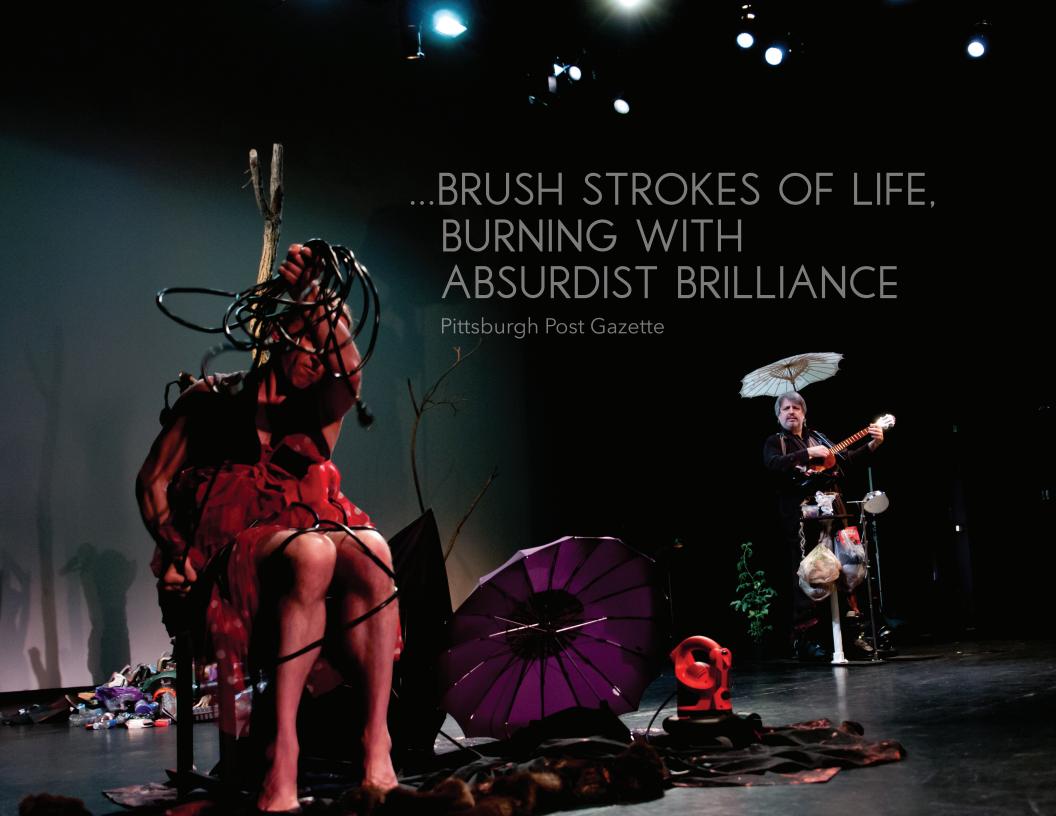
TANZ THEATER André Koslowski

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Revised August 2016









André Koslowski has been the Artistic Director of TanzTheater André Koslowski (formerly known as Pennsylvania Dance Theatre) since 2003. A native of Bonn, Germany, he received a diploma from the Conservatory for Music and Theatre in Berne, Switzerland, and a BA from London Contemporary Dance School. In London, he danced in works by Victoria Marks, Janet Smith, and Richard Alston. He also performed with Dance Alloy in Pittsburgh, PA, from 1995 to 2003, both in the United States and abroad. During that time, he originated numerous roles with noted choreographers including Ann Carlson, Tere O'Connor, David Roussève, and David Dorfman. He was a choreographer's continuum grant recipient in 1996 and 1999. He was the assistant to Mark Taylor, the Alloy's artistic director, from 1999 to 2003, when he accepted his current position with TanzTheater André Koslowski.

Koslowski's choreography has been presented in Germany, Switzerland, and England, as well as in the United States. Many dance companies and universities have commissioned his work and featured his **performances**,

including Laboratory Company Dance, the Pittsburgh Dance Connection, Dance Alloy, IUP Dance Theatre, Junction Dance Theatre, and Ohio Dance Theatre. Koslowski frequently works with theater companies including The Rep (Pittsburgh Playhouse), the Conservatory Theatre Company (Point Park University), and Pittsburgh Irish and Classical Theatre, for which he choreographed the world premiere of Bruce Dow's Wilde Tales. In 2010, he was commissioned by Dance Alloy Theatre to create an original work for their 35th anniversary season. He performed with jill sigman/thinkdance at the 92nd Street Y in New York City at the 2011 Harkness Dance Festival. In 2012, Koslowski performed a commissioned work by Claire Porter at newMoves Contemporary Dance Festival in Pittsburgh.

