

**ART** *mag*  
by SYBARIS.

016



*In the light*  
of **DANCE**

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# Editor's note

02

The most famous ballet choreographer, *George Balanchine*, once said “I don't want people who want to dance. I want people who have to dance.” Most people are inclined to dance because of a necessity to *move and explore* what they are capable of producing with their own bodies and because of the euphoria and ecstasy it brings to the human emotions.

*The art of dance* is a completely independent discipline that uses dancers as instruments to tell a story using the visual spectacle to evoke *emotion and the feeling of magic*.

From traditional forms of ballet, folklore, contemporary dance, to experimental movements dance will always bring the performativity of vulnerability and humanness, something that is quite different from theatre and even musical theatre.

For our April issue, we present different choreographers and stages around the world that explore the limits of dance and shock audiences with new visions of what is beauty and cheerfulness in the modern age of dance.



Regina



*American  
composer  
Philip  
Glass  
receives a  
ballet  
homage at  
The Rome  
Opera House  
featuring  
Italian ballet  
dancer  
Eleonora  
Abbagnato*



*with costumes  
designed by  
Christian Dior's  
artistic director  
Maria Grazia  
Chiuri from March  
29 through April 2.*

**Glass** is one of the most influential music composers of the 21st century. Most recognized for his compositions for the film *The Hours* (2002) starring Nicole Kidman as Virginia Wolfe (which won her the Academy Award for best actress) and for his countless operas including *Akhenaten*, *Satyagraha*, *The Photographer*, *Einstein on the Beach*, and *The Voyage* that have been presented throughout the world's leading houses. Glass has collaborated with Twyla Tharp, Allen Ginsberg, Woody Allen and David Bowie.



# SERATA PHILIP GLASS

PRIMA RAPPRESENTAZIONE  
VENERDI 29 MARZO ORE 20.00

REPLICHE  
SABATO 30 MARZO ORE 15.00  
20.00

DOMENICA 31 16.30  
MARTEDI 2 APRILE 20.00

MUSICHE DI PHILIP GLASS  
DIRETTORE CARLO DONADIO

HEARTS AND ARROWS  
COREOGRAFIA BENJAMIN MILLEPIED

MUSICA SU BASE REGISTRATA

GLASS PIECES  
COREOGRAFIA JEROME ROBBINS

NUIT BLANCHE  
COREOGRAFIA SÉBASTIEN BERTAUD  
COSTUMI MARIA GRAZIA CHIURI, CHRISTIAN DIOR COUTURE

ORCHESTRA E CORPO DI BALLO  
DEL TEATRO DELL'OPERA DI ROMA

NUOVO ALLESTIMENTO



**Designer Chiuri returns to The Rome Opera house after working with Sofia Coppola who directed the play Traviata back in 2016. Haute couture and the best compositions come to life collaborating with the 46 dancers of the Rome Opera House ballet on stage. Guest artists include Friedman Vogel and Benjamin Millepied (who choreographed and starred in Darren Aronofsky's Black Swan).**

**Dior and ballet have had a history together due to the mutual inspiration they give each other. Chiuri delivers Christian Dior's legacy in the most elegant way possible collaborating with the most prestigious musicians, dancers, choreographers, and artists. Chiuri uses the iconic 1950's Dior collection as an inspiration for this ballet.**

**Glass' mathematical and minimalist approach to musicology elevated his twelve symphonies, three piano concertos, and his twenty five large and small operas into the world's best composer of contemporary history.**

*The 2 hour homage consists of three acts; Heart and Arrows, Glass Pieces, and finally Nuit Blanche.*

# Dance & Process Series at *the Kitchen*

The underground and legendary performance venue **The Kitchen** *will present once again its longest running series*  
**Dance and Process** *this coming April as a culmination of a ten-week work process involving many artists.*

*Hosted by Moriah Evans and Yve Laris Cohen, Dance and Process features work by mayfield brooks, Rebecca Serrel Cyr, Stacey Grossfield and Christopher Unpezverde Núñez. The series initiated back in 1995 in the heart of Chelsea. Dance and Process is a critical work that stages queries regarding methods of choreographic and dance practices, therefore artists challenge their own work as a means of deconstructing the essence of what is considered to be dance.*





