

**cie. toula limnaios**



**»tell me a better story 1 +2«**

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## »tell me a better story 1+2«

»tell me a better story 1+2« is a series of solo/ duet pieces that were developed for the ensemble during the period of isolation and pandemic. faced with uncertainty and desperation, looking at an inexistent future, we experienced each day anew. we gave each other this »valuable time«, and surrendered to a development process that grabbed us unexpectedly, and simply took us away. enriching like a blessing, in retrospect.

the charisma of every dancer and their personality has always been characteristic of our work. their individual strengths will be unveiled in six solos and a duet, reflecting the personalities of our ensemble, whose character and aura are always present on the stage, and imprint the work of the cie. toulia limnaios.

»the corona pandemic has forced us to find a new way of working. i had to let these pieces emerge day to day. they are not autobiographical, yet they are connected to the lives of the dancers. so i worked with what i know about these people as dancers, but also with what i don't know. the way to get there was wonderful and i'm very proud.« (toulia limnaios)

(toulia limnaios)

concept/choreography/ space/ costumes: toulia limnaios  
 choreography in collaboration with the dancers  
 dance/ creation: daniel afonso, francesca bedin, laura beschì, leonardo d'aquino,  
 alba de miguel, alessio scandale, hironori sugata, karolina wyrwal  
 music: ralf r. ollertz, paul tinsley  
 technical director/ light design: felix grimm  
 costumes: antonia limnaios  
 touring/ cooperations: marie schmieder

length: »tell me a better story 1« : 70 minutes  
 length: »tell me a better story 2« : 80 minutes

premiere: 2 october 2020

tours: germany (bremerhaven), finland (imatra)

# cie. toula limnaios

## press reviews »tell me a better story 1+2«

»the current production ›tell me a better story 1+2‹ turns the momentary restrictions of physical contact into a creative medium. the two parts of ›tell me a better story 1+2‹ are in no way a compromise or a capitulation to the contact restrictions of the pandemic in their artistic expression. the emotionally as well as physically very expressive dance of limnaios not only lives from a moving group dynamic. the individual encounters of the individuals with the depths of their psyche were always just as important. when the dancers in ›tell me a better story 1+2‹ are on stage in their loneliness or togetherness, the space in which they can drive their emotional and physical expression to extremes of beauty or irritation expands. limnaios' pieces are intimate recordings that take the suffering and lust for life to the absurd, only to transform this absurdity into a beauty full of melancholy. the pandemic has its chances as far as new fodder for the human soul is concerned. being able to experience so many accents of limnaios' dance language in the light of new challenges is definitely one of them.«

(seda niğbolu, tanzraumberlin.de)

»three intensely impressive pieces were created with dancers from the ensemble during the shutdown, which skilfully illuminate the situation of thoughtful isolation with emotional depth. the compositions by ralf r. ollertz and paul tinsley contribute perfectly to the success of the evening. this is how intelligent and exciting dance theatre can be even under these difficult conditions.

while the first half referred to the internal view, the second part now aimed at society. in it, role images are negotiated precisely at the supposed boundary between the sexes. it explores what is possible beyond the binary pigeonholes. thus, the second half of the individual choreographies created during the lockdown was more enigmatic and challenging, but also more political.«

(birgit schalmack, hamburgtheater.de)

»a truly impressive evening: hironori sugata - one of the most captivating dancers, karolina wyrwal - fascinating and laura beschi + alessio scandale - an outstanding duo.«

(frank schmid, rbb kultur)

»each (soli/duet) a little work of art in itself.«

(tanznetz.de)

»after months of interruption, dance is coming back to life on stages and in theatres. the cie. toula limnaios makes a splendid return. ›ladylike‹: the protagonist of the first solo alba de miguel has delivered a great performance! ›my favourite body‹: daniel afonso dancing and his heartfelt/ deeply felt interpretation are intense. ›fra‹ by francesca bedin, a new member of the company and a very successful debut. ›i am two‹: an extraordinary leonardo d'aquino completes the evening and thrills the audience.«

(nicola campanelli, campadidanza.it)



