



Akram Khan in his new work "Xenon" (ph. Nicol Vizioli).

AN EXHIBITION OF NEVER-PRODUCED SOVIET-ERA BALLETS

MOSCOW A new exhibition titled *Experiments 1917-1932*, at the historic location of the Bolshoi Theatre Museum, gives the public a chance to view for the first time sketches for several Soviet-era ballets which never made it to the stage. These include *The Masque of the Red Death* by Nikolay Tcherepnin (costumes by Grigory Podzhidawev and choreography by Kasyan Goleizovsky), a version of *Swan Lake* and *La Bayadère* with costume designs by Fyodor Fedorovsky; and Nikolai Rimski-Korsakov's opera, *The Snow Maiden*. Open until the end of January 2018, the exhibition also contains sketches for little-known ballets that were performed in that period, such as *Whirlwind* by Boris Ber, with choreography by Kasyan Goleizovsky and set designs by Grigory Podzhidawev. Meanwhile, the Bolshoi Ballet directed by Makhar Vaziev has announced two promotions: Vyacheslav Lopatin has been promoted to Principal Dancer, while Alexander Vodopetov has gone from being a Soloist to Leading Soloist.

AKRAM'S LAST PERFORMANCE

LONDON Akram Khan has announced his latest production, and his farewell as a dancer. It is a solo piece, *XENOS*, and will be the last full-length piece in which audiences can admire the British choreographer as both creator and performer, feted the world over for his appealing blend of kathak and contemporary dance. Commissioned by 14-18 NOW, the UK's arts programme to mark the centenary of the First World War, and co-produced with various international institutions including Sadler's Wells and Romaeuropa Festival, this solo piece, with a live accompaniment by five musicians, takes its title from the Greek word for "foreigner". It will be presented in a world premiere from 21-27 February 2018 at the Onassis Cultural Centre in Athens. Its score was created especially, by London-based Italian composer Vincenzo Lamagna, who previously wrote scores for Khan's *Until the Lions* and *Giselle* for the English National Ballet, and the piece is based on a text written by Jordan Tannahill. *XENOS* tells the story of an Indian soldier trapped in the trenches of Europe, seen through the lens of the Ancient Greek myth of Prometheus.

Akram Khan explains, "My interest lies in the body, both mythological and technological. *Xenos* explores the central question at the heart of the myth: was Prometheus's gift the blessing or the curse of mankind? At its centre is a colonial soldier, one of over 4 million men mobilised on behalf of the British empire. One point five million of these recruits were Indian, mostly peasant warriors from north and north-western India, and they fought and died in Europe, Africa and the Middle East. Many sepoys were buried abroad, while those who returned home, often mutilated and traumatised, were estranged from their own histories, homelands and countrymen, becoming *xenos*." c.z.

> On Tour

21-27 February 2018, Onassis Cultural Centre, Athens, Greece

16-18 March, Adelaide Festival, Australia

6-7 April, Hellerau – European Center for the Arts Dresden, Germany

17 May, Festspielhaus St. Pölten, Austria

29 May - 9 June, Sadler's Wells, London, UK

46TH PRIX DE LAUSANNE

LAUSANNE The forthcoming Prix de Lausanne received a record number of candidates: 380 applications were sent in to the organisers of the prestigious competition, to be held from 28 January to 4 February 2018. The nine jury members who are to select the videos will have to whittle down the participants in the 46th edition to just 70. The jury consists of Kathryn Bradney (Director of the Igokat Dance Academy and former Principal dancer at Béjart Ballet Lausanne), Patrice Delay (Co-Director of the Geneva Dance School and Geneva Junior Ballet), Nicolas Le Riche (Artistic Director of the Swedish Royal Ballet), Leticia Mueller (former Principal Dancer at the Birmingham Royal Ballet), Clairemarie Osta (Etoile at the Paris Opéra Ballet), Igor Piovano (Director of Igokat Dance Academy and former Principal at Béjart Ballet Lausanne), Elisabeth Platel (Director of the Paris Opéra Dance School), Shelly Power (CEO and Artistic Director of the Prix de Lausanne), Sean Wood (Co-Director of the Geneva Dance School and Geneva Junior Ballet). Meanwhile, the pre-selections took place in South America: forty candidates came to Montevideo from all over the continent. Young Brazilians Isabella Bellotti and Carolyne Galvao were selected for the final in Lausanne. The other pre-selections were held at the YAGP (Youth America Grand Prix) in New York in April, and at the IBCC (International Ballet and Choreography Competition) in Beijing in August. Chloe Misseldine (2nd place at the YAGP), Hanna Park (1st place at the YAGP), Makani Yerg (YAGP finalist), XU Mohan (Gold Medallist at the IBCC) and ZHAO Xinyue (Gold Medallist at the IBCC) will all compete in the final round in Lausanne.

www.prixdelausanne.org