



# TANIA PÉREZ-SALAS COMPAÑÍA DE DANZA

U.S. PREMIERE // PHILADELPHIA PREMIERE

---

**Artistic Director and Choreographer** Tania Pérez-Salas

**Artistic Assistant** Sarah Matry-Guerre

**Rehearsal Director** Alejandra Llorente

**Dancers** Roseli Arias Amaro, Nicole Erickso Sievers, Ana Estrada, Eduard Martínez,  
Sarah Matry-Guerre, Diego Vázquez Galindo, José Roberto Solís, Sergio Vázquez,  
Myrthe Weehuizen, Jose Ramón Corral

**General Producer** Cristina Vázquez

**Technical Director** Rafael Mendoza

**Production Assistant** Myrthe Weehuizen

**Technical Assistant** Fernando González

**Associate Production** Syncretik Productions LLC

*There will be two intermissions.*

---

**Friday, May 29 @ 8 PM**

**Saturday, May 30 @ 2 PM**

**Saturday, May 30 @ 8 PM**

Zellerbach Theatre

---

NextMove  
DANCE

The 19/20 dance series  
is presented by the  
Annenberg Center and  
NextMove Dance.

## PROGRAM NOTES

---

### **3.FourteenSixteen**

**World Premiere** Palace of Fine Arts, México, 2002

**Choreography and Concept** Tania Pérez-Salas

**Music** Marin Marais, Girolamo Frescobaldi, Antonio Vivaldi, François Couperin, Giovanni Battista Pergolesi

**Music Edition** Tono MX

**Costume Design** Eloise Kasan, Tania Pérez-Salas

**Lighting Design** Víctor Zapatero

“It’s a work that came out of my entrails. Nothing was predetermined and all fit on a single circumference without ever ending.”

In *3.FourteenSixteen*, Pérez-Salas draws inspiration from the number pi to reflect on the circularity of our movement through life. The piece was first created in 2002 for Mexico’s national ballet company. For the short piece, Pérez-Salas took all liberties. The circulation, the infinity and the constant repetition of history, as the number pi in the title also indicates, can be transferred directly into the present. It also plays on the decadence in which one rich percent of the world’s population finds themselves as well as on groups that are marked by hierarchies, power and abuse.

### INTERMISSION

#### **Anabiosis**

**World Premiere** Teatro Raúl Flores Canelo, 2000

**Choreography and Concept** Tania Pérez-Salas

**Music** Tykwer, Klimek and Reimhold Heil’s *Running to*; Handel’s *Concerti Grossi Op. 3 No. 4*; Bach’s Suite No. 6; Saafi Brothers’ Mystical Chants

**Lighting Design** Víctor Zapatero, Tania Pérez-Salas

**Costume Design** Carla Fernández, Tania Pérez-Salas

**Sound Design** Ignacio Acosta, Tania Pérez-Salas

*Anabiosis* is based on *The Double Flame: Love and Eroticism* by Mexican writer Octavio Paz, and offers an enlightening vision of the most powerful energy of humanity: love. This piece explores the intimate connection between eroticism and love, contrasting the agitation and anxiety of repression and lust with the healing and regenerative force of genuine spiritual love. In this work, Tania Pérez-Salas draws a line between sacred and profane love, with sacred love danced in gentle partnerships to choral music under a halo of white light, and the more profane love filtered through blue light and heavy-breathing electronica. *Anabiosis* is concerned with states of life and death but here, the process is about the restoration to life from a state of suspension or reanimation. This work is richly inventive and intricate but does not emphasize solos or spectacular athleticism; everything works to advance the narrative.