# cie. toula limnaios

»tell me a better story 1«

[click here for trailer](#) [click here for full length video / password: tellme1](#)



karolina wyrwal: »replika«

karolina's solo takes its source in our digital life and the obsession with transformation. the smartphone app replika wants to build a relationship with its user. it asks personal questions, takes over the user's way of expression and is intended to imitate people's behaviour. replika looks like a regular messenger chatbot. the questions and answers quickly become very personal. »finally, we meet«, writes the system. »it is me, your replica. i like the sound of my new name.« the user had to define it beforehand. the artificial intelligence (ai) not only learns as a whole system through conversations with people, but it also makes an effort to get to know its respective user in order to become an ideal friend and companion. for replika, everyone is the most exciting individual in the world. »how are you? i can't wait to get to know you«, »are you having a good day?« - says the ai and puts a smiley after it.

music: tinsley, saint-saëns, lee

hironori sugata: »kyofu«

kyofu means fear in japanese. it is used to name or describe the inner mental state, often vague or outwardly unfounded, that has been detached from the cause, whereas fear emphasises the reality of the impending danger. during the creation process, suga told me that for him, the fear he is confronted with is an invisible opponent that first lurks at a distance, then seeks his closeness and finally takes possession of him.

music: tinsley, ollertz



laura beschi + alessio scandale: »parlez-moi d'amour«

the life of a love couple is a long journey, on which there is a strong and violent feeling that threatens to bring both partners in danger. - it's about taking risks. it causes a phenomenon of dizziness. according to jean-paul sartre: »the other is the embodied ideal, and we exist through its gaze. to be loved is to feel justified in existing.«

music: ollertz

»tell me a better story 2«

[click here for trailer](#)   [click here for full length video / password: tellme2](#)



alba de miguel »ladylike«

graceful, polite, sweet-tempered, behaving in a socially acceptable way for a woman. that is one of the definitions for »ladylike« - a term that has for a long time now been passé, a cliché...

with alba i was interested in this little wink, with a humorous and ironic undertone that is reflected in the solo, and sometimes also goes into the absurd. »well, it might not be ladylike, but i'll pull up my skirt to jump over this table. there are some things i won't talk about, because they're not ladylike...«

music: tinsley, martirio

daniel afonso »my favorite body«

daniel's solo is based on the 1974 film and book »un homme qui dort« by georges perec. an estranged young man wanders through the labyrinth of his daily life. his inner thoughts are told in the form of an unwritten diary.

it's an absurd daydream, in which reality and fiction merge.

music: ollertz

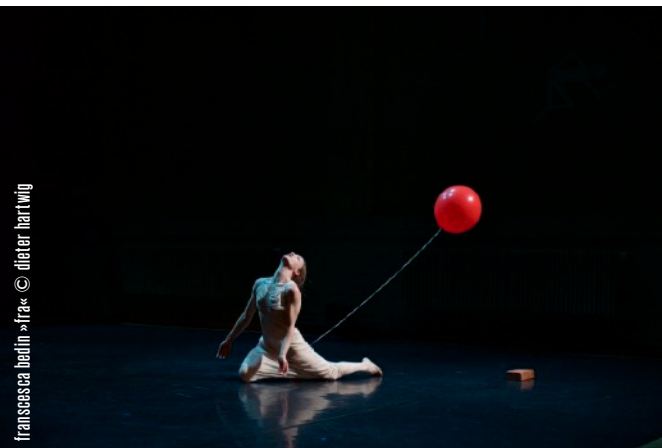


francesca bedin: »fra«

»fra« means between in italian language.

floating between the here and there, francesca dedicates herself to the lightness and strength in this solo.

music: rachmaninoff



leonardo d'aquino: »ich bin zwei«

»ich bin zwei« is inspired by leonardo's interest and fondness for drag queens, who impersonate women, but still see themselves as men. they often represent a character very different than their daily selves.

the drag queens want to show society that there is also a kind of third gender within the heteronormative bipolar gender system (man/woman).

music: sigurðsson, purcell, bregovic, ollertz





## biographies

### **toula limnaios (choreographer/ artistic director)**

toula limnaios (\*1963, athens/ greece) is trained in classical and modern dance, m. alexander and laban technique as well as music and followed a dance education in brussels, she worked as an interpreter with claudio bernardo, régine chopinot and as an assistant with pierre droulers. later she continued her education at the folkwang hochschule in essen, where after a short time she became a member of the folkwang tanzstudio under the direction of pina bausch. from 1995-2003 she danced in live improvisations with the musicians konrad bauer and peter kowald. 2007/2008 she was guest professor for choreography at the hochschule ernst busch in berlin and was guest choreographer at various theatres. since 1996 she has founded and directed the cie. toula limnaios together with ralf r. ollertz.

