



# Crossroads to Synchronicity



**Carolyn Carlson**

Production 2017  
Piece for 6 dancers

# Crossroads to Synchronicity

For 6 dancers

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Production Autumn 2017  
From the piece « Synchronicity » created in 2012

**duration** | 72'

**choreography and images conception** | Carolyn Carlson, in collaboration with the performers  
**choreographic assistant** | Henri Mayet

**performers** | Juha Marsalo, Riccardo Meneghini, Céline Maufroid, Isida Micani, Yutaka Nakata, Sara Orsellì

**light creation** | Rémi Nicolas, assisted by Guillaume Bonneau

**Scenography** | Carolyn Carlson & Rémi Nicolas

**creation and musical advice** | Nicolas de Zorzi

**musics** | John Adams, Ry Cooder, Tom Waits, Laurie Anderson, Bob Dylan, Alela Diane, Jean Sibelius, Gavin Bryars, Bruce Springsteen, Henry Purcell, Bon Iver, Clint Mansell

**Costumes** | Elise Dulac and Emmanuelle Geoffroy, with the help of Colette Perray, Léa Drouault, Cécile Pineau

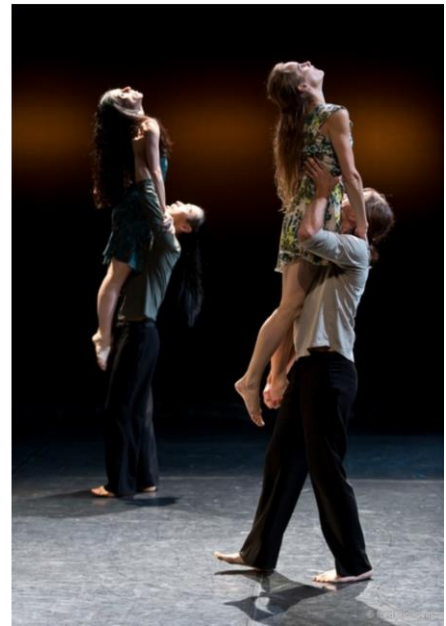
**Video editing** | Baptiste Evrard  
**Painting of the decor** | Cédric Carré  
**Thanks to** | Fanny Alton, Fifi Karpinski, Jank

**2012 film collaboration** | Juliette Louste ; Zahra Poonawala ; Olivier Madar, Vecteur M, Le Fresnoy, Studio National des Arts Contemporains

**films extras** | Amélie Vallée, Maya Milet, Emilie Burc, Gaëtan Lhironnelle, Marine Bouillon, Cédric Carré, Van-Kim Tran, Dimitri La Sade-Dotti, Juha Marsalo, Antonia Vitti, Sara Orsellì, Céline Maufroid, Yutaka Nakata, Isida Micani, Jacky Berger, Chinatsu Kosakatani

**Production** | Carolyn Carlson Company  
**Co-production** | Le Théâtre de Rungis  
**With the help of** the city of Mons-en-Baroeul and CDCN Atelier de Paris

*In homage to John Davis*



“Two or several simultaneous events  
that are observed to occur together  
in a crucial manner.”

*Inspired from Carl G. Jung*

Carolyn Carlson recreates her piece ***Synchronicity***, inspired by Carl Jung in 2012, in a powerful and luminous way. Performed by 6 of the company's leading figures, this work lays bare the vital aspirations that inspire us and explores these strange coincidences that resonate in us with such intensity. A clock that stops when a beloved father passes away. An encounter that changes a destiny...

Upon video images directed by the choreographer, the 6 dancers plunge into deep waters of danger, rebellion, love, loss, regrets and madness.

**A journey into today's and yesterday's America at the crossroads of singular and universal memories.**



### **Premieres**

10 November, Le Théâtre de Rungis

14 November, Maison de la Musique Cap' découverte, Le Garric

### **On tour in 2018**

27 January, Théâtre Simone Signoret, Conflans Sainte Honorine

11 & 12 April, MAC de Créteil

16 June, Festival Tours d'horizons, CCNT / Grand Théâtre de Tours



# Carolyn Carlson

## References

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California-born Carolyn Carlson defines herself first and foremost as a nomad. From San Francisco Bay to the University of Utah, from the Alwin Nikolais' company in New York to Anne Béranger's in France, from Paris Opera Ballet to Teatrodanza La Fenice in Venice, from the Théâtre de la Ville de Paris to Helsinki, from Ballet Cullberg to La Cartoucherie in Paris, from the Venice Biennale to Roubaix, Carlson is a tireless traveller, always seeking to develop and share her poetic universe.

She arrived in France in 1971 the beneficiary of Alwin Nikolais' ideas about movement, composition and teaching. The following year, with *Rituel pour un rêve mort*, she wrote a poetic manifesto that defined an approach to her work that she has adhered to ever since: dance that is strongly oriented towards philosophy and spirituality. Carlson prefers the term 'visual poetry' to 'choreography' to describe her work.

