

BEAUTY AND THE
BEAST

WITH AND BY

AMANDA APETA AND

HALLA ÓLAFSDÓTTIR

FEATURING LISEN ROSH

MASTER OF LIGHT

CHRISANDER BRUN

MASTER OF SOUND ELIZE ADVENTJORD
OPENING ACT FRIDAY

EMMMA TOLANDER

OPENING ACT SAT

JESSYKA WATSON-GALBRAITH
GALBRAITH

1. Pieter Ampe & Guilherme Garrido "Still Difficult Duet" & "Still Standing You" (8-10.3 2011)
2. TIR Performance "Kartläggare DEL 1" (15-16.3 2011)
3. Robin Jonsson "Simulations" (19-21.3 2011)
4. Mette Edvardsen "Black" (26-27.3 2011)
5. Aron Blom "SAM", Salka Ardal Rosengren & Mikko Hyvönen "Trash Talk" (30.3-1.4 2011)
6. Daniel AlmgrenRecén & Alma Söderberg "Abdikation Nu" (2-3.4 2011)
7. Mette Invartsen & Guillem Mont de Palol "All the way out there..." (9-10.4 2011)
8. Dorte Olesen "The Bad The Good The Ugly" (13-17.4 2011)
9. Anna Källblad, Annette Taranto & Chrichan Larson "À une raison" (14-15.5 2011)
10. DOCH (22~29.5 2011)
11. Krööt Juurak "Scripted Smalltalk" (27.8 2011)
12. Xavier Le Roy "Le Sacre du Printemps" (26-27.8 2011)
13. The House of Bertha "White Noise" (10-11.9 2011)
- 14. Amanda Apetrea & Halla Ólafsdóttir "Beauty and the Beast" (23-24.9 2011)

The MDT program texts is a series of unedited fanzine-style magazines available on the MDT website and in a limited cost price edition, printed, folded and stapled on a Konica Minolta All-in-one Copier.

MDT is an international co-production platform and a leading venue for contemporary choreography and performance situated in a reconstructed torpedo workshop in the Stockholm city center. MDT has since 1986 supported and collaborated with Swedish and international emerging artists. MDT is supported by Kulturrådet, Kulturförvaltningen Stockholm stad and Kulturförvaltningen Stockholms läns landsting.

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Interview on Beauty and the Beast

Beauty and the Beast, created and performed by Halla Ólafsdóttir and Amanda Apetrea.

Is it a dance? Is it a show? Is it a play? Is it a band, a concert? The performance takes place in a theater with audience all around the stage. Standing and sitting.

The artists themselves are hard to reach for a moments talk. I managed to get hold of them between Brussels and Beijing. I got to follow them on their tour bus where they've spent most of their time between shows the last month after their world premiere of their new show Beauty and the Beast.

Why did you decide to call it a come back?

Ólafsdóttir: It's a comment to the fact that we work our asses off for years to fit in to a system of performance making. Only when we're seen with in the system we exist right? Even though we've been doing this for a while now. It's also a comment to the notion of quality in the aspect of programming which is of such great importance for us as artists, the programming that is. It's important to know what is expected of you as performance makers but only so that we can question it if we don't approve. It creates a dialogue between makers and buyers which is of utmost importance for the art of dance making.

Apetrea: And we want to lift our selves to a high level to produce confusion, curiosity and questions with our spectators.

Like what?

Apetrea: Like, who are they? Do we know them? Do other people know them? And of course; we have to see them! It's about creating desire and urge to learn more.

Is it some kind of shortcut to fame?

Apetrea: Yes, you could say that. At least it brings up the question of what fame is and why or if it's important to be known and famous. And also where it is important.

Is it important with fame in the dance field?

Ólafsdóttir: Yes, as in any field. But fame does not equal any specific success, quality, intelligence, artistry, failure nor grand shows in all big venues and so on. Fame in it self is nothing productive. To talk about fame though can be productive.

Do you strive for fame?

Apetrea: Yes, of course. Anything else would be a lie. But not fame to any price. We have important stuff to communicate with the world in

terms of dance, art, politics, society and so on.

At that moment the artists bus have been caught up by papparazis and I have to leave the bus for them to step on the gas towards next adventure.