Koslowski has ventured into film in recent years, both behind and in front of the camera. In 2015, Pam Monk directed a documentary short film about Koslowski's choreographic work. In fall 2015, Koslowski collaborated with company member Jennifer Keller to shoot an experimental dance short film in southwest Colorado's San Juan Mountains. Koslowski most recently directed a dance short film that premiered at the 2016 Telluride TV Video Awards, where it won an honorable mention in the Best Artistic Video category.

Koslowski has received funding from the Pennsylvania Council on the Arts, the Heinz Endowments, and the Centre County Community Foundation, among others. In addition to teaching dance and acting both in the United States and abroad, Koslowski is a sought- after yoga teacher. He has studied intensively Prana Vinyasa Flow Yoga with Shiva Rea, who encourages with her technique creativity and continuous "flow." Koslowski has pioneered the use of this form as a training tool for dancers and others.

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POR LA BLANDA ARENA IMPRESSES AUDIENCE WITH RAW OPENNESS

BY ADRIENNE TOTINO examiner.com (2011)

Pennsylvania Dance Theatre essentially began their show in the lobby of the Kelly-Strayhorn Theater this past weekend. Dark red rose petals poured out of an open glass structure on the lobby floor where choreographer, Andre Koslowski, lay face down in a striking first image of the performance.

The structure was just one of several props used in the production of "por la blanda arena." As audience members made their way into the theater, performer Sheila McKenna sat in a chair onstage surrounded by more rose petals, three large panels, styrofoam mannequin heads and a large perplexing jumble hanging from the ceiling (later to be used as a sort of pinata gone awry). Low lighting cast a shadowy haze on McKenna's face as she stood and exited the stage for the beginning of the show, establishing the dreamlike quality that ensued.

As the house became quiet, Koslowski and four other dancers began in frenetic moments of solos and duets to the quick pounding of a drum beat. Dancer, Jennifer Keller, pranced across the stage with a mannequin head stuffed into her top, demanding to know just "what" everyone felt was so wrong with it.

As is typical in Koslowski's work, audience members laughed out loud at the absurd hilarity and total vulnerability in the choreography. Similar to reading a David Sedaris essay, we are either crying tears of joy or sadness throughout. Most often, both.

Prompted by a simple question - "What were the things you felt horrible about as a kid?" - the performers moved into chairs at the front of the stage expressing themselves with short phrases and one word answers like "short, fine hair, long nose, fat, mole, droopy eyes, etc."

The performance continued with the same unrestrained emotional and psychological investigation. Dancers embraced each other and then slapped each other across the face, supported each other physically and then laughed mockingly.

The panels projected images of a boat lilting effortlessly through a canal or river, a waterfall streaming, and what appeared to be a bustling city street. Then at times the panels became translucent to allow a solo from behind to be seen.

When asked what the work meant to him, Koslowski explained that he is "shy" about giving it all away, but asked the more important question - what it meant to the audience.

In the way that an abstract painting evokes multiple meanings for different people, so does PDT choreography. Although near the end of the piece, a crescendo of the music resulted in a beautiful, sweeping phrase of unison movement, the even more engrossing moments came in a sip of wine, a pointed gesture, flailing arms, and a poignant meltdown by Koslowski complete with an ode to the stink bug.

Set designer, Susana Amundarain explained her take on the show as an exploration of the "spaces in between." Like in an airport when we are neither at home or at our destination. Or, more philosophically, the space in between life and death. Performer Jil Stifel thought about the space in between "having it together and not," certainly a relatable experience for all of us.

The show impressed the audience with this genuine, sometimes painful and sometimes hysterical, raw openness. It is the willingness to be exposed as a dancer and choreographer, not just in movement, but in feeling, that is most admirable about PDT.



REPERTOIRE ON TOUR



A CANTANKEROUS WIEGENLIED

Choreography: André Koslowski

Music: René Aubry, Etty Ben-Zaken, Ernest Bloch, Rakhel Hadass, Greg Lake, Jun Miyake, Claudio Monteverdi, Juan Carlo Núñez, Lhasa de Sela, Tanja Solnik, Chavela Vargas, Traditional Welsh Lullaby (arranged by Efraín Amaya)

Scenic Design: Susana Amundarain Costume Design: Naoko Nagata Lighting Design: Greg Ray

GUIDED TOUR

Choreographed and written by Claire Porter

Performed by André Koslowski **Lighting Design**: Greg Ray

POR LA BLANDA ARENA

Choreography: André Koslowski

Music: Efraín Amaya, Soledad Bravo, Pascal Comelade,

Simón Díaz, Chuck Jonkey, Kodo, Masayuki Koga, Mercedes Sosa

Scenic Design: Susana Amundarain Costume Design: Naoko Nagata Lighting Design: Scott Nelson

