



“Intelligent and inventive dancemaking”

- Dance Magazine

(DT)² DUŠAN TÝNEK DANCE THEATRE

Support

Dušan Týnek Dance Theatre receives support from the Baryshnikov Arts Center, Bogliasco Foundation, Czech Center New York, ETHEL's Foundation for the Arts, Ford Foundation, Greenwall Foundation, Harkness Foundation for Dance, Mertz Gilmore Foundation, Mid Atlantic Arts Foundation, National Endowment for the Arts, NYC Department of Cultural Affairs, O'Donnell-Green Music and Dance Foundation, and Trust for Mutual Understanding.

Dancers

- Alexandra Berger
- Ann Chiaverini
- John Eirich
- Emily Gayeski
- Elisa Osborne
- Ned Sturgis
- Samuel Swanton
- Timothy Ward

Dušan Týnek Dance Theatre
415 9th Street, #54
Brooklyn, New York 11215
718-249-7708
dance@dusantynek.org

Dušan Týnek Dance Theatre Foundation Inc.
is a non-profit, 501(c)(3)
publicly-supported organization

Artistic Director/Choreographer: Dušan Týnek
Executive Director: Dwayne Linville • dwayne@dusantynek.org
Production Manager/Lighting Designer: Roderick Murray
Head Costume Designer: Karen Young
Administrative Associate: Michael Laskaris
Composers: Aleksandra Vrebalov, Ted Reichman
Publicist: William Murray - Better Attitude
Art Direction + Design: michaerobinsonnyc.com
Booking Representative: Sara Procopio • sara@dusantynek.org

Board of Directors

- Lisa Capuano • Richard Chen See • Gerard Conn
- Vladimir Kašnar • Jessie Labov • Dwayne Linville
- Jessica Cooper • Lisa Reilly • Fern Schad
- Dušan Týnek

Advisory Board

- Thomas Berger
- Kirsten Munro
- Ira Rubenstein

www.dusantynek.org

Photos: Whitney Browne, Julieta Cervantes, Julie Lemberger,
Phyllis McCabe, Margo Moritz, Mionir Polzovic

“kinetic, poetic, appealing, and smartly designed...the work is remarkable and the dancers exceptional... a superb ensemble” - Gay City News

Since its debut performances ten years ago, Dušan Týnek Dance Theatre has garnered much critical acclaim and built an impressive reputation for productions known for their high level of innovation, sophistication, expert craftsmanship and exceptional level of artistry from its dancers, live musicians, and other designers. The company has held its home performance seasons at many leading dance venues in NYC including Dance Theater Workshop, which The New York Times named one of NYC's top 5 dance performances of the year, and its recent 10th anniversary at the Brooklyn Academy of Music. These performance seasons have consistently received exceptional reviews from The New York Times, The New Yorker, Financial Times London, Village Voice and many other publications.

Dušan Týnek Dance Theatre is a virtuosic ensemble of eight exceptionally skilled and versatile dancers. The company has performed and participated in festivals throughout the United States and in Europe and Russia, and has been recognized by major press and presenters for its intriguing and diverse repertory and performances. Týnek – who has been called “an undoubted talent” by The New York Times - has also set his work on universities and colleges across the country. Týnek and his company members offer workshops, classes, and other educational partnerships in conjunction with, and aside from, its performances. These include classes in modern dance, ballet, improvisation, composition, as well as Pilates, yoga, **Gyrotonic®** and other techniques to dancers of all ages and skill levels. The company has received touring support from the Trust for Mutual Understanding and the Ford, Mid Atlantic Arts, and O'Donnell-Green Music and Dance foundations.

Recent residencies have been held at Baryshnikov Arts Center, Kaatsbaan International Dance Center, Bard College, Hillsborough Community College, Mt. Tremper Arts, and Windhover Center for the Performing Arts.

In 2012-13, Dušan Týnek Dance Theatre was one of six dance companies chosen to be part of the inaugural year of the Brooklyn Academy of Music's Professional Development Program (BAM PDP) in partnership with the Kennedy Center's DeVos Institute for Arts Management. The company's administrative and organizational capacity, as well as its Board of Directors, grew substantially due to this program, which culminated in a sold-out, critically-acclaimed performance season at the BAM Fisher.

