

AKRAM KHAN COMPANY

XENOS
Creation

World Première Onassis Cultural Centre - Athens, 21 February 2018

Below is all the information for the *XENOS* programme, including text, credits, additional notes, and biographies.

You can access videos and images from our FTP that we will be regularly updating – make sure you download the latest marketing assets: <http://ftp.akramkhancompany.net> / Login: presenter / Password: presenter2014akc

Offering a rare insight into Akram's work, you can also share the remarkable digital journal captured by our video artist Maxime Dos throughout the creation: xenos.akramkhancompany.net



We kindly ask you to pay attention to the following communication requirements:

- Please make a note of the spelling of *XENOS* in capital letters.
- Our commissioner and sponsor logos (14-18 NOW & COLAS) must be included in all publicity materials including posters, brochures, flyers and programmes.
- The special message from COLAS must be included in the evening programme.
- Please credit the photographers accordingly.
- Note that all publicity materials must be submitted for approval with a minimum of five days' notice to: celine@akramkhancompany.net & hannah@akramkhancompany.net

*A story is always a rescuing operation... If I'm a storyteller it's because I listen.
For me, a storyteller is like a smuggler who gets contraband across a frontier.*

John Berger

Out of all the creations I have been blessed to be involved in, *XENOS* is the one that I find to be the closest in line with my personal journey as an artist.

The themes of reflection, death, rebirth, time, alienation, identity, memory, are all part of this creative process, and together with some incredible collaborators, I have embarked on this challenging journey, to give birth to *XENOS*.

Essentially, this work is a reflection of how I feel about our world today. It is about our loss of humanity, and how, through past and present wars, we are yet again confronted by the burning question of what it is to be human. How can we as humans, have such ability to create extraordinary and beautiful things from our imagination, and equally, our immense ability to create and commit violence and horrors beyond our imagination.

Prometheus saw this in mankind before we, as a species, ever recognised it.

- Akram Khan

Duration 65 minutes, without interval

Akram Khan's much anticipated new opus, *XENOS*, marks his last performances as a dancer in a full-length solo piece.

Creative Team

Akram has brought together a stellar creative team. Along with dramaturg Ruth Little and acclaimed Canadian playwright Jordan Tannahill, he teams up with set designer Mirella Weingarten, award-winning lighting designer Michael Hulls, costume designer Kimie Nakano, and composer Vincenzo Lamagna.

Akram will be joined on stage by five international musicians: percussionist B C Manjunath, vocalist Aditya Prakash, bass player Nina Harries, violinist Andrew Maddick, and saxophonist Tamar Osborn.

*This is not war. It is the ending of the world.
This is just such a war as was related in the Mahabharata.*

Letter home from a wounded Indian sepoy

Title & theme

The title *XENOS* means 'stranger' or 'foreigner'. Akram and his world-class team of collaborators draw in this new solo work on the archives of the 20th century, unearthing the experience of colonial soldiers in the First World War.

Over 4 million non-white men were mobilised by the European and American armies during the conflict. Around 1.5 million of them were from India, mostly peasant-warriors from North and North-Western India, who fought and died in Europe, Africa and the Middle East. In service to the myths of Empire, dislocated from their homelands and cultures, their stories have until recently remained in shadow.

As Akram himself writes: "I will investigate specific questions that confront me more and more every day, like a shadow constantly following me, haunting me, whispering to me... Do we need to tell other people's stories in case they vanish? Who are the 'other' people? Are stories of human journeys told, retold, and told again, so we can eventually learn from our mistakes? Who are 'we', a collective or many individuals? What makes us human? Are we still human?"

Whose war?
Whose fire?
Whose hand is this?
Jordan Tannahill, XENOS



Akram Khan's *XENOS* asks a question which first arose 100 years ago during the global cataclysm of the First World War, and has continued to haunt our civilisation ever since: what is it to be human when man is as a god on earth?

Drawing on the archival traces left by some of more than a million Indian soldiers who fought for the British Empire and experienced slaughter on an industrial scale on its many fronts, *XENOS* is a lament for the body in war, and a memento mori for our own times of violent estrangement from one another and our world.

*Our hands are earth, our bodies clay and our eyes pools of rain.
We do not know whether we are still alive.*

Erich Maria Remarque, *All Quiet on the Western Front*

The Great War was fought between nations, but its acts and outcomes were centred in the individual human body. For all its infamous battles, it was a war of exhaustion, labour, discomfort and boredom, punctuated by indescribable periods of carnage. It was a war of the hands, from the endless work of entrenchment to the digging of graves and tending of wounds, from the bayonet charge to the laying of barbed wire and communications lines, the lugging of provisions, the manufacture of artillery, and its relentless dispatch over hundreds of miles of incrementally shifting front lines.

