINBURGH**

Tickets: 0131 529 6000

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

## Wycombe Swan Theatre

### **HIGH WYCOMBE**

Tickets: 0343 310 0060

[www.trafalgartickets.com/wycombe-swan-theatre](http://www.trafalgartickets.com/wycombe-swan-theatre)

## **HULL** New Theatre

Tickets: 01482 300306

[www.hulltheatres.co.uk](http://www.hulltheatres.co.uk)

## Eden Court Theatre **INVERNESS**

Tickets: 01463 234 234

[www.eden-court.co.uk](http://www.eden-court.co.uk)

Sadler's Wells and Peacock Theatre

## **LONDON**

Tickets: 020 7863 8000

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

## Southbank Centre **LONDON**

Tickets: 020 3879 9555

[www.southbankcentre.co.uk](http://www.southbankcentre.co.uk)

## **MILTON KEYNES** Theatre

Tickets: 0844 871 7615

[www.atgtickets.com/venues/miltonkeynes-theatre](http://www.atgtickets.com/venues/miltonkeynes-theatre)

## Theatre Royal **NEWCASTLE**

Tickets: 0191 232 7010

[www.theatreroyal.co.uk](http://www.theatreroyal.co.uk)

## Theatre Royal **NORWICH**

Tickets: 01603 630 000

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

## Theatre Royal **PLYMOUTH**

Tickets: 01752 267222

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

## The Lowry **SALFORD**

Tickets: 0343 208 6000

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

## Mayflower Theatre **SOUTHAMPTON**

Tickets: 02380 711811

[www.mayflower.org.uk](http://www.mayflower.org.uk)

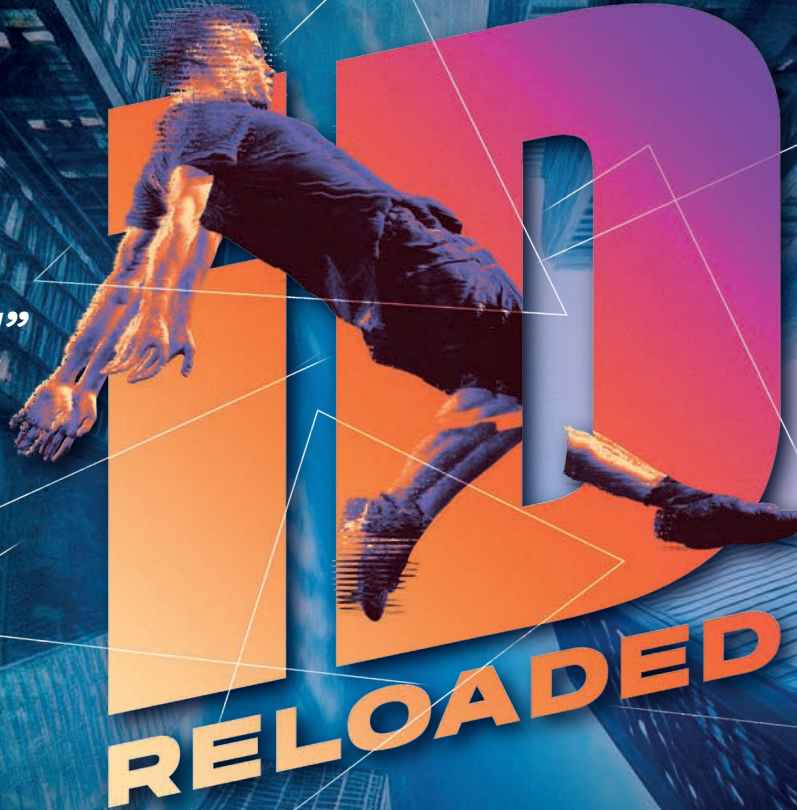
## **WOLVERHAMPTON** Grand Theatre

Tickets: 01902 42 92 12

[www.grandtheatre.co.uk](http://www.grandtheatre.co.uk)

Dance Consortium presents

# CIRQUE ÉLOÏZE



**“Mind-blowing!”**

LondonTheatre1

**“Circus and  
dance-fuelled  
adrenaline rush!”**

Metro

**19 – 20 SEP**

**CANTERBURY**

**Marlowe Theatre**

**23 – 24 SEP**

**SOUTHAMPTON**

**Mayflower Theatre**

**26 – 27 SEP**

**HIGH WYCOMBE**

**Wycombe Swan**

**30 SEP – 1 OCT**

**CARDIFF**

**Wales Millennium Centre**

**3 – 4 OCT**

**WOLVERHAMPTON**

**Grand Theatre**

**10 – 11 OCT**

**MILTON KEYNES**

**Theatre**

**14 – 15 OCT**

**BRADFORD Alhambra**

**Theatre**

**17 – 18 OCT**

**HULL**

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[danceconsortium.com](http://danceconsortium.com)



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Photo by Marcus Eriksson