### **ralf r. ollertz (music)**

ralf r. ollertz (\*1964, mönchengladbach/ germany) studied composition, electroacoustic music and conducting in italy and at the folkwang hochschule in essen. in addition to chamber and orchestral music, he has also written electroacoustic music and radio plays, for which he has received numerous international awards and grants. in 2002 he composed the short opera »carcrash« with willy daum for the state operas in hanover and stuttgart. tours, radio and television productions have taken him through europe, south america, the usa, japan, australia and africa. since 1996 he has founded and directs the cie. toula limnaios together with toula limnaios

### **daniel afonso (dance)**

daniel afonso (\*1981, las palmas/ spain) completed his training at the royal conservatory in madrid. he worked for 10&10, tenerifedanzalab in tenerife, at the staats theater braunschweig with jan pusch as well as with yossi berg & oded graf and douglas thorpe. in the company chameleon (uk), he danced for choreographers such as anthony missen, gemma nixon and john goddard as well as for dmt (nl) with judith van der klink. daniel also teaches and develops projects of his own. he is a member of the cie. toula limnaios since 2015.

### **leonardo d'aquino (dance)**

leonardo d'aquino [\*1985, joinville/ brazil] studied contemporary dance at sead – salzburg experimental academy of dance, and has a bachelor degree in performing arts with a major in theater acting at university of são paulo.

in europe he has worked amongst others with christine gouzelis, jelka milic, ryan mason and mzamo nondlwana. in brazil, he was part of the company [ph2]: estado de teatro and as a dancer for minik momdó dance cie. since autumn 2015 leonardo is a member of the cie. toula limnaios.

### **francesca bedin (dance)**

francesca bedin (\*1990, vicenza/ italy) studied contemporary dance, tap dance, percussion and drums in italy and abroad (tanzfabrik, marameo, danseateliers, eastman...). she joined sinedomo group by l. tonin and started her professional career with naturalis labor by l. padovani, s. bertinocelli and with esklan art's factory by e. silgoner.

by the collaboration with the choreographer g. menti she won the 1. prize and the eastmanprize at 22nd int. solo tanz theater festival. francesca is member of the cie. toula limnaios since july 2020.

### **laura beschi (dance)**

laura beschi (\* 1993, como / italy). she felt passionate in dance and performing arts since very young age. she graduated in sead in 2017. in the past years she collaborated with different choreographers and companies in europe

such as ryan mason, jelka milic, rakesh suresh, eduardo torroja (ultima vez), francisco cordova, manuel ronda, michikazu matsune, tanz company elio gervasi, nicola galli performing art, along others. since february 2020 she is a member of cie. toula limnaios.



# cie. toula limnaios

## priscilla fiuza (dance)

priscilla fiuza (\*1984 in brasilía / brazil) started her dance education in her hometown and continued her education as a scholarship holder at the ballet school of the wiener staatsoper. in 2003, she became a member as soloists of the ballet schindowski in gelsenkirchen, and in 2012 she switched to the tanztheatermünster. priscilla danced in numerous choreographies by bernd schindowski and hans henning paar as well as pieces by annett göhre, bridget breiner, felix landerer, charlotta öfverholm, thomas noone and toula limnaios. since 2017 she is a member of cie.toula limnaios.

## alessio scandale (dance)

alessio scandale (\* 1993, varese / italy) studied at the ballet teatro in turin and at the conservatory of professional dance mariemma in madrid and graduated at the sead / salzburg. together with laura beschi he started to develop his own work. during the last years he worked in different countries with ariella vidach aiep, zsuzsa rozsavolgyi, cie willi dörner, alix eynaudi, loose collective, daniel ninarello and the dance company gervasi. since april 2018 he is a member of the cie. toula limnaios.

## hironori sugata (dance)

hironori sugata (\*1968, osaka/ japan) studied dance in the eguti otoyá company with fujiwara etuko and sumi masayuki. in japan, he worked at spacdance and danced the repertoire of jean-claude gallotta. in 2000, he moved to europe and danced with emio greco, vicente saez, bud blumenthal, the cie. tandem, with nardi morgan and the theater der klänge. from 2003 until 2004, hironori sugata worked with jean-guillaume weis, the teatri del vento and with silke z. he was a dancer/performer for the cie. toula limnaios from 2005 until 2010 and rejoined the ensembles as a permanent member in 2013.