MIMOUN

Choreography: André Koslowski

Music: Douglas Levine

Scenic Design: Susana Amundarain Costume Design: Richard Parsakian

For a complete list of works visit: tanztheater-ak.com

PRODUCTION TEAM

EFRAIN AMAYA MUSIC DIRECTOR

is an American composer and conductor who began his musical training in his native country of Venezuela. He earned two BA degrees in composition and piano from Indiana University, and an MA in conducting from Rice University. He has been a recipient of a Fellowship from the Pennsylvania Council on the Arts.and a Meet The Composer Composer Residency. Amaya's compositions have been selected for performance at major international festivals and ensembles. His debut CD A Sense of Time was released in 2001 by Élan Recordings. In 2004, Albany Records released the two cello version of "Silent Conversations" in a CD entitled Zoo of Dreams, featuring the Amici Chamber Players. Amaya's two chamber operas: Clepsydra: An Operatic Installation with 13 Performers and Phantasmagorilla? No! Phantasmagoria, were also released by Albany Records in 2009 and received excellent reviews by the American Record Guide, Fanfare Magazine, and Pittsburgh Magazine. His opera La Bisbetica, commissioned and performed by the International Opera Theater in August of 2010 in Italy was then invited to participate in the Bergamo International Festival of 2011 at Bergamo, Italy. During the summer of 2012, he was invited and completed a residency at Yaddo, NY, where he worked on his latest opera Constellations, to be premiered in the Spring of 2015. (www.efrainamaya.com)

SUSANA AMUNDARAN SCENIC DESIGNER

is a Venezuelan-born American artist. She has exhibited internationally in numerous solo shows and group exhibitions. Amundaraín is represented in museums in South America and the United States, as well as in many private and corporate collections, such as Minitab, Polar, PepsiCO, and ALCOA. Her work has continually developed towards the interdisciplinary forms, with a strong emphasis in scenic design and operatic narratives. Her production works include Explosion de una Memoria (1994) a painting installation at the Museo de Bellas Artes, Caracas. In 1999, she collaborated with Vanessa Briceño-Scherzer (filmmaker), Efraín Amaya (composer), and Carol Ciavonne (co-writer of lyrics) to create Clepsydra: an operatic performance. In 2007, she and her husband, Efraín Amaya, premiered their children's opera Phantasmagorilla at the Children's Museum of Pitttsburgh. Amundaraín has also done award-winning designs for plays staged in Venezuela. She has been working as a scenic designer with TanzTheater André Koslowski since 2005. Amundaraín holds an MFA degree, with a concentration in painting and performance art, from the University of Denver in Colorado. She has also been a Visiting Scholar in Performance Studies at the Tisch School of the Arts, NYU. (www. susanaamundarain.com)

MYRA BULLINGTON COSTUME DESIGNER

is a technologist and costume designer for academic and professional theater and dance. Her work includes designs for Dance Alloy in Pittsburgh, PA, Playhouse Merced, CA, The Virginia Stage Company, and Clarion University of Pennsylvania. Bullington's design work at Clarion University was frequently recognized with Certificates of Meritorious Achievement from the Kennedy Center American College Theatre Festival, which granted her a Faculty Design Fellowship in 2002. In addition to designing, Bullington has served as a book reviewer for Theatre Design and Technology Magazine, as an Associate Editor for Costume Research Journal, and as a draper for the Pittsburgh Public Theatre. Bullington earned a Bachelor of Fine Arts from the University of North Carolina-Greensboro, and a Master of Fine Arts in Theatrical Costume Design from the University of Southern Mississippi.

NAOKO NAGATA COSTUME DESIGNER

started her career as a biochemist in Japan. Her evolution into costume making is a long story: With no formal training, Nagata's first costume was created for Jeanine Durning in 1998. From that moment, Nagata has been creating non-stop for a diverse group of choreographers and dancers. She has collaborated with Kyle Abraham for Alvin Ailey Dance Theater, Amanda Loulaki, Bebe Miller, David Dorfman Dance, Doug Elkins, David Neumann, Ellis Wood, Gina Gibney, Liz Lerman, Nina Winthrop, Nora Chipaumire, Reggie Wilson, Tiffany Mills, Urban Bush Women, Zvi Gotheiner, and many, many others. Working closely with collaborators, Nagata helps bring to life what she herself calls "the creation of a shared dream." Her work has been seen on both international and national main stages including The Kennedy Center (Washington DC), Yerba Buena Center for the Arts (CA), Maggie Allesee National Center for Choreography (FL), PACT Zollverein (Essen Germany), Dance Theater Workshop (NY), Brooklyn Academy of Music (NY), The Joyce Theater (NY) and the New York City Center. Currently, she is working with Ralph Lemon for the Walker.



VANESSA BRICENO-SCHERZER VIDEO DESIGNER - MEDIA MGMT.