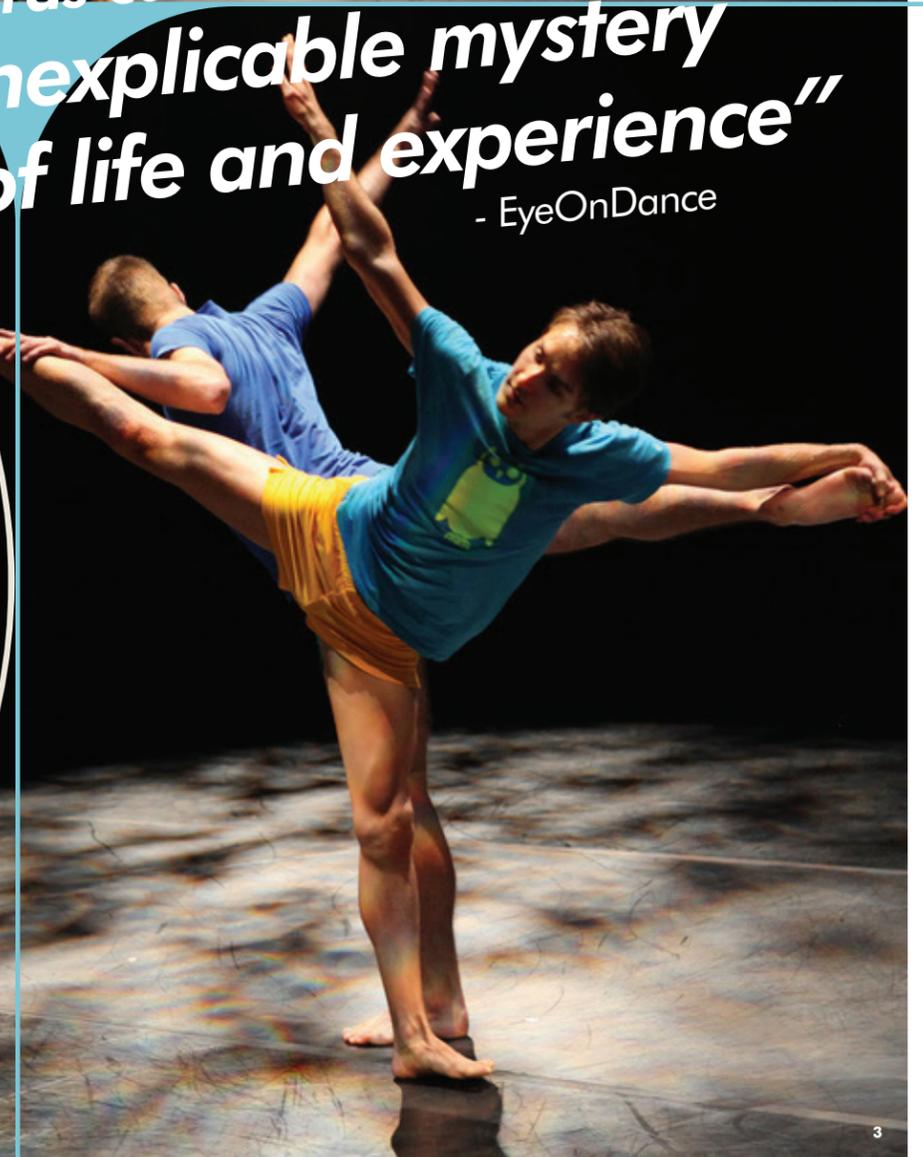
The company's tenth anniversary year in 2013 included: the world premiere tour of *TRILOGY* in Serbia - a four-year collaboration with composer Aleksandra Vrebalov and the string quartet ETHEL; co-founding the MUSA! Festival of Dance with Music at the Baruch Performing Arts Center; a site-specific dance inspired by the quarries of Cape Ann, MA; and its season at the BAM Fisher, featuring two world premieres that provocatively explored the confluence of science and mythology.