### INTERMISSION

#### **Religare**

**World Premiere** Palace of Fine Arts, México, 2018

**Choreography and Concept** Tania Pérez-Salas

**Music** Arvo Pärt, Peter Gabriel, Rodrigo Barberá

**Music Design** Rodrigo Barberá

**Set Design** Tania Pérez-Salas, Rafael Mendoza Baltazar

**Costume Design** Sara Salomón

**Lighting Design** Rafael Mendoza Baltazar

“It is the implicit ambivalence that life contains; it is the contrast between the millennial ritual of whit and vintage, with the automation of the industrial process that faces being in this labor process. As the human being passes from the festivity, joy and introspection at the moment of harvesting the vine, to an automaton state, repetitive and, in some cases, quasi-meditative. *Religare* is a spiritual reflection, because I trust in the capacity of the human being to awaken strengthened and embrace life, with the songs of the peasants as a prayer in a religious event extolling life by having contact with the earth that feeds us and our relationship with her. It is a dance that transits from a mystical abstraction to the tide of earth in which we lose ourselves dancing from sunrise to sunset, to embrace life in an introspection that encourages us to sow, to continue with the cycle of harvest and the becoming. *Religare* explores a place which movement and rhythm expose the paradox between the material and the abstract. The choreographic piece brings the power of dance as a ritual that fosters and reconciles the bond of the concrete with the non-concrete, of the body and the spirit.”  
– Tania Pérez-Salas

## ABOUT THE ARTISTS

---

### **Tania Pérez-Salas Company**

The Tania Pérez-Salas Company was founded in 1994. Since then, the company has gathered unprecedented support within the performing arts in Mexico from various public institutions, private companies and civil society organizations. In 2019, the company celebrated its 25th anniversary in the highest culture precinct in Mexico, the Palace of Fine Arts, where the company and its director and choreographer received recognition from the National Institute of Fine Arts authorities for the company's great trajectory and contribution to the development of contemporary dance in Mexico.

Aware of its social responsibility, the Tania Pérez-Salas Company uses culture as a way of life and social coexistence of all peoples, inclusive of all disciplines. The company also proposes to use culture as a strategy for education through a series of choreographic projects that allow reflection on different social problems such as gender violence; the physical, political and xenophobic walls that divide the world; migration and its effects on societies; and environmental sustainability, among other issues.

Tania Pérez-Salas Company has been invited to numerous international dance festivals including Tanzmesse 2018; Schrit\_tmacher Festival 2018 – Just Dance! in Aachen, Germany; Festival of Latin-American Dance in Montréal, Canada; La Biennale de la Danse in Lyon, France; Festival of Oriente-Occidente in Italy; International Festival Cervantino in México; Fall For Dance Festival in New York City, United States; Jacob's Pillow Dance Festival, United States; Festival of Solos and Duets in Venezuela; International Festival of Shanghai, China; 50th Anniversary of Diplomatic Relations between Mexico and Egypt in the Opera Houses of Cairo and Alexandria; Galway Arts Festival in Ireland; Dance Festival of Tel-Aviv in Israel; Celebrity Series in Boston; and IBERIAN SUITE Festival at the Kennedy Center, among others.

The Company has toured the United States, performing in major theatres such as Yerba Buena Center for the Arts, San Francisco; Touhill Performing Arts Center, St. Louis; Mondavi Center, Sacramento; The Adrienne Arscht Center for the Performing Arts, Miami; The Music Center for the Performing Arts, Los Angeles; the Kennedy Center, Washington, D.C.; and the Shubert Theater, Boston, among others.

The Tania Pérez-Salas Company collaborates with renowned performing artists from around the world which undoubtedly contribute to the construction of innovative and impeccable projects.

### **Tania Pérez-Salas** (Artistic Director and Choreographer)

After studying dance for 15 years, Pérez-Salas obtained significant recognition as a dancer and choreographer in the Mexican dance scene. From that moment, she went on to win numerous awards such as Best Female Dancer in the National Dance Competition (1993), Best Performance and Best Choreography from the Virginia Fabregas Award (1993), and Mexico's National and Continental Prizes for Choreography (1994). At the International Festival of San Luis Potosi, she was awarded Best Choreography by the audience (1996). In 1994, she founded her own company. Since then, she has been awarded several grants, both as a dancer and choreographer, from renowned Mexican

institutions and universities such as The National Fund for Culture and Arts, the Department of Foreign Affairs, the Department of Interior Affairs of Mexico City, the National Center for the Arts and the National University of Mexico. She also obtained financial support from many private sponsors in order to set various productions for her company. In 1999, she took part in the international conference of Hispanic descent, “The Generation Ñ Reunion,” organized by the SGAE in Barcelona, Spain. In 2013, Pérez-Salas and her company received the prestigious Lunas del Auditorio Award in Mexico and in 2014, she was named Pioneer Woman of the National University of Mexico (UNAM) in recognition of her hard work and achievements in dance, both nationally and internationally.