Review of Beauty and The Beast

Last weekend, legendary dance makers Amanda Apetrea and Halla Ólafsdóttir rocked over 20,000 fans with an incendiary performance of Beauty and The Beast at MDT

After several years of absence, Apetrea and Olafsdottir reclaimed the stage with their new performance Beauty and The Beast. The much anticipated performance, which, to many fans, represented the duo's return to their dance roots and its acclaimed dancemanship, prepared the premiere for a world tour that kicked off in 2011 and is expected to last for over two years, spanning over fifteen countries.

Apetrea's and Olafsdottir's Magnetic Performance

Like all choreographers that have been around for decades, the duo has made their share of mistakes, alienating some of the old school fans with some of their progressive work with mychoreography i.e. "The Rite of Spring"

However, few choreographers in history have managed to bring their live performance to such high energy levels and to continue to engage fans so completely decade after decade. In a spectacular performance that featured laser shows, flames and impressive dance and voice solos, the hot veterans won the hearts of the thousands of fans that filled MDT on Sunday.

The opening acts that Apetrea and Olafsdottir selected for their performance at MDT, were different each night. Featuring artists such as Nadja Hjorton, Lisen Rosell, Jessyka Watson-Galbraith, Emma Kim Hagdahl, mychoreography, Wisp, Márten Spångberg, Emma Tolander, The ÖFA-collective, INPEX and Sidney Leoni

Many of them performing unusual rhythm patterns, sudden start-and-stop dances and *death growls* that did seem to appeal to The Beauty and The Beast fans. ÖFA especially managed to engage the audience with their fast, abrasive choreography.

Nevertheless, anxiety heightened and excitement seemed to turn into impatience as the thousands of fans anticipated the appearance of the *godmothers of dance* on the stage.

The members of Beauty and The Beast, who were received with loud enthusiasm by the multigenerational audience, performed on a stage placed in the center of the floor, dividing their *face time* between fans all around the arena. The duo has been playing *in-the-round* since the days of the *mychoreography* promotion tour, connecting with fans both on a choreographical and on a personal level.

Apetras and Olafsdottir's impeccable dance performance and their infectious energy invigorated the crowd at MDT, engaging fans in a musical dialogue with the performance and challenging them to new levels of adrenaline.

An almost visible electric current ran through the audience as they performed *the first scene* surrounded by flames springing from the floor, with Amanda Apetreas solo reaching into every corner of the arena.

Beauty and The Beast, rewarded fans with their signature fast tempos and much anticipated dance, as well as an explosive solo by Halla Olafsdottir

An emotional duet marked the official end of the performance at MDT, but Apetrea and Olafsdottir returned for a powerful encore which ended with an epic dancealong. Almost two decades after the success of their *pieces I Azz Jazz and It's definitely the spiritual thing*, the duo is back with a heavier, more raw dance, and with a choreographical range more expressive and dynamic than ever.

Masters of Lights with Chrisander Brun

In addition to a first rate vocal and dance performance, Beauty and The Beast offered fans a visual treat. The laser show that highlighted the climactic points of the evening – such as the epic performance of *the dancealong* – featured green, blue, red and yellow beams that shimmered like rainbows over the low-lit stage and dissolved into the darkened arena.

Flames were also used to punctuate dramatic performances and, during

the encore, black balloons rained over the audience and flooded the stage

A Multigenerational Experience

Back in the days, few would have imagined that, some day, parents would attend the duo's performances together with their children. However, Apetrea and Olafsdottir are one out of few choreographers that, instead of losing ground to new performers, manage to expand their fan base year after year.

The fist-pumping audience at Beauty and The Beast included people in their fifties and sixties, as well as enthusiastic teenagers who are just now discovering the choreography phenomenon. Over the years, Amanda Apetrea and Halla Ólafsdóttir have promoted an aggressive rhythm and dance making that won the hearts of hard core contemporary dance fans, while at times displaying a softer, harmonic side, which appealed to more mainstream dance-loving audiences.

On Sunday night, the legendary duo, which was inducted into the Hall of Fame in April 2009, mesmerized the multigenerational audience in Stockholm, proving once again that the show is never over for Apetrea and Olafsdottir.

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