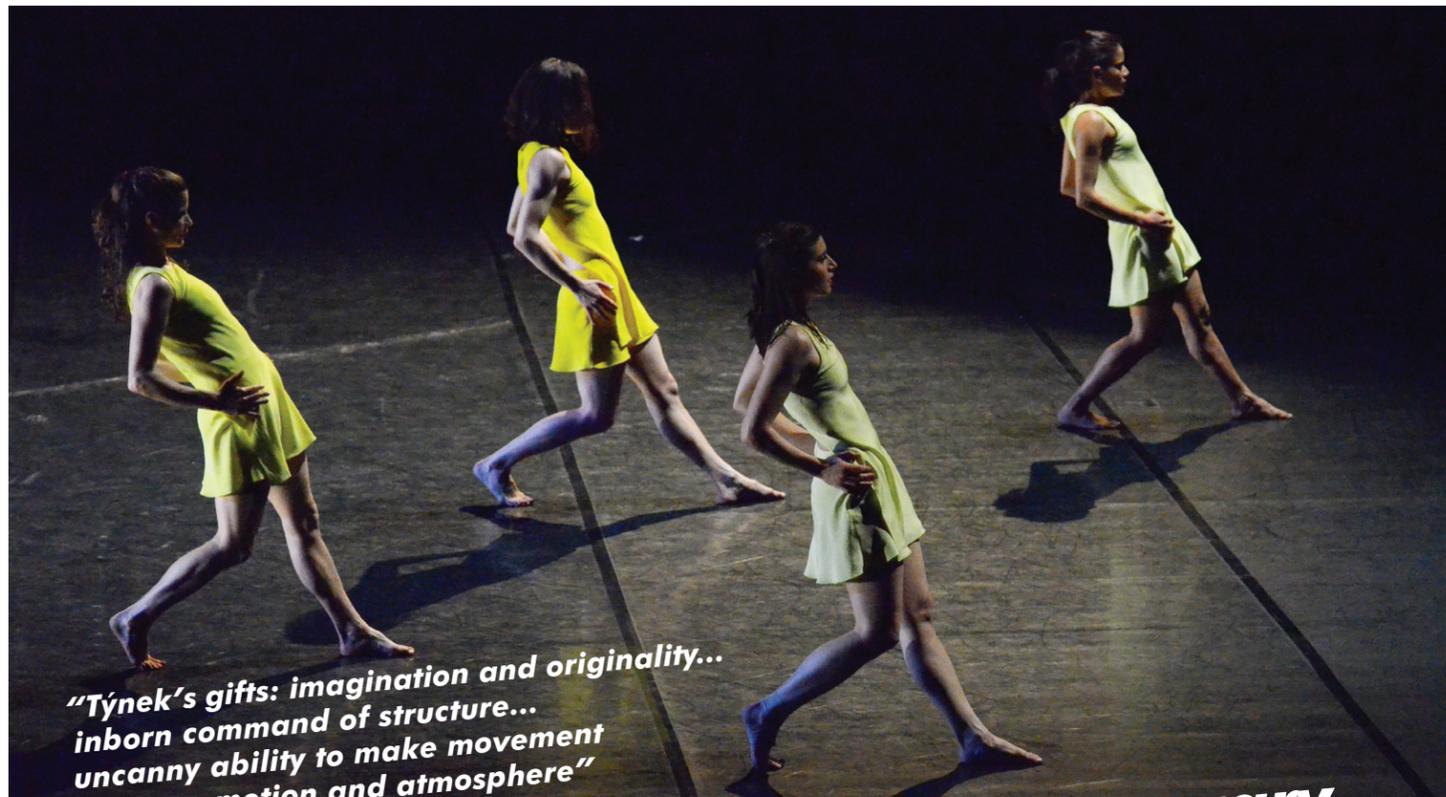
Dušan Týnek Dance Theatre has a diverse and extensive offering of repertory suitable for many different stages and audiences. The company has a commitment to working with live music where possible and to partnering with presenters for innovative community exchange.



“ versatile and facile dancers... expressing in dance and voice what words can never say:

the inexplicable mystery of life and experience”
- EyeOnDance





**"Týnek's gifts: imagination and originality...
inborn command of structure...
uncanny ability to make movement
express emotion and atmosphere"**

- ArtsJournal

**"Týnek is a talent who ... creates
inventive, luscious movement (with)
an instinct for theatrical effect"**

- The New York Times

**"clever logic guides his smart, clean dances...
Týnek is a choreographer to watch"**

- EyeOnDance

**"sophisticated, thought-provoking,
appealing and ... refreshing"**

- Attitude

**"As contemporary
choreographers go,
Dušan Týnek is a
rare breed"**

- TimeOut New York



"Týnek is a dance poet, and a very rare one."