**Alejandra Llorente Sisto** (Rehearsal Director)

Sisto studied dance at the INBA in Mexico, at the Performing Arts School in Philadelphia and at the Pennsylvania Ballet School. She was principal dancer of Taller Coreográfico at UNMA from 1987 to 2004. She was part of the Laboratory of Performing Arts, Aksenti and the Tania Pérez-Salas Dance Company since its inception until 2002. She has participated as a guest artist with various dance companies in Mexico and the United States. She was a FONCA 1991 Fellow as a neo-classical dance performer and has choreographed for plays, performances and dance academies. She has been a council member and judge for choreography competitions and a member of the “Wings and roots to children” ruling board. She was trusted with the repertoire of Gloria Contreras as well as Tania Pérez-Salas, serving as an assistant to the artistic director of the company from 2002 to 2011, and also currently serves in this role. She was part of the artistic direction of the UNAM Taller Coreográfico from 2016 to 2017 as rehearsal director and teaches dance both professionally and academically. She was responsible for logistics and production for “Meetings of Sciences, Arts and Humanities of the UNAM,” as well as an academic liaison and member of the organizing committee for the 110th anniversary of the Geology Museum of the UNAM. She is also a photographer with work exhibited in various forums as well as published in specialized research and critical journals.

**Ana Estrada** (Dancer)

Estrada started training under the direction of Gabriela Estrada. She graduated with a double major in dance and marketing from the University of Arizona. Estrada has trained with different companies including Alonzo King Lines Ballet, Complexions Contemporary Ballet, Ballet Arizona, Antares Danza Contemporánea and Keigwin + Company. She has performed with various companies and independent projects in the U.S. and México including Ballet Hispanico II, NYC Opera, *Broadway Christmas Wonderland’s* National Tour, Arch Contemporary Ballet, Nimbus Dance Works, Hope Boykin (Alvin Ailey), Nicholas Villeneuve, Tania Pérez-Salas, Moving Borders, Laleget Danza, Rising Art (dancer and rehearsal director), Oscar Ruvalcaba Cía and *Sugar The Musical MX*.

**Cristina Vázquez** (General Producer)

Vázquez has been a cultural manager for 20 years and has worked for municipal, state, national and international projects in programming, production, communication and operation of scenic and literary projects. She focuses her attention on professional and dynamic work to contribute to the artistic and cultural development of Mexico and its global projection. Vázquez’ main objective is to generate permanent links among audiences, artists and institutions.

She has been the associate producer of Tania Pérez-Salas Company in Mexico, the U.S. and Europe since 2017. In addition to the production of *Religare* for the 25th anniversary of the company that was presented in 2018 at the Palace of Fine Arts, she has coordinated various presentations in Mexico such as that of Festival of Contemporary Art of 2018 in León and that of the Merida Fest in January 2019. She has also coordinated the company’s tour to Out in the Tropics 2019 in Miami.

In opera, she has worked with the National Opera Company of the National Institute of Fine Arts and Literature since 2016, doing administrative and production management for various titles.

In addition to representing several Mexican artists and groups in the United States, Vázquez also generates tours throughout Mexico for artists from the United States, Canada and Europe.

**Diego Vázquez Galindo** (Dancer)

Since 2005, Vázquez has created 31 works, which are part of the repertoire of his own dance company, Laleget Danza, and other companies in Mexico and the U.S. such as the National Dance Company, Jalisco Ballet, Danzante and Tania Pérez-Salas Company. With Laleget Danza, he regularly

presents his work in the most important venues of Mexico. His pieces range from contemporary versions of *The Nutcracker*, *Petrushka* and *Les noces* by Stravinsky, to original works based on scores by Pärt, Chavez, Revueltas, Brahms, Chopin and J.S. Bach, among others.