## karolina wyrwal (dance)

karolina wyrwal (\*1981, stettin/ poland) is a graduate of the northern school of contemporary dance (uk). after collaborating with companies such as the theater thikwa berlin and tanztheater globale, she spent four years with the polish dance theater. there, karolina worked with choreographers such as ohad naharin, jacek przybyłowicz, yossi berg, and yoshifumi inao. in addition, she created three pieces for the polish dance-theater-atelier and teaches cunningham technique. she is a member of the cie. toula limnaios since 2012.

## felix grimm (technical director/ light design)

felix grimm (\*1983, güstrow/ germany) is a lighting, video and sound designer and technical production manager for theater, dance, performance and corporate events. he worked for schlossplatztheater / junge oper berlin, total brutal / nir de volff, berlin society for new music, chico mello, naoko tanaka, bignotwendigkeit, monster truck, novoflot, theater koblenz, perform(d)ance and major german event technology service providers. he has been working with the cie. toula limnaios as lighting designer since 2014 and since 2020 he is the technical director and lighting designer of the company.





the cie. toula limnaios is an ensemble for contemporary dance, founded in brussel in 1996 by choreographer and performer toula limnaios and composer ralf r. ollertz. a year later the company moved to berlin. in 2001, they were awarded the »meeting neuer tanz« prize. in 2004, their beckett trilogy was rearranged into a documentary entitled »atemzug« produced by zdf/arte. their own production house halle opened in 2003 and is an internationally connected theatre.

the company gets funding from the city of berlin department for culture and europe since 2005 and was selected by the fonds darstellende künste to receive conceptual funding for »leading ensembles in the field of independent theater and dance« from 2008 until 2010. in 2012, they were awarded the »george tabori prize«.

in addition to her artistic work, she is committed not only to innovative working structures, but also to the outreach and distribution of dance in our society. the cie. toula limnaios ensemble presents 60-70 performances every year and works with 18 salaried employees, who are supported by an even larger number of closely associated freelancers. with its flexible, lean, but highly effective structure and in co-production with international partners, the company continuously produces ensemble work of exceptional quality, making them one of the most successful ensembles for contemporary dance today.

as a representative of the german dance scene for the goethe institute and the federal foreign office, they present their repertoire in europe and worldwide since 2005. the company is institutionally funded by the city of berlin, senate department of culture and europe since 2014.

the cie. toula limnaios presents dance that is awake, critical and bold – with concern for humankind, made by and for people.



# cie. toula limnaios

## press reviews

»nothing that is not an excerpt of the heart, finds its expression in the work of toula limnaios, whereby the originality of this artist, a perfectionist of excesses, may lie therein. her excesses focus on mankind, the mysteries of his origins, the fire of his future. «  
(saison de la danse, jean-marie gourreau)

»one of the most renowned choreographers of the european dance scene has created a ›tosca‹ a lasting and impressive piece of the contemporary dance. the spectators were excited and touched. the magnificent final tableau swept the audience off their feet into ecstatic rounds of applause. «  
(frankfurter allgemeine zeitung)

»limnaios, one of the most striking figures in the contemporary dance for years, remains at the heights of her artistry«  
(neuer zürcher zeitung)

»the spectators get to see somnambulist images, poetically sensitive and intimate impressions in which real and surreal interweave. the word is about toula limnaios, a choreographer born in athens who has made berlin her home since 1997. the pieces she created with her company make people drift-away... for the images are really magical. the experts know that toula limnaios with her choreographies takes a special place in the vast dance scene in germany, an exceptional place. what she turns into dance is seen nowhere and she herself follows no trends. «  
(rbb-kulturradio)

»the cie. toula limnaios creates dance that penetrates the soul... visually stunning and intense, atmospheric journeys into the abysses and posterity. toula limnaios managed to find a very unique power of expression in her pieces. the choreographer's source of inspiration are often master works, world literature, century-scores. she overwrites the classics with her own aesthetics, her own vocabulary of the movement and creates psychologically well-tared contemporary pieces. the company is admirably diligent, and its theatre is one of the most popular addresses for contemporary dance. «  
(tagesspiegel)

»the company presents an unusually successful story: here, almost every show is sold out, the cie. toula limnaios managed to gain its own audience, not necessarily with an affinity for dance, that follows the artists from a production to production filled with trust and enthusiasm. «  
(goethe-institute)