- Dance View Times

**"an
undoubted
talent"**

- The New York Times

DUŠAN TÝNEK

(Artistic Director) is known internationally for his striking blend of theatricality and musicality in formally structured modern dance and has been called "an undoubted talent" by The New York Times. Týnek's choreography is unmistakable for its original and sophisticated movement invention and ingenious use of space. Over the past ten years, critics and audiences alike have praised his imagination, command of structure, and genuine ability to convey emotion and atmosphere through an original dance vocabulary that naturally bonds classical and modern techniques.

Since founding his own eight-member company in NYC in 2003, Týnek has created over 20 major dances, choreographed for opera, and held eight critically-acclaimed seasons in major dance venues throughout NYC, including one that was named a NYC top 5 dance highlight of the year by The New York Times.

In addition to many project grants, Týnek has been recognized with commissioning grants from the National Endowment for the Arts, NYC Department of Cultural Affairs and the Harkness, Greenwall, and O'Donnell-Green Music and Dance foundations. He has also been the recent recipient of fellowships from the Bogliasco Foundation in Italy and The Hermitage Artist Retreat in Florida.

Týnek received his BA from Bard College where he studied dance as well as the natural sciences, an influence that is vividly present in his

work today. Dušan Týnek Dance Theatre's most recent 10th anniversary season at the Brooklyn Academy of Music in 2013 included three dances that explore the confluence of science and mythology.

As a dancer, Týnek has performed for twenty years with numerous choreographers and companies including several modern dance pioneers. He owes much of his training and inspiration to Lucinda Childs as well as Merce Cunningham, who personally tutored him while Týnek served as an understudy for the Merce Cunningham Dance Company. Týnek performed and toured with a host of NYC-based modern dance companies – most notably Lucinda Childs, Douglas Dunn, and Molissa Fenley – and Dance Works Rotterdam in the Netherlands. He was also a regular member of (DT)² for the company's first seven years.

Týnek has taught and set work on students at colleges and universities around the United States and in Europe. He was the winner of the first Choreographic Fellowship competition at the University of Kansas where he set his acclaimed work *Transparent Walls*. This work became the first installment of *Trilogy*, a collaboration with the highly acclaimed composer Aleksandra Vrebalov and the string quartet ETHEL. Týnek possesses a unique gift for understanding and working innovatively with music, both classical and contemporary, and is known for constantly defying expectations and challenging himself, his dancers, and audiences in new directions.

TRILOGY • *Featured Dance*

Dušan Týnek Dance Theatre's signature work - *TRILOGY* (2013) - is an evening-length production (75 mins for 8 dancers) with the music of the acclaimed contemporary composer Aleksandra Vrebalov. Inspired by the story of Ulysses and Penelope, *TRILOGY* is comprised of *Transparent Walls*, *Passages*, and *Portals*, and explores the idea of human perseverance in the quest for love and reunion. Striking architectural elements define and divide the space, contrasting and balancing the human drama within.

Transparent Walls examines organized chaos – where individuals break free from modern life's tumultuous machinery to find moments of connectedness and humanity while a dark void looms menacingly at the back of the stage. *Passages* uses lighting to fracture and shift the stage to evoke a tumultuous sea journey and arrival to an unknown land. In the dramatic and primal finale - *Portals* - the stage splits in two and addresses identity that transcends boundaries. *TRILOGY* focuses a spotlight on the forces that act upon individuals and events - revealing secret realms and questioning equilibrium in an ever-changing world.

The eight performers inhabit and migrate between spaces, portraying the sense of loss and gain for both the individual and the collective. This questions how an individual struggles with displacement to find his/her own path within two worlds existing on the same plane. Abiding by distinct and varying laws of physicality, one world becomes visible and the other obscured, one fast moving and the other languid, one dominant and the other yielding, one sparse and the other crowded. Both environments and inhabitants exist in no particular time and space, but tension arises as time flows and ebbs differently in each space.

The conflicting sense of one's belonging to a specific space or time is examined as well. The inhabitants of the two worlds are on a quest to explore the unknown and unfamiliar. While generating contrasts and extremes - highly supercharged bursts of energy and a slow butoh-like suspension of time - the performers' animation and abeyance engender either order or chaos. When an individual or a couple migrate to a new space, they find themselves disrupting its presumed equilibrium and discovering the essence of being human.