For four decades, Carlson has had significant influence and success in many European countries. She played a key role in the birth of French and Italian contemporary dance through the GRTOP (theatre research group) at Paris Opera Ballet and Teatrodanza at La Fenice.

She has created over 100 pieces, a large number of which are landmarks in the history of dance, including *Density 21.5*, *The Year of the Horse*, *Blue Lady*, *Steppe*, *Maa*, *Signes*, *Writings on Water* and *Inanna*. In 2006, her work was rewarded with the first ever Golden Lion given to a choreographer by the Venice Biennale.

Founder of the Atelier de Paris-Carolyn Carlson at the Cartoucherie in 1999, she was associated artist to Théâtre National de Chaillot with the Carolyn Carlson Company from 2014 to 2016. In 2017, besides touring her repertoire, the choreographer explores new forms of creations: an exhibition, a full length movie...

## Career highlights

<b>1965-1971</b>	Soloist in the Alwin Nikolais Company
<b>1974-1980</b>	Etoile-Chorégraphe ('Star Choreographer') at Paris Opera Ballet (GRTOP)
<b>1980-1984</b>	Artistic director of Teatrodanza La Fenice, Venice
<b>1985-1991</b>	Residence at the Théâtre de la Ville, Paris
<b>1991-1992</b>	Residence at the Finnish National Ballet and Helsinki City Theatre
<b>1994-1995</b>	Artistic director of Ballet Cullberg, Stockholm
<b>1999-2002</b>	Artistic director of the dance section at the Venice Biennale
<b>Since 1999</b>	Artistic director of the Atelier de Paris-Carolyn Carlson
<b>2004-2013</b>	Director of the National Choreographic Centre Roubaix Nord-Pas de Calais
<b>Since 2014</b>	Director of the Carolyn Carlson Company 2014-2016: residency at the Théâtre National de Chaillot, Paris



# The performers

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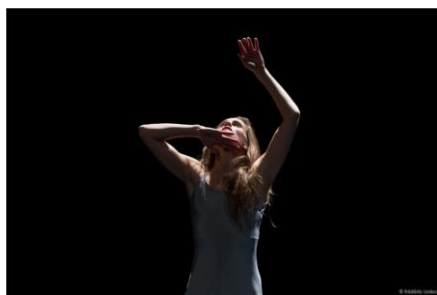
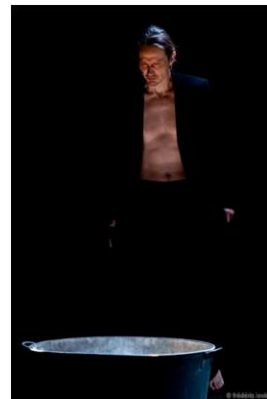
## Juha Marsalo

Juha Marsalo is a Finnish choreographer living in France. He studied contemporary dance in the CNDC of Angers before being engaged as a dancer for some famous choreographers like Carolyn Carlson and Wim Vandekeybus.

He signed the choreography for ten creations of his company and worked as invited choreographer for Sasha Wares at the Royal Court Theater in London, in Belgium for Thierry Poquet at the Manège in Mons, in Germany and in France for Jean Lambert-Wild Comédie de Caen.

He was associated to the Atelier de Paris-Carolyn Carlson from 2009 to 2012. In Aubervilliers, Juha Marsalo created l'Atelier 6, a space for research and creation where his company LaFlux is based.

For Carolyn Carlson he performs in *eau*, *Obscure Download*, *Mundus Imaginalis*, *we were horses* and *Now*.



## Céline Maufruid

Born in northern France, Céline Maufruid trained at the National Choreographic Centre's school.

She joined the company in 1997, performing numerous choreographies by Maryse Delente and guest choreographers like Ivan Favier, Jean-Claude Gallotta, Rénatus Hoogenraad, Itzik Galili, Ohad Naharin and Guy Weizman and Roni Haver. From 2003 to 2004, she danced in choreographies by Andy De Groat, Christine Bastin, Ivan Favier, Motaz Kabbani, Hervé Diasnas, Thomas Duchatelet, Michel Kelemenis and Rui Horta.

Since 2005, she has performed in works by Carolyn Carlson (*Inanna*, *Down by the River*, *Les Rêves de Karabine Klaxon*, *Full Moon*, *Water Born*, *Eau*, *Present memory*, *Mundus Imaginalis*, *we were horses*, and *Now*, Juha Marsalo (*Scène d'amour*, *Perle*), Yutaka Nakata (*Poivré, salé ou sucré ?*) and Sonia Rocha (*Landscapes*).