Vázquez was awarded a grant to complete his studies in dance by the government of the Netherlands and received his BFA from Codarts (Rotterdam Dance Academy). As a dancer, Vázquez has performed pieces by Angelin Preljocaj, Jirí Kilyán, Itzik Galili, Annabelle Lopez Ochoa, Neel Verdoorn, Keith-Derrick Randolph and Tania Pérez-Salas, among others. He has been awarded the Young Artists Scholarship (Jóvenes Creadores) by the National Fund for Culture and Arts of Mexico. He regularly receives support from the government of the Netherlands, the National Institute of Fine Arts of Mexico and the Secretary for Culture of Mexico for the production of his choreographic work and international tours. In January 2018, he was appointed Artistic Director of Taller Coreográfico of UNAM, the second most important ballet company in Mexico.

#### **Eduard Mar** (Dancer)

Mar started his artistic education with a scholarship granted by the recognized El Colegio del Cuerpo, directed by Álvaro Restrepo and Marie France Delieuvin in 1998. He graduated in 2008 from Antioquia University with a degree in dance pedagogy. For nine years, he was a soloist dancer with Compañía del Cuerpo de Indias, performing in national and international venues such as Festival de Teatro de Bogotá, CO; La Biennale de la Danse de Lyon, FR; International Festival Cervantino, MX; and others. From 2002-2004, he joined a study residency at the CNDC of Angers, FR. In 2017, he co-created his own artistic and pedagogical project Movimiento en Colectivo -MEC- (Movement in Collective) proposing an exchange between dance, theatre and other arts for the artistic creation and dance research in Cali, Colombia. He joined Tania Pérez-Salas Company in 2013.

#### **José Ramón Corral** (Dancer)

Corral is a movement artist and architect from Hermosillo, Sonora. He has been part of several high-profile artistic projects in Mexico and throughout the world such as Opera Prima @elcolectivo, CEPRODAC, the closing performance of the first National Dance Meeting with ASYC El Teatro de Movimiento, the first broadcast of Project Rosegarden of SOIT Cie and *TOGETHERNESS* by Alina Ruiz Folini in Movement Research at the Judson Memorial Church, among others. His collaborations with artists such as Raúl Parrao, Galia Eibenschutz, Miguel Mancillas, Hans van den Broeck and Roberto Olivan have given him powerful creative tools, which impel him to continue building bridges between art forms that transform the perceptions of space around the human being.

#### **José Roberto Solís Moreno** (Dancer)

Moreno studied contemporary dance at the National School of Classical and Contemporary Dance (ENDCC) at the National Center for the Arts in Mexico. In 2007, he obtained a scholarship in Le Jeune Ballet du Québec (Montréal, Canada). In 2006, he participated in the first contest of professional dance schools with *Black*, winning first place in choreography. From 2006 to 2007, he was part of DRACO Company. He participated in the operas *Tatavasco* (Palace of Fine Arts, Mexico) in 2006 and *Chamánika* (Festival Cumbre Tajín) in 2007, and formed part of the children's musical *Aladdin* both as choreographer and part of the cast. He staged the third season of the musical *The Flood* in 2007-2008 and choreographed for the play *La Orestíada de Esquilo* in 2011. Within the scope of contemporary dance, he has been part of the ranks of several important companies including Company Gato in 2007, Company Barro Rojo Arte Escénico from 2008 to 2009, Contempodanza from 2009 to 2010, Ballet Independiente in 2011, was invited to dance with APoc APoc in 2011 and Company Eterno Caracol from 2010 to 2013. He has been part of Tania Pérez-Salas Dance Company since 2010. In 2012, he returned to Barro Rojo Arte Escénico where he is currently a choreographer. He has performed in several important theatres in Mexico, Colombia, Germany and the United States.