As a choreographer gifted with the ability to communicate complex emotional states through dance, Týnek infuses his innovative movement style with precision, nuance and poetic imagination. The force and cadence of Ms. Vrebalov's compositions create a daring musical counterpoint to the vigorous and vivid choreography.

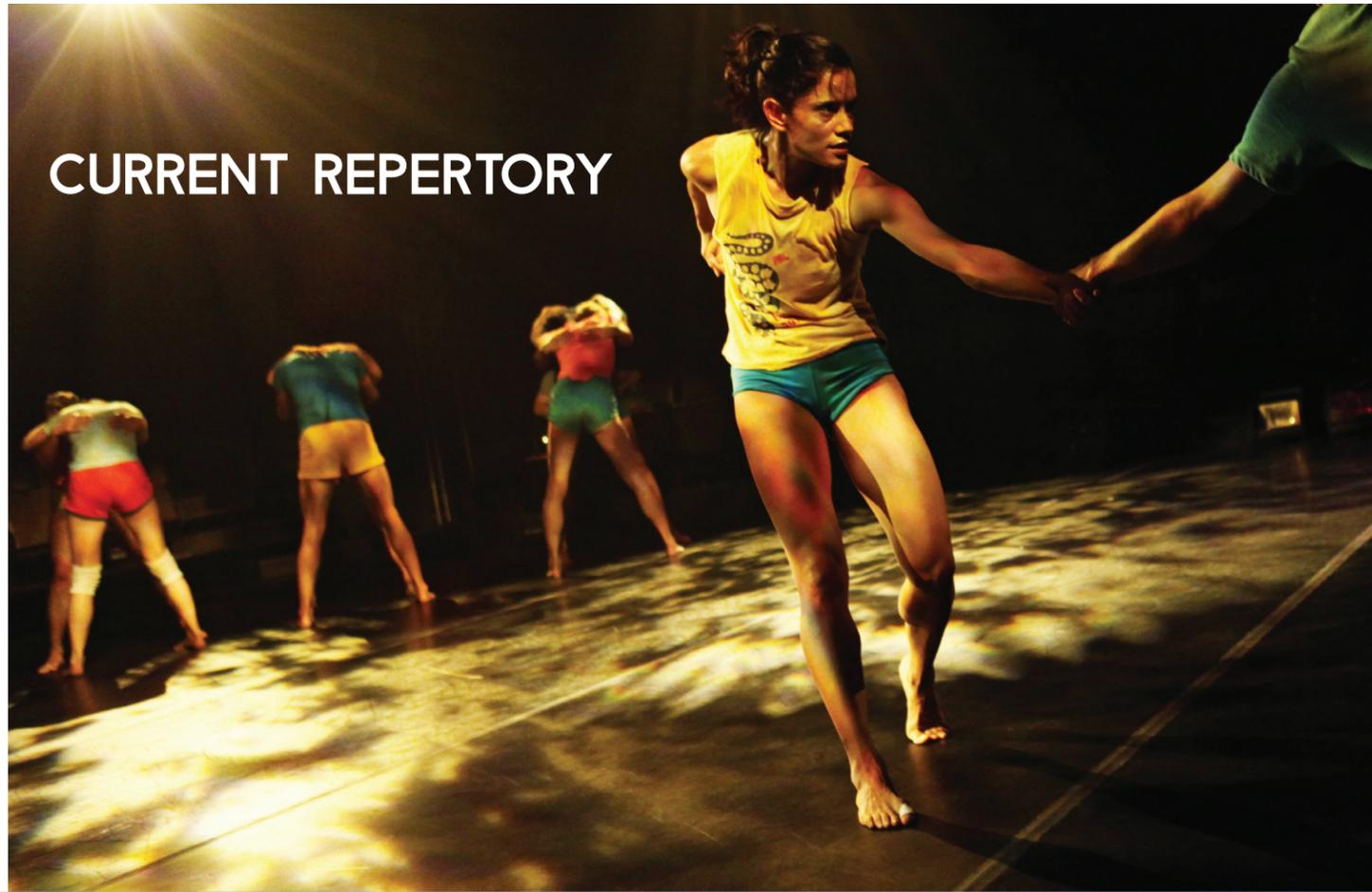
TRILOGY was made possible through the generous support of The National Endowment for the Arts, Ford Foundation, O'Donnell-Green Music and Dance Foundation, The Greenwall Foundation, and the New York City Department of Cultural Affairs. *Passages* was developed in residence at the Baryshnikov Arts Center in New York City, and premiered at the Serbian National Theatre (Novi Sad, Serbia) in 2013. *TRILOGY* may be performed either to recorded music or live by the dynamic string quartet ETHEL.