The text for *XENOS*, by acclaimed Canadian playwright Jordan Tannahill, gives voice to the shell-shocked dream of a colonial Indian soldier in no-man's land. Many of the sepoy soldiers who died in conflict were buried abroad, while for those who returned home, often mutilated and traumatised, another form of erasure followed, as their stories were interred in archives following the rise of Indian nationalism and the rejection of colonial rule. Separated from their own histories, homelands, and countrymen, they became xenoi.

XENOS reveals the beauty and horror of the human condition in its portrait of an Indian dancer whose skilled body becomes an instrument of war. 'X' is no man and everyman, the unknown and the eternal soldier, alone in a foreign land, a stranger to himself and to an enemy he does not know. *XENOS* is a portrait of Homo deus brought back to his human origins in clay and fire. In the end we surrender not to gods, tradition or empire, but to the earth itself.

*Just his naked self, pinning down a shaking world,
A single rivet driven down to hold a universe together.*

Mary Borden, 'Unidentified'

Akram Khan's movement language shifts between classical kathak and contemporary dance on Mirella Weingarten's precipitous and symbolic set. His sepoy is a warrior-child, victim-perpetrator, maker and destroyer of myth, defying categories of duty, loyalty and gender. *XENOS* takes place on the border between East and West, past and present, mythology and technology, where humanity still stands in wonder and disarray.

Direct experience of conflict in the First World War is no longer known on earth. With the death in 2011 of the last surviving combat veteran, our own connection with the felt experience of the War is now possible only through indirect accounts: archival film, photographs, interviews, museum collections and inherited story fragments. But humankind has another archive in art and culture: the deep and shared reservoir of memory, beauty, and the hope that we may together find our way home.

- Ruth Little, dramaturg

Artistic team & credits

Director/Choreographer/Performer Akram Khan

Set Designer Mirella Weingarten

Lighting Designer Michael Hulls

Costume Designer Kimie Nakano

Original Music Score and Sound Design Vincenzo Lamagna

Dramaturg Ruth Little

Writer Jordan Tannahill

Rehearsal Director Mavin Khoo

Dancer Akram Khan

Musicians Nina Harries (double bass & vocals), Andrew Maddick (violin), B C Manjunath (percussions & konnakol), Tamar Osborn (baritone saxophone), Aditya Prakash (vocals)

Producer Farooq Chaudhry

Associate Producer Lindsey Dear

Technical Director Richard Fagan

Production Manager John Valente

Stage Manager Marek Pomocki

Lighting Engineer Stéphane Déjours

Sound Engineer Julien Deloison

Technician Russell Parker

Project/Tour Manager Mashitah Omar

Props made by Louise Edge from LFX props & special fx

The original music score was devised in collaboration with the musicians, and contains extracts from *Requiem in D minor K. 626* (Wolfgang Amadeus Mozart), *Hanging on the Old Barbed Wire* (traditional composition), *Tu Karim* (traditional composition), *Chhap Tilak* (Amir Khusro), *Babul Mora* (Nawab Wajid Ali Shah), *Naiharwa* (Kabir).

Commissioned by 14-18 NOW, the UK's arts programme for the First World War centenary

Co-produced by Onassis Cultural Centre - Athens, The Grange Festival Hampshire, Sadler's Wells London, New Vision Arts Festival Hong Kong, Théâtre de la Ville Paris, Les Théâtres de la Ville de Luxembourg, National Arts Centre Ottawa, The 20th China Shanghai International Arts Festival (CSIAF), Centro Cultural de Belém, Festspielhaus St. Pölten, Grec 2018 Festival de Barcelona, HELLERAU - European Center for the Arts Dresden, Tanz Köln, Edinburgh International Festival, Adelaide Festival, Festival Montpellier Danse 2018, Julidans Amsterdam, Canadian Stage Toronto, Romaeuropa Festival, Torinodanza festival / Teatro Stabile di Torino - Teatro Nazionale, Lincoln Center for the Performing Arts New York, University of California Berkeley, Danse Danse Montreal, Curve Leicester.

Sponsored by COLAS

Supported by Arts Council England

Akram Khan is an Associate Artist of Sadler's Wells London and Curve Leicester.

Produced during residency at The Grange Festival, Hampshire and Onassis Cultural Centre - Athens (OCC).

Special thanks to Katia Arfara & the OCC team, Michael Chance, Michael Moody, Nigel Hinds, Jenny Waldman, Sarah Goodfellow, Hervé Le Bouc, Delphine Lombard, Béatrice Abeille-Robin, Mr. & Mrs. Khan, Yuko Khan, Sayuri & Kenzo Khan, Dannii Evans, Zia Ali, Es Devlin, Zena Edwards, Tim Freke, Ronan Harrington, Daniel Hernandez, Amit Lahav, Jerome Lewis, Confucius MC, Vahakn Matossian, Camilla Power, Ella Saltmarshe, Murray Shanahan, Zahed Sultan, Temujen Gunawandera, Jess Balla, Chris Timpson, Paul Evans, Robin Leonard, Florian Stagliano.