#### **Myrthe Weehuizen** (Dancer)

Weehuizen was born in Arnhem, the Netherlands. At age 18, she joined the Artez School of Dance. In her second year at the academy, she was discovered by Tania Pérez-Salas who contracted her in 2010. While getting her degree, she danced with several companies in Mexico. The day she graduated in 2012, she danced two performances at the Palace of Fine Arts. In Mexico, she has danced with companies like Tania Pérez-Salas Company, Tandem Compañía de Danza, Barro Rojo Arte Escénico, Artistas in Coincidencia (with her own work) and Proyecto 3. In addition to dancing with Tania Pérez-Salas, she is part of new Mexican contemporary dance company, .de Inflexión,

where she performs pieces by Stephanie García (MX), Itzik Galili (IL), Rafael Abreu (BR) and KIM Jae Duk (KR). In 2019, she danced in the video for “Fuimos Amor” by Esteman (CH) and was a dancer in the world premiere of *Configuración ID* by Zurisadai González and Patricia Rivera. In Europe, she worked with Dance Company Lavamover (GR) and on projects such as *Random Collision* with Alessandro Marzotto (IT), *Grey Matter* by Randall Scott (EN) and *Onderweg naar later* by Walkyre’s Echo’s (NL). She was also part of the films *The Lost Dance* by award-winning director Marjolein van Panhuys and *Girl* by Lukas Dhont, which has won multiple awards since its premiere in 2018.

**Nicole Erickson-Sievers** (Dancer)

Erickson-Sievers is a mountain girl, born and raised in Colorado, who has been dancing since she was five years old. She has been a member of Tania Pérez-Salas Company since 2010 and feels honored to be dancing such inspiring works as she continues to live her dream. When Erickson-Sievers was just 12, she joined the Colorado Jazz Dance Company and has received awards and scholarships from Joffrey Dance Competitions, Jazz Dance World Congress and The University of Arizona.

Erickson-Sievers has taught at the Amsterdam Dance Center and Lucias Marthas Institute, The Netherlands; EDGE PAC, Los Angeles; and Stevens Point University, Wisconsin. She also spent nine years teaching dance in Chicago’s inner city public schools. Previously, Erickson-Sievers danced in Chicago with River North Dance Company, Elements Contemporary Ballet and Stage Factor, and in LA with Raiford Rogers Modern Ballet Company. She proudly showcased her choreography in Solstice Chicago. When Erickson-Sievers is not in Mexico City, her home is in New York City with her husband, where she dances with FJK Dance and recently worked on the Broadway workshop *Esther, a Dance Musical*. Erickson-Sievers is also a certified yoga instructor and licensed massage therapist with her company Noble Bird Co. She enjoys life in the big city, performing and pursuing her love for dance, musical theatre and Broadway.

**Rafael Medonza Baltazar** (Illuminator and Technical Coordinator)

Baltazar joined Tania Pérez-Salas in 1999 and has collaborated with the company for about 20 years, participating in more than 10 international tours to the most important theatres in the U.S. and cities on different continents where the company has performed, including more than 40 cities in the United States, Israel, Egypt, France, Italy, Venezuela and much of Mexico. He was part of several of the premieres of the company such as *The Hours*, *Cathuli Carmina*, *Visitante*, *Biography of Desire*, *Macho Man XXI* and the latest 2018 premiere of *Religare*. Working with Tania Pérez-Salas has opened up possibilities to work with other companies and important choreographers in Mexico such as the National Ballet of Mexico, The Folkloric Ballet of Mexico, The National Dance Company and the National Opera Company. He has also collaborated with companies such as Mexico City Ballet, Aksenti and The Superior School of Music and Dance in Monterrey, and worked on the technical coordination and production of the International Danzatlán Festival and the International Dance Festival of Orizaba 2019.