"Mr. Týnek showed a remarkable capacity for creating tightly structured dance worlds, inhabited by ingenious, surprising movement invention. His vocabulary is loosely balletic but devoid of any stretched emphasis or weightless elevation. In the opening "Transparent Walls," the eight dancers surge from darkness at the back of the stage. To a moody recorded score for amplified cello and wind instruments, by Aleksandra Vrebalov, they move rapidly across and off the stage, quickly jumping and turning, scattering a central couple leaning in toward each other in deep arabesques. That couple keeps re-forming amid the wind-blown dancing: one of Mr. Týnek's strengths is his ability to pluck sudden formations ... from the swirling activity and imprint them upon the eye ... Mr. Týnek is an undoubted talent, a choreographer who seems fascinated by movement itself and the strange, subtle ways in which it communicates strange, subtle things. If that makes him a rarity right now, he probably doesn't care. The dance — and dancing — is the thing."

- The New York Times



CURRENT REPERTORY



STEREOPSIS (2013) – 30 mins

Sound: Text by Cynthia Poluntanovich
performed by the dancers

Stereopsis transports the audience to the island of Cyclops in Homer's *Odyssey* and explores the concept of *Stereopsis* - the ability to perceive depth and objects in motion. The dance is layered with an original text by Cynthia Poluntanovich that reworks Homer's original.

"*Stereopsis*" also exhibits Mr. Týnek's talents ...the choreography generates terrific gyroscopic force... Týnek's depth as an artist can be best sensed in how he moves bodies." - *The New York Times*



ROMANESCO SUITE (2013) – 18 mins

Sound score by Dave Ruder

Romanesco Suite is inspired by the theory of fractals and geometric shapes that occur in nature. The dance is accompanied by a recording of the 17-year brood of cicadas that emerged in the summer of 2013 and is a playfully abstract reflection on the natural order of relationships.

"compelling ... terrific ... an exciting premiere"
- *The New York Times*

"Týnek has justified his considerable gifts... In the terrific premiere *Romanesco Suite*, the drama lies in the abstract: patterns peppered with accident and unfurled in variations"
- *Financial Times London*



WIDOW'S WALK (2011) – 15 mins

Music: Phil Kline, Lennie Tristano
performed by ETHEL

Widow's Walk takes its name from an architectural feature that frequently appears on 19th century roofs along the New England coast where, according to a romantic myth, wives of mariners would watch for ships at sea, and, often in vain, would await the return of their loved ones. A powerful narrative of community, love, and loss.

"Dušan Týnek [is a] fine craftsman - expert at melding choreographic structure, movement, and spatial design to imply feeling and relationships ... chooses excellent music and uses it well"
- *Village Voice*

Commissioned and originally performed by Marymount Manhattan College.



MIDDLEGAME (2010) – 45 mins

Music: J.S. Bach, Věra Bílá and Kale, Carlos Paredes, Raymond Scott, Yann Tiersen

Employing tactics of game strategy and seduction, *Middlegame* takes its inspiration from the game of chess and 19th century café life. Exploring ideas of élitism, power, and submission within interpersonal relationships, the dance considers the manipulation of "being played, while playing along."

"a mad party in Victorian undergarments ...the internal designs thrill with lovely detail and ingenious mayhem"
- *The New Yorker*



BASE PAIRS (2010) – 15 mins

Sound: Metronome and text by Cynthia Poluntanovich,
recorded by Lucinda Childs

Base Pairs is inspired by human origin and evolution, including creation theories and the role of DNA. The relentless steadiness of a single, ticking metronome contrasts with increasingly complex phrase variations and an evocative love poem to infer a larger "dance" extending beyond the finite parameters of the stage, space, and time.