»the auditorium is packed. the first couple begins, the second joins in a way that takes your breath away. responsible for this frenzy of feelings and images are toula limnaios und ralf ollertz. he creates the acoustic visual realms that she causes to explode on stage with help of her dance ensemble. 39 productions in 19 years, moreover numerous revivals and world tours demonstrate their unbelievable symbiosis and productivity. making her one of the most important choreographers for contemporary dance today.

choreographer toula limnaios is one of those who, together with composer ralf r. ollertz, ensure that this art form of dance continues to retain its unmitigated vitality. for almost 20 years now, toula limnaios has headed her own company, which bears her name. and with her small, but excellent, international ensemble, she brings contemporary dance onto the stage – in berlin, where the ensemble is based and across the world.

those, who have the privilege of seeing the cie. toula limnaios dance, experience a celebration of emotion. the intensity of the movements and the dancers' feelings enthrall the viewer. the audience senses the physicality, becomes part of the dance. over and over again, in every single performance. «  
(zdf aspekte, stefanie heidbrink)

»toula limnaios is known to reframe classical works of art and literature into sensational dance pieces with a strong focus on human connections. in ›tempus fugit‹, from intricate floor-work to flying across the stage, the agile bodies of the dancers were well-adapted to limnaios' highly charged movement vocabulary. «  
(berlinartlink, beatrix joyce)

# cie. toula limnaios

## cie. toula limnaios at a glance

1996	founding in brussel: artist in residence/ theatre l' l
1997	moving of the company to berlin
2003	opening of own theater HALLE tanzbühne berlin
2005 - 2013	basic fundings by city of berlin - department for culture and europe
2008 - 2010	conceptual funding by fonds darstellende künste e.v.
2012	george tabori award
since 2014	institutional funding by the city of berlin
since 2016	cultural ambassador of the german ministry of foreign affairs
2021	jubilee 25-years cie. toula limnaios
2022	publication of the illustrated book »cie. toula limnaios« by kettler verlag

### members:

artistic director	toula limnaios
choreography/ dance	
artistic director	
music/ production	ralf r. ollertz
ensemble dance	daniel afonso leonardo d'aquino laura beschi francesca bedin priscilla fiuza alessio scandale hironori sugata karolina wyrwal

assistance	alice gaspari
public relations	talea schuré
touring/ cooperations	marie schmieder
technical director/ light design	felix grimm
light/ stage technic	domenik engemann, jan römer
graphic design	cyan - graphisches büro
video	giacomo corvaia
costumes	antonia limnaios
accounting/ controlling	branko gejc
resilience dispatcher	paul tinsley

venues	
in berlin	akademie der künste, HALLE tanzbühne berlin

national	bielefeld, bonn, bremen, bremerhaven, cottbus, dessau, dortmund, dresden, erfurt, erlangen, essen, frankfurt/m, hannover, hameln, krefeld, heilbronn, münster, oberhausen, offenburg, osnabrück, ludwigshafen, quedinburg, recklinghausen, stuttgart, wuppertal
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international	armenia, austria, belgium, bulgaria, brazil, chile, cyprus, dominican republic, denmark, ecuador, france, georgia, greece, ireland, italy, jordan, lithuania, latvia, mexico, nicaragua, palestine, panama, poland, romania, russia, senegal, serbia, spain, switzerland, trinidad & tobago, venezuela
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### repertory

2022 »staubkinder« 2021 »point de vue«, »clair obscur« 2020 »tell me a better story 1+2«, »meantime« 2019 »shifted realities« 2018 »volto umano« 2017 »momentum«, »die einen, die anderen« 2016 »tempus fugit« 2015 »minute papillon«, »la salle« 2014 »blind date«, »miles mysteries« 2013 »if I was real«, »the thing I am« 2012 »wut«, »the rest of me« 2011 »anderland«, »every single day« 2010 »secrets perdus«, »à contre corps« 2009 »wound«, »les possédés« 2008 »the silencers«, »reading toscas« 2007 »simply gifts«, »life is perfect« 2006 »real time.compiler«, »éclats du réel«, »irrsinn« 2005 »die sanfte«, »short stories« 2004 »double sens«, »spuren« 2003 »better days«, »here to there«, »isson« 2002 »autre vie«, »drift« 2001 »nichts. ich werde da sein, indem ich nicht da bin.« 2000 »falten der nacht«, »ysteres«, »vertige« 1999 »faits d'hiver« 1998 »entrevissions« 1997 »landscapes«, »le temps d'après« 1996 »d'un(e)s«

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