Akram Khan gratefully acknowledges Akram Khan Company staff team: Farooq Chaudhry, Jan Hart, Richard Fagan, Tina Fagan, Mashitah Omar, Clare Cody-Richardson, Céline Gaubert, Christine Maupetit, Amy Sharkey, Hannah Patel, Mai Tassinari, Nathan White, and all those who contributed to make the production successful.

To be included in the evening programme

Message from COLAS

Who decides to put a rifle in the hands of a dancer? Who takes hold of a single destiny and decides to break it? For his last solo work, Akram Khan embodies the voice of Indian soldiers engaged in WWI, anonymous soldiers killed in the trenches, confronted with the absurdity and randomness of a fight that was not theirs.

Dedicated to the forgotten soldiers of all wars, *XENOS* reflects Akram's characteristic style. From the story of an individual slowly emerges the question of the role that history plays in the development of humanity. What do we learn from our tragedies? Even more than in his other works, Akram's body is vector of thought, pointing us to a perpetual question: the two facets of the human condition, one noble and one black.

Colas and Akram Khan Company have been paving a path together for almost ten years now. I met Akram in London before I had ever seen his work. That evening, we talked about our respective journeys, our lives, as well as the meaning and value of the social link that roads provide. From each of our individual viewpoints, the link between populations and people seemed obvious to us. So, over the years, we have shared our worlds, thus forging a close personal relationship.

Hervé Le Bouc
Chairman and CEO of Colas

Press quotes

About *XENOS*

'A visually arresting experience on a scale so grand that, at times, you don't believe your eyes. And, at its heart, a sobering exploration of the human experience of war and its ripple-like effects on humanity.'

- Limelight, Australia

'Khan's performance is so visceral and nuanced that he becomes the everyman. We see ourselves on stage: victims of, but also complicit in, a collapsing humanity.'

- Limelight, Australia

'A consummate work of anguish and exquisite beauty.'

- InDaily, Australia

'One suspects as the lights come up at the end of Akram's extraordinarily wrought and skilful performance that it is one of such emotional, as well as physical intensity, that it leaves him as shattered and breathless as it leaves us.'

- InDaily, Australia

'This is not just another work but life itself: it is a search for identity, a process that threatens to uproot every individual from his world and his fundamental ties.'

- LIFO, Greece

'An essay on humanity with such intense reflection.'

- Book Press, Greece

On previous works

'Khan is a supremely lyrical dancer possessed of a mystical grace and a self-effacing brilliance.'

- The Times

'His dancing is mercurial, his characters superbly realised.'

- The Independent

'An evening of rare intelligence and artistry.'

- Financial Times

'Khan is a true choreographer - someone who asks what it is to be human and provides the answers in dance.'

- Evening Standard

Akram Khan

Artistic Director/Choreographer/Dancer

Akram Khan is one of the most celebrated and respected dance artists today. In just over 18 years he has created a body of work that has contributed significantly to the arts in the UK and abroad. His reputation has been built on the success of imaginative, highly accessible and relevant productions such as *Until the Lions*, *Kaash*, *iTMOi* (in the mind of igor), *DESH*, *Vertical Road*, *Gnosis* and *zero degrees*.

An instinctive and natural collaborator, Khan has been a magnet to world-class artists from other cultures and disciplines. His previous collaborators include the National Ballet of China, actress Juliette Binoche, ballerina Sylvie Guillem, choreographers/dancers Sidi Larbi Cherkaoui and Israel Galván, singer Kylie Minogue, visual artists Anish Kapoor, Antony Gormley and Tim Yip, writer Hanif Kureishi and composers Steve Reich, Nitin Sawhney, Jocelyn Pook and Ben Frost.

Khan's work is recognised as being profoundly moving, in which his intelligently crafted storytelling is effortlessly intimate and epic. Described by the Financial Times as an artist "who speaks tremendously of tremendous things", a highlight of his career was the creation of a section of the London 2012 Olympic Games Opening Ceremony that was received with unanimous acclaim.

As a choreographer, Khan has developed a close collaboration with English National Ballet and its Artistic Director Tamara Rojo. He created the short piece *Dust*, part of the *Lest We Forget* programme, which led to an invitation to create his own critically acclaimed version of the iconic romantic ballet *Giselle*.

