

CULLBERGBALETTEN

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Edouard Lock and Stina Nyberg create for Cullberg Ballet

Cullberg Ballet's next big production **WORKS** offers two completely different expressions. Star choreographer Edouard Lock creates an exclusive and classic passion drama, inspired by jazz and film noir of the 1950's, with music by Gavin Bryars and four live musicians on stage. One of the most interesting young choreographers today Swedish Stina Nyberg, with a sharp contemporary expression, lets the dancers create music and movements in an integrated work of art in which choreography, sound and light are equal. **WORKS** shows the width and brilliance of Cullberg Ballet in two very different works, each others contrasts. World premiere at Idunteatern in Umeå 11 October, as a part of Umeå 2014 European Capital of Culture. Stockholm premiere at Dansens Hus main stage 16 October.

Renowned choreographer Edouard Lock creates *11th Floor* directly for Cullberg Ballet. The work is inspired by jazz and film noir of the 1950's, and focuses on an unspoken crime of passion, unstable relations and repressed tensions. With music written specially by Gavin Bryars and costumes by Ulrika van Gelder, *11th Floor* is an elegant and sophisticated period piece with ten of the Cullberg Ballet dancers. Composer, jazz musician and bassist Gavin Bryars has composed works in a variety of styles of music, including jazz, free improvisation, minimalism, historicism, experimental music, avant-garde and neoclassicism. He has created music to several operas, string quartets, concertos, as well as choral music. He has collaborated with many choreographers and directors; Edouard Lock, Merce Cunningham and Robert Wilson, among others.

Edouard Lock created, already at the age of 20, works for several different companies in Canada. Lock founded his own company La La La Human Steps 1980 in Montréal and the company had great international success with big scale dance productions. The award winning Lock had his international breakthrough in 1985 with *Human Sex*, and he has worked with many different companies, as well as artists such as Louise Lecavalier, David Bowie and Frank Zappa. Many of Lock's works have appeared on film, as well as the acclaimed film adaptation of *Amelia* directed by Lock himself in 2004. He is counted as one of the ground breaking superstars of modern dance.

The Swedish choreographer **Stina Nyberg**, one of the most interesting young choreographers of today, will create *Tones & Bones*. The choreography, the sound design by Anna Sóley Tryggvadóttir and the lighting design by Chrisander Brun are parallel and intertwined. During its creation the performers will not only create a dance piece, but also learn to become musicians, playing and performing the music of their own show, making *Tones & Bones* into a joyful expansion of the role of the dancer. *Tones & Bones* focuses on how hierarchies between music and dance can be constructed, destroyed and re-constructed.

- There is a distinct sense of recognition to watch somebody do their very own best on stage, to dare both succeed and fail. For me it is about using experiences to questioning ideas about quality and professionalism. And to learn something new on the way, says Stina Nyberg.

Stina Nyberg graduated from the MA in choreography at DOCH in Sweden in 2012. She is working as part of several collaborations as well as alone, always relating her different projects and work roles as part of her choreographic work. She is interested in methods and the notion of *practice*, and co-curated the *Practice Symposium* in September 2012. During 2011-2013 Stina has presented several works at MDT in Stockholm; latest the solo *Musical* and earlier *The Environment* and *The Way Sounds Attack*. In 2012 she made the piece *Orkestern* for the Royal Swedish Ballet School, performed in the gold foyer at the Royal Opera in Stockholm. These works deals with the relationships between sound production and movement, and through constructing specific practices for each work attempts to create other logics for moving and thinking. Stina teaches her own movement practices created within the choreographic project *Fake somatic practice* and has together with Zoë Poluch devised a workshop on dancing. This spring she has developed the solo *Horrible mixtures* with premiere at MDT in March 2014. Together with Amanda Apetrea, Nadja Hjorton, Halla Ólafsdóttir and Zoë Poluch she choreographed *Samlingen* for Cullberg Ballet at the Museum of Dance in Stockholm in 2013. Since 2012, Stina has been developing, choreographing and performing in the *Shaking the habitual* show with the Swedish band The Knife, a collaboration that continues with a US/Canada tour in April.

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Cullberg Ballet has performed all over the world and is an important element in the international presentation of Swedish culture. The company also engages in national outreach through its tours within Sweden. The company collaborates with a variety of national and international choreographers and performing artists who create works for large as well as small stages. Cullberg Ballet's activities encompass projects and productions including site specific appearances and collaboration with dance training programs. Cullberg Ballet was founded by Birgit Cullberg in 1967 under the auspices of Riksteatern. The company currently has 16 dancers from nearly as many countries. Since its inception, the stage personalities and technical strength of its dancers have been Cullberg Ballet's defining characteristics. Dutch Gabriel Smeets is the company's artistic leader as from May 1 2014. Cullberg Ballet is part of Riksteatern, Sweden's National Touring Theatre.