**Roseli Arias Amaro** (Dancer)

Amaro was born in the city of Havana, Cuba, on July 9, 1989. She started her dance studies at the classical dance workshop at the University of Guanajuato under the tutelage of Mónica Amaro. She has a degree in contemporary dance from the 12th Generation of the EPDM (Professional Dance School of Mazatlan). She won the exchange grant from the Department of Theatre and Dance at the University of Austin, Texas (UT) through the EPDM. In 2003, she was invited to participate in the Cervantino International Festival with the British Columbia company of Canada. In 2012, she joined the Delfos Company, of which she was a member for five years. She has participated in national as well as international festivals, such as José Limón International Festival, Amado Nervo Festival, National Arts Meeting, Bates Dance Festival, Colima Arts Festival, Mazatlan Cultural Festival, Sinaloa Cultural Festival, International Dance Festival from the Riviera Maya, and Center for the Performing Arts at UCLA, among others. She has also collaborated in productions such as *Vitril un viaje imaginario* by Víctor Manuel Ruiz; *Bolero de Ravel*, *The Rite of Spring* and *Sparring Sky* with Intrusa Danza; *La Vanidad* by Víctor Ruiz; *Cuerpo Gourmet* with Delfos Danza; *Cuando los disfraces se cuelgan*; *Es Medianoche*; *Manglar*; and *Concerto Barocco*, among others. Amaro joined Tania Pérez-Salas Company in 2018. She is currently part of the cast of *Cats the Musical*, a production by Gerardo Quiroz in Mexico City.



**Sarah Matry-Guerre** (Dancer and Artistic Assistant)

Born in Montpellier, France, Matry-Guerre began her studies at the National Conservatory (France) where she received her diploma for studies in choreography. She continued her training at the Laban Dance Center, London and graduated with a diploma of higher education. In 2011, she graduated summa cum laude from the New World School of the Arts in Miami, under the direction of Daniel Lewis. During her training, she was invited, with scholarships, to spend her summers with ImPulsTanz (2010), Jacob's Pillow (2011) and Springboard Dance of Montreal, and had the privilege of working with internationally renowned choreographers such as Azure Barton, Trisha Brown, Stijn Celis, Tony Fabre, Roy Assaf, Margie Gillis, Alexander Ekman and Sharon Eyal, among others. Shortly after graduating, Matry-Guerre began working independently in New York and in Europe, and danced for ZviDance under the direction of Zvi Gotheiner, Stefanie Nelson Dance Group by choreographer Stefanie Nelson and XT dance collective directed by Kristy Williams. She also participated in projects led by directors Johannes, Benjamin Millepied and Emmanuel Gat. In 2012, Matry-Guerre joined Tania Pérez-Salas Company in Mexico and in 2015, was promoted to artistic assistant. In 2015, Matry-Guerre participated in a Maxine Doyle project, a Punchdrunk production, director of *Sleep No More* in New York. In recent years, she has worked with Diego Vázquez, director of the company Laleget dance, and is developing her own project *8 Seconds* with Jairo Cruz Gonzalez in Mexico City. In 2018, Matry-Guerre took up the position as assistant director of the Taller Coreográfico of UNAM, the second most important ballet company in Mexico, directed by Diego Vázquez. As a choreographer, Matry-Guerre's works have been presented at the DTW Festival (NYC); Opéra Comédie (Montpellier, France); Cultural Festival of Sinaloa (Sinaloa, Mexico); the national dance meeting of Mexico City at the Lila Lopez Festival (San Luis Potosi, Mexico); in the National Auditorium of Mexico City; and more recently, in the theatre Miguel Covarrubias of UNAM.

**Sergio Vázquez Contreras** (Dancer)

Contreras is a movement researcher based in Mexico City. He started his formal education in dance in 2009, in the dance and production program offered by the Mexican dance company, Lux Boreal, by the National Pedagogic University, which concluded in 2012. Then, he was selected from more than 500 candidates from all of Mexico, as one of the 20 participants of the first reality show of contemporary dance *Ópera Prima @el colectivo*, sponsored by CANAL 22 and the National Council for Culture and Arts (CONACULTA).

He has collaborated with many companies and choreographers such as Lux Boreal (2012-2014, Tijuana, Mexico), Moving Borders (2015-2016), CEPRODAC (June-October 2016), ASYC Alicia Sánchez y Compañía (2015-2017), Danza Visual (2016-2018) and Tania Pérez-Salas Dance Company (2018-2019), performing in several international dance festivals and theatres abroad. He has been awarded best male performance in two National Dance Festivals in 2015 and 2016.

His work as a choreographer has been featured in numerous festivals and meetings, receiving national and international recognition as a finalist in the contest SóLODOS en Danza, and the major award MOVERS at the International Festival Lila López 2016, among others. He also teaches professional scenic artists and collaborates on many scene projects.