## ← Mayfield Brooks

*Like renowned feminist and social activist bell hooks, Mayfield Brooks is actively choosing to not capitalize letters when presenting her name in writing as a form of protest from traditional and white cultural formalities. The movement-based performance artist is currently the artist-in-residence at movement research in New York City. Her work explores race, specifically improvising while black.*

## Rebecca Serrell Cyr →

*New York based dancer Rebecca Serrell Cyr is also a choreographer and movement educator. Her interest resides on teaching movement and instinct to promote wellness and connects it deeply to yoga asana and pranayama practices.*





## Stacy Grossfield

*As an accomplished choreographer, Grossfield has been at her top of her game with works like hot dark matter (2016), Fur & Tulle (2013), and Red, Pink, Black which made her a recipient of the Manhattan Community Arts Fund grant in 2013. Grossfield is a choreographer for hire and has recently choreographed the one-man-show, Quiet, Comfort, a Hoi Polloi production at JACK, as well as the Okkervil River music video "Judey On A Street".*

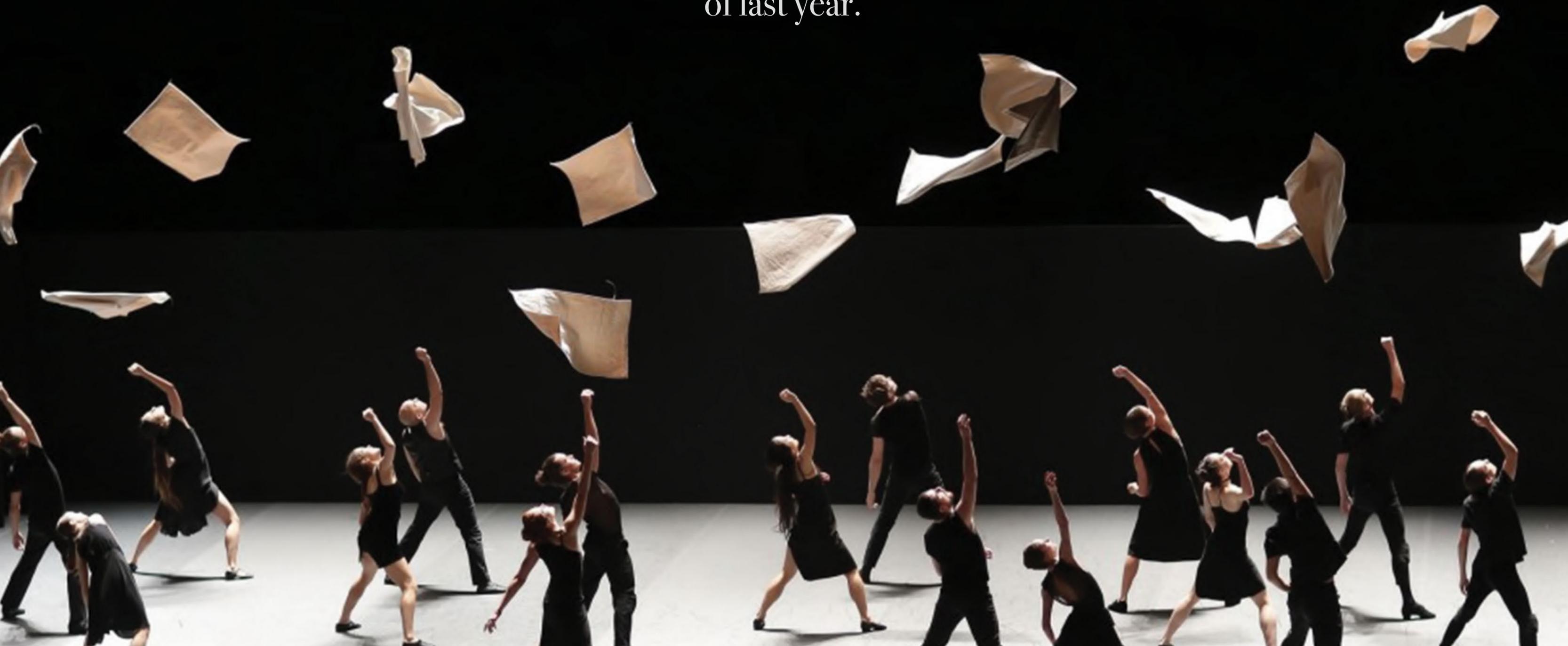


## Christopher Un pez verde Núñez

*Director, choreographer and performer Núñez explores the most remarkable forms of play from childhood memories and the fabulous escapism of make-believe games referred to the artists as paracosm. Núñez has presented his work at Dansepace Project, The Leslie Lohman Museum of Gay and Lesbian Art, BAM Fischer, Satellite Art Show, The New York Public Library for the Performing Arts, and many more.*

*Dance and Process* starts April 5th and ends April 6th and it is open to the public and members of The Kitchen.