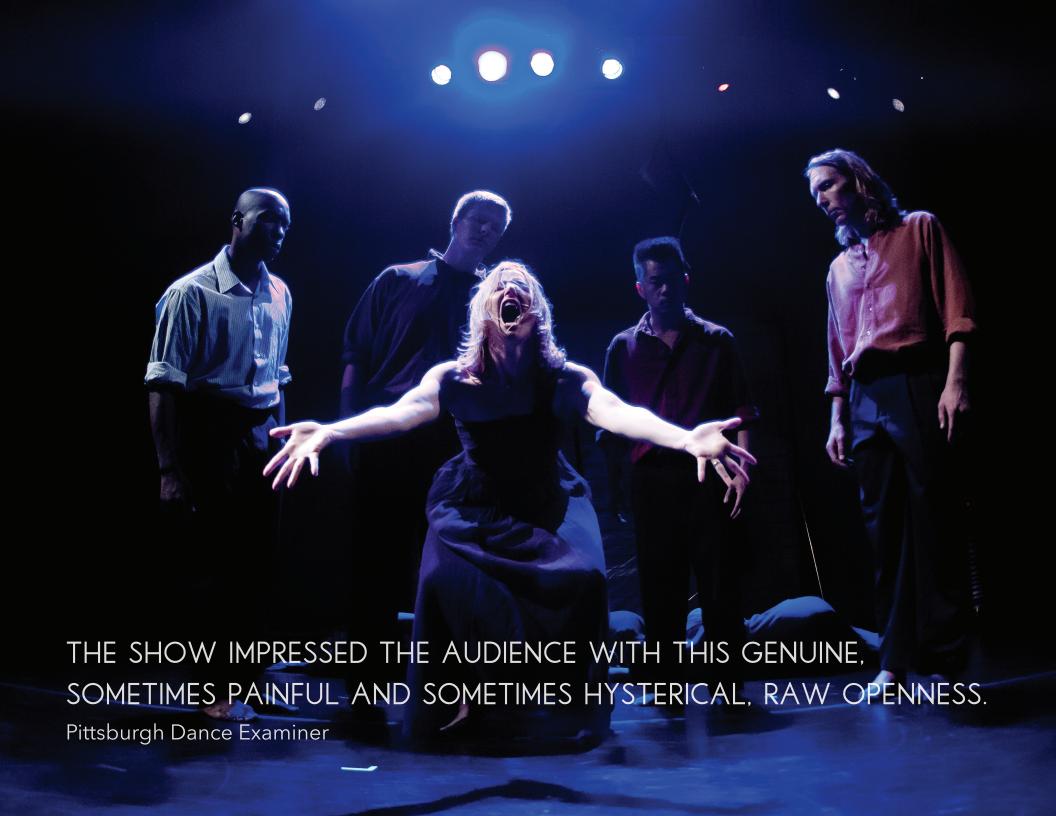
was born in Caracas, Venezuela, and currently works as professional photographer, producer, and personal media manager for renown musicians and other performing artists. After working with Univision and Tribune Broadcasting, she founded ILÚ Media & Design, an agency focused on consulting, marketing and the development of publicity materials for cultural organizations, record labels and independent artists. Vanessa is a graduate of the University of Pittsburgh, and holds an MFA in Film and Media Arts from Temple University. (www.ilumediadesign.com)

LEONIE STEIN DRAMATURG

was head of the Theatre Department at the Berne University of the Arts between 1996 and 2007 where she started work as a professor in 1977 and became deputy head in 1989. Between 2007 and 2013, she was head of the Y Institute at the same institution, where she also worked as full professor for trans-disciplinary courses and intercultural projects for migration and integration. national Theatre Institute Centre Suisse, member of the Culture Committee for Dance and Theatre of the city of Bern, and first president of the Conference Theatre Universities Switzerland. She was lecturer for dance and acrobatics with a concentration on "Tanztheater," where she promoted talented actors in their dancing careers. Stein was trained at the Royal Ballet School in London and worked at various prestigious theater houses such as the Arena in Verona, the Teatro Massimo in Palermo, the Teatro Comunale in Florenz, the Teatro Bellini in Catania, the Teatro del Balletto in Roma, and the State Theatre Kassel. In 1970, she danced for the Ensemble Ugo del Ara where she was involved with the opera Don Carlos, directed by Jean Vilar, which was the debut for Placedo Domingo and Monserrat Caballé. Between 1974 and 1989, she partnered with Beatrice Tschumi at Tschumi/Stein Ballet Studio to teach dance to children and young adults. She has directed her own dance productions since 1988, her latest piece being Warum können wir nie nie geliebt werden (Why can we never, never be loved) in 2004 as a mélange of jazz, lyric, theater, and dance. In her artistic and pedagogical work, Stein searches for a language of both body and image that introduces the audience to new ways of associating and thinking.

























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