In 2011 she creates her first piece for young audiences *Lou(p) y es-tu?*. The same year Carolyn Carlson creates a solo for her, *Wind Woman*, questioning the ephemeral.

## Riccardo Meneghini

Riccardo Meneghini learned contemporary dance and contact dance/improvisation from 1996 to 2001. In May that year he joined the Accademia Isola Danza, founded and directed by Carolyn Carlson in Venice. He then took a course at the Laban Centre in London, graduating in 2002. He has been a performer for, among others, Carolyn Carlson, Jasmin Vardimon, Rui Horta and Russel Malliphant, and has danced for the Scottish Dance Theatre, DV8 Physical Theatre and the Balletto Teatro di Torino. He also leads his own choreographic projects and teaches in the UK and Italy. He performs in Carolyn Carlson's *eau* (role reprisal), *Present Memor*, *we were horses* and *Now*.



## Isida Micani



Born in Albania in 1978, Isida Micani began dancing at the National Academy of Arts in Tirana. Having danced the classical repertoire at Tirana Opera, she was taken on as a trainee at the Grand Théâtre in Geneva. She discovered contemporary dance when she joined the Ecole Nationale de Musique et de Danse in La Rochelle where she participated in the work of the Ballet Atlantique Régine Chopinot.

Taken on by the National Choreographic Centre in 1999, she developed her own personal work with the pieces *Pi*, *Identitas* and the video-dance *Ni hier, Ni demain*. In 2003, she founded the association aKoma névé with video artist and composer Spike to produce their artistic projects. Their work *Hana* programmed by the CCN, won the audience award at the contemporary dance competition [Re]connaissance in Meylan.

Under the direction of Carolyn Carlson, she performs in *Inanna*, *Down by the River*, *Full Moon*, *Water born*, *Hidden*, *Eau*, *Present Memory*, *Mundus Imaginalis* and *Now*.

## Yutaka Nakata

Japan-born Yutaka Nakata trained in classical dance at the Nakata Ballet Theater School in Himeji at a very young age. When he was 17, he joined the National Theater Ballet School in Australia where he was introduced to a variety of dance forms. Following this training, he attended the La Scala Ballet School in Milan, obtaining his diploma in modern dance in 2001. From 2002 to 2007 he danced at the Ballettheater München under the direction of Philip Taylor, notably in choreographies by Philip Taylor, Jirí Kylián and Carolyn Carlson. Nakata uses the techniques of Tai Chi and Muay Thai learned from his training at the Ajan Lao martial arts school in Munich. Dancer in Carolyn Carlson's company since September 2007, he performs in *Li*, *Hidden*, *Eau*, *Present Memory*, *Mundus Imaginalis*, *we were horses*, *Tigers in the tea House* (role reprisal) and *Now*. He also developed his own personal work with the pieces *Silence and Move*, *Dormiveglia*, *Poivré, salé ou sucré ?* and *Terminus*.



## Sara Orselli



Sara Orselli began her dancer training at the Dance Gallery in Perugia, Italy, under the direction of Valentina Romito and Rita Petrone. She then trained from 1999 to 2002 at Isola Danza, the Venice Biennale dance academy headed by Carolyn Carlson. She has danced for Carolyn Carlson in the Venice Biennale (*Parabola* in 1999, *Light Bringers* in 2000, and *J. Beuys Song* in 2001), for Bruno Collinet and for Juha Marsalo (from 2005 to 2010: *Prologue d'une scène d'amour*, *Perle* and *Parfum*). She was assistant choreographer on the creation

*Wash the Flowers* by Carolyn Carlson in Lucerne in 2005, on Carolyn Carlson's first piece for a young audience, *Les Rêves de Karabine Klaxon*, and on *Scène d'amour* by Juha Marsalo. She performs in Carolyn Carlson's *Inanna*, *Water born*, *Eau*, *Present Memory*, *Mundus Imaginalis*, *we were horses* and *Now*. In June 2010 Carolyn Carlson created a solo for her, *Mandala*, revealing her virtuosity.

# Carolyn Carlson Company

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“The Carolyn Carlson Company is a hive of activity, an area of creativity and freedom in which intertwine gesture and poetic thought...”

January 2014: after nine years as director of the CCN de Roubaix Nord-Pas de Calais, Carolyn Carlson returns to Paris and funds her company, the Carolyn Carlson Company (CCCy), in residency at the Théâtre National de Chaillot from 2014 to 2016.

With a unique repertory and accompanied by dancers true to her poetical gesture, Carolyn pursues her creative process: each year, the Carolyn Carlson Company carries out at least two large scale projects, a creation and the transmission of repertoire pieces to the most prestigious international ballets, while continuing touring the choreographers' creations worldwide.

## Contacts

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Photos credits: Frédéric Iovino, Jean-Louis Fernandez