Naharin's Batscheva Dance Company presents *Venezuela* at the Brooklyn Academy of Music (BAM) running from March 27 through 30. After 30 years of being the artistic director of the Batscheva Dance Company, he stepped down September of last year.



The dance piece **Venezuela** showcases a collaboration between the *visceral physicality and rigor with the consistency of fun* that Naharin always brings to his pieces. It is presented in two 40-minute sections that show multifaceted work of *endless possibilities of dance.*



**Venezuela's composition is rather strange and unusual,** which makes it thrilling for audiences. After 40 minutes, Naharin's dance piece repeats itself, although with different music, lighting, and even dancers. Moreover, what is also refreshing about this piece is its connection to the musical scores.

It alters from a Rage against the Machine song in one half and Gregorian chants in the other, which allowed the piece to musically describe the groove and movement of the dancers.



**Gili Navot** is the new artistic director of the dance company and the person who replaced Naharin. This is most definitely the end of a chapter for the Israeli dance company because Naharin brought the dance company to the top of the world. He not only made the greatest interpretations of Martha Graham's legacy, but also brought much attention to the art of Tel Aviv.



The Batscheva Dance Company was founded back in 1968 with a bang due to choreographers like Jerome Robbins and Donald McKayle who made it particularly famous. However, it was Naharin who made it what it is today back in 1990. The former artistic director left New York City to give the necessary *je ne sais quoi* it was looking for. The pressure to elevate the level of the dance company is now in the shoulders of Navot, who has been a choreographer for the company for a long time. Navot has some big shoes to fill, but after being a dancer for the company for only a decade, she sure has some visions for the company and ideas that may shock Israel and the world.

Navot has some big shoes to fill, but after being a dancer for the company for only a decade, she sure has some visions for the company and ideas that may shock Israel and the world.



*Egyptian artist Mohamed Monaiseer presents Taxidermy Dreams* solo exhibition at Warehouse 46 located in Dubai during March of this year.

Curated by Zahra Dar Bundakji, Monaiseer encapsulates historical fables and modern mythological accounts to represent the spiritual quests through *a marriage between euphoria and horror*.

Taxidermy Dreams plays with dreamlike fantasies and eerie nightmares through the use of taxidermied dolls which dance with a particularly sinister choreography that leaves viewers dumbfounded. Monaiseer's voyage through childhood memories is juxtaposed by psychological panic that is materialized in large-scale multimedia installations which feature tapestries, in situ sculptures, sound, and video.

Based on the Indian writer Kalila wa Dimna's bedtime stories, the artist digs into his past to retrieve these stories that were translated into Arabic. However, words might get lost in translation and therefore Arabian politics were applied to these translations and gave the working class a voice in the sense of how authority's systematic different types of oppressions work. *These bedtime stories no longer hold an innocence, but they are showcased in this exhibition as cute yet deceitful and dark-sided.*

As a lover of animals, *Monaiseer structures his exhibit with installations that consist of special cloths that have a historical context in order to connect with people's fascination over old things.* The iconography of the piece of cloth helps feed various emotions through the artist's paintings and sculptures that tell the stories of innocence and psychological trauma. Monaiseer's work provokes viewers in three different fashions; **in terms of concept, in terms of technique, and as a reminder of history, the passing of time.** If we start applying psychoanalytical terms as a way to decipher the complexity of Monaiseer's exhibition, then we could use the concept of childhood as the birth of physical and psychological trauma, *but also a place of nostalgia and vast inspiration for many.*





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to see?

Where?  
to LOOK!

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Tels.

+1 (832) 530 3996

+52 1 (55) 8435 4487

+52 1 (55) 8435 4488

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