"for the masterly *Base Pairs*, [Týnek] instituted a separation of powers. Poluntanovich's evocative erotic love poem... existed on one plane. The angular steps, the disarmingly novel entanglements of couples, the eruptions of stillness, occurred on another. Ragged with feeling, the poem spoke to the individual. Prismatic and stark, the dancing emerged from far away to convey the whole picture, and how beautiful it was."
- *Financial Times London*



FLEUR-DE-LIS (2007) – 30 mins

Music: Heinrich von Biber

Inspired by a series of paintings by Caravaggio depicting the life of Christ, *Fleur-de-lis* is a meditative study on religious imagery often encountered in a secular context. This dance for three couples, set to violin sonatas of Biber, contrasts a militant uniformity with a deeply personal desire for individuality and intimacy.

"Týnek's musicality was especially clear in *Fleur-de-lis* ... evocative ... beautiful abstraction of religious imagery ... dance with uncommon poetry"
- *The New York Times*

This work was made possible in part through a commissioning grant from the Harkness Foundation and the 92nd Street Y New Works in Dance Fund.



EDUCATION & OUTREACH OFFERINGS:

Master Classes

Dušan Týnek's critically-acclaimed choreography draws upon a unique variety of styles and techniques including those of Merce Cunningham and Lucinda Childs. Týnek's style combines, extends and builds upon these with his own strikingly original voice, which is reflected in his approach to dance technique class. Class is designed to prepare and tone the dancers' bodies for the rigorous demands of the day. His particular emphasis and insistence is on clarity of execution, fluidity and attack of movement, sensitivity to musicality, rhythm, and dynamics. The class begins with slow warm-up core exercises on the floor leading to more complex articulations of back and arms, gradually adding hip, leg and footwork. The progression is similar to a ballet class, where articulation from foot to upper body builds upon previous exercises. Dancers then continue to learn varied phrases, each investigating different aspects of movement— slow and sustained, fast and staccato. The workshop explores spatial awareness and space coverage, dynamic phrasing, use of weight and spring, fast footwork, and eventually abandonment and airborne movement through jumping.

Additional master classes also available with the following focus:

- **Repertory partnering**
- **Performance skills**
- **Gyrotonic® /Pilates/Yoga**
(taught by certified members of the company)

Repertory Workshops

Students learn a full work from the Dušan Týnek Dance Theatre repertory during a 1-2 week workshop designed for technically skilled dancers. Full works available include:

- **Transparent Walls** (12 mins)
**requires at least 8 dancers, preferably including at least one man*
- **Widow's Walk** (15 mins)
**requires at least 4 men and 4 to 15 women*

There is also the option for students to learn excerpts from current repertory during a 1-3 day workshop period. Excerpts from the following works are available:

- **Transparent Walls**
- **Widow's Walk**
- **Fleur-de-lis**

Repertory Performance Project: *Widow's Walk*

Students have the opportunity to learn a section of Dušan Týnek's *Widow's Walk* and perform alongside Dušan Týnek Dance Theatre for a local professional engagement. A company member would arrive in advance of the engagement to audition dancers and then lead approximately one week of rehearsal to teach the material prior to the company's arrival for final studio rehearsals followed by tech and dress rehearsal.

Production Master Class/Workshop

Specialized master class or workshop series with a focus on single or multiple areas of collaboration: composer, musicians, lighting/production, costume design, etc.

Live Music Performance Project for Conservatory/Music Department or Local Music Ensemble

Music students learn a repertory music piece (*in its entirety or an excerpt*) and perform live to accompany a Dušan Týnek Dance Theatre performance. Once the music score has been learned, approximately 2-4 days of studio rehearsal (*depending upon schedule*) are necessary in advance of the performance dates. This is a wonderful option for presenters seeking to present live music and dance together through a rewarding educational experience. Works available through the Live Music Performance Project include:

- **TRILOGY** **with this work there is the potential for composer, Aleksandra Vrebalov, to lead rehearsals or conduct a master class with the music students in advance of rehearsals with the company.*

Discussion with the Artists

Dušan Týnek Dance Theatre is available for Post-Performance Q&A sessions with audiences. Dušan Týnek and company members are also available for discussion with young artists surrounding numerous topics including:

- **Creative Process & Inspiration**
- **Choreographic Collaborations**
- **Professional Career Advice**
- **What to expect when transitioning into the world of professional dance**