

cie. **toula limnaios**

»**isson**«

a solo for two men



artistic director
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touring/ cooperations
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about »isson«

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»isson«

a solo for two men

with »isson« the cie. toula limnaios presents a double portrait - the same and yet surprisingly different. two parallel worlds about the core of the being, pure and formal in layout, but of a poetic power and personal urgency that aims directly at the heart. an evening like a little jewel.

the motif of the 'doppelgänger' irritates and fascinates at the same time: its appearance blurs the boundaries between the self and the others. the doppelgänger questions concepts of similarity and difference, problematises the subject and its identity. the piece was originally danced synchronously as a solo for two women by lena meierkord and toula limnaios in two parallel worlds. the current version is a version for two men, interpreted by leonardo d'aquino and alessio scandale.

concept/ choreography/ stage/ costumes: toula limnaios

music: ralf r. ollertz

dance/ creation: leonardo d'aquino, alessio scandale

light technics: domenik engemann

light design: klaus dust

assistance: ute pliestermann

touring/ cooperations: marie schmieder

length: 53 minutes

premiere: 12 march 2003 (dance: toula limnaios, lena meierkord)

re-creation: 21 july 2016, within the festival 20 years cie. toula limnaios

touring: germany (bremerhaven, lübeck), georgia (tiblisi), greece (chania), jordan (amman), palestine (ramallah)

the cie. toula limnaios is supported by the senate department for culture and social cohesion.

Senate Department
for Culture
and Social Cohesion

BERLIN



when schubert found his doppelgangers

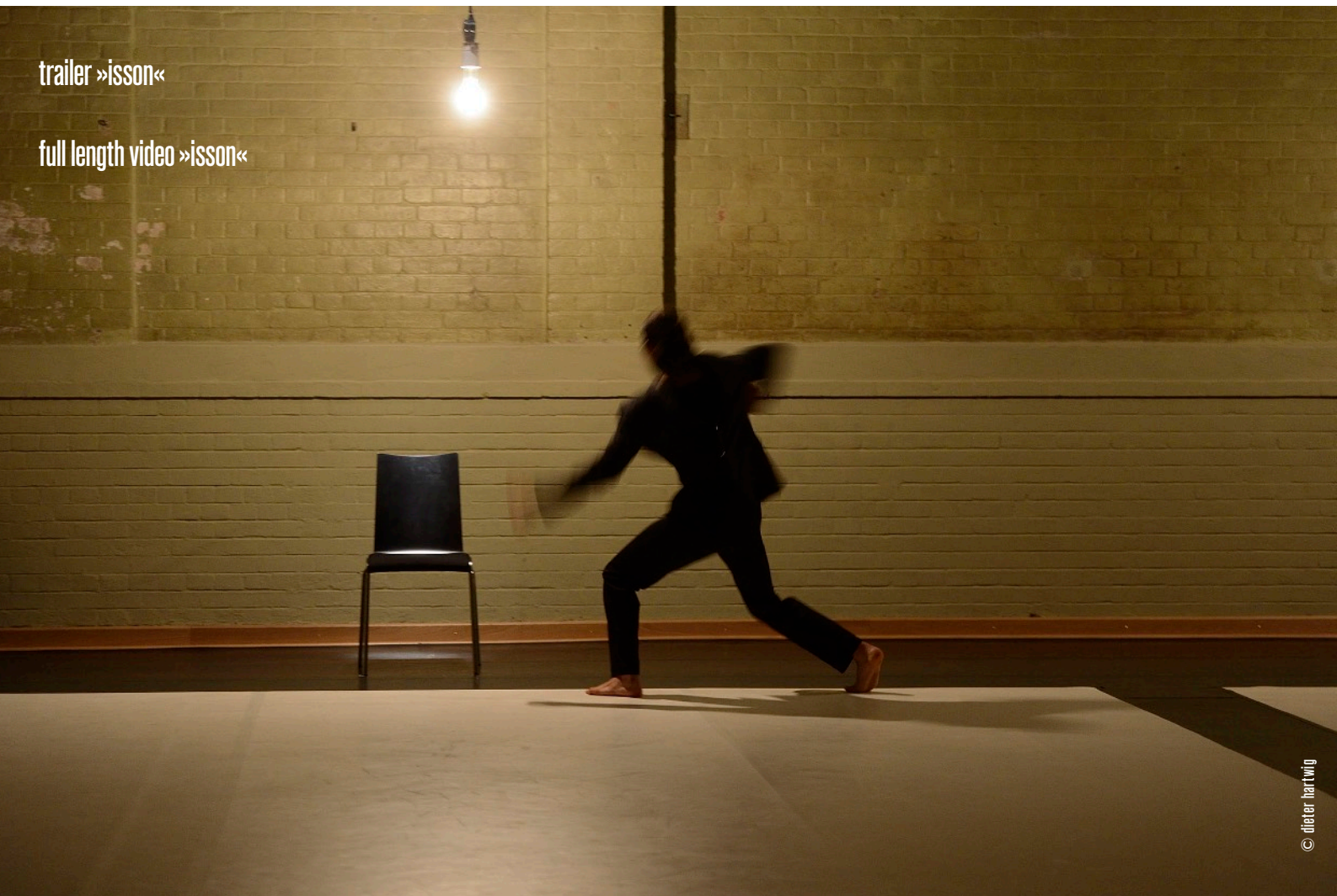
»synchrony of movement is considered a virtue in dance. with her choreography ›isson‹ toula limnaios proves that synchronicity can mean much more than just diligence in training: namely, the absolute harmony of two spheres, two bodies and beings (in greek: isson). at the beginning, the dancers stand in the dull twilight of the empty stage at the back wall, their faces turned backwards: two identical figures on white dance floors. the following hour will take them to the front, very close to the first row of audience members. except for a few passages, they will move completely uniformly, never leaving their dance space. In the darkly toned dynamics, the finely nuanced mood values of the choreography, the distance between the two narrows. synchrony does not demonstrate virtuosity, but the merging of two states of perception.

from the soundscape of ralf ollertz, franz schubert's deathly rigid ›doppelgänger‹ emerges. the song describes with toneless density the house of the beloved, in which she has long since ceased to live, but which as a shell still bears witness to past happiness. meanwhile, the dancers stand motionless, a little distorted, as if crooked and decrepit. who still inhabits the movement? what being dwells in the dance. this well-composed decrescendo is one of the most touching, insightful final images in dance theatre that has been seen for a long time.

(franz-anton cramer, tagesspiegel)

trailer »isson«

full length video »isson«



**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

leonardo d'aquino (dance)

leonardo d'áquino [*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.

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 dorner, alix eynaudi, loose collective, daniel ninarello and the dance company gervasi. since april 2018 he is a member of the cie. toula limnaios.



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

assistance	alice gaspari
public relations	sarah böhmer
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	toula limnaios
accounting/ controlling	branko gejc
resilience dispatcher	paul tinsley

venues in berlin	akademie der künste, hebbel-theater, HALLE tanzbühne berlin
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national	bielefeld, bonn, bremen, bremerhaven, cottbus, dessau, dortmund, dresden, erfurt, erlangen, essen, frankfurt/m, hannover, hameln, krefeld, heilbronn, münster, oberhausen, offenburg, osnabrück, ludwigshafen, quedlinburg, 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

2023 »les égarés« 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 »outré 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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