Khan has been the recipient of numerous awards throughout his career including the Laurence Olivier Award, the Bessie Award (New York Dance and Performance Award), the prestigious ISPA (International Society for the Performing Arts) Distinguished Artist Award, the Fred and Adele Astaire Award, the Herald Archangel Award at the Edinburgh International Festival, the South Bank Sky Arts Award and six Critics' Circle National Dance Awards. Khan was awarded an MBE for services to dance in 2005. He is also an Honorary Graduate of University of London as well as Roehampton and De Montfort Universities, and an Honorary Fellow of Trinity Laban.

Khan is an Associate Artist of Sadler's Wells, London and Curve, Leicester.

Mirella Weingarten

Set Designer

After completing her studies in dramatic arts in London, Mirella Weingarten studied fine arts in Hamburg and Edinburgh, with teachers including Marina Abramovic. In 1998, she received a Masters degree in stage and costume design from the Slade School of Art in London.

Since 1996, she has worked as a professional theatre designer and director for opera and dance theatre. After developing productions in the UK she returned to Germany.

Then began a continuous extensive collaboration with Berlin Contemporary Opera, designing many of their award-winning productions. Her recent work as director and designer has been seen throughout Europe, including Lucerne Opera in Switzerland, Expo Zaragoza in Spain, Komische Oper Berlin, Salzburg Festival, as well as the Venice Biennale, Royal Opera House London, Theater Basel, Theater St. Gallen, Bolzano Opera and many others. Her works have been presented at the Art Festival Weimar, KKL Lucerne, Zurich, Berliner Festspiele, Holland Festival, the Leipzig Opera House, the Davos Festival and many other festivals.

Since 2011, Mirella has been the Artistic Director of the arts and music festival Schlossmediale Werdenberg in Switzerland, a festival for contemporary and early music and audiovisual art.

Working with kinetic sculpture, moving objects and stages has characterized her work throughout the past years.

Michael Hulls

Lighting Designer

Over the last 20 years Michael has worked exclusively in dance, particularly with choreographers Russell Maliphant and Akram Khan, and established a reputation as a "choreographer of light". His collaborations with Russell Maliphant have won international critical acclaim and many awards: *Sheer* won a Time Out Award for Outstanding Collaboration, *Choice* won a South Bank Show Dance Award, *PUSH*, with Sylvie Guillem, won four major awards including the Olivier for Best New Dance Production and *AfterLight* won two Critics Circle awards.

Michael and Russell also collaborated on *Broken Fall*, commissioned by BalletBoyz, which also featured Sylvie Guillem and won the 2004 Olivier Award for Best New Dance Production. *Fallen*, their most recent work for BalletBoyz, won the 2014 Critics Circle Award for Best Modern Choreography. In 2007, Michael and Russell's work was the subject of BalletBoyz's Channel 4 documentary *Light and Dance* and The Daily Telegraph hailed their collaboration as "possibly the most important creative partnership in modern British dance". *Eonnagata*, Michael's collaboration with Sylvie Guillem, Robert Lepage and Russell Maliphant, for which Michael won the 2009 Knight of Illumination Award for Dance, opened at Sadler's Wells and, along with *AfterLight*, led to Michael being nominated for a second Knight of Illumination Award and for the 2010 Olivier Award for Outstanding Achievement in Dance.

Michael has also worked with Akram Khan over many years, including on his full length solo *DESH*, winner of the 2012 Olivier Award for Best New Dance Production as well as *In-i* his duet with actress Juliette Binoche and *TOROBKA* his collaboration with flamenco virtuoso Israel Galvan. Most recently Michael lit Akram's highly acclaimed *Until the Lions*.

In 2009, Michael became an Associate Artist of Sadler's Wells. In 2010, his contribution to dance was recognised with his entry into the Oxford Dictionary of Dance, as only the fourth lighting designer to be given an entry. In 2014 Michael received the Olivier Award for Outstanding Achievement in Dance, and in 2016 Michael created his *LightSpace* installation on the main stage at Sadler's Wells, the first ever show presented there without any performers, and was also awarded a second Knight of Illumination award for *Conceal | Reveal*, his 20th anniversary programme with Russell.

Michael is currently working on light installations for the Lisbon Oceanarium and for Messum's Gallery Wiltshire.

Kimie Nakano

Costume Designer

Kimie Nakano studied Literature at Musashino University in Tokyo, Theatre Costume at École Nationale Supérieure des Arts et Techniques du Théâtre in Paris and obtained a Theatre Design MA at Wimbledon College of Art in London.

Her designs for Akram Khan Company include: *Vertical Road, Dust* (English National Ballet's *Lest We Forget*), *iTMOi, TOROBAKA, Gnosis, Kaash, The Rashomon Effect* (National Youth Dance Company), *technê* (choreographed for Sylvie Guillem, *Life in Progress*).

During the course of her career, she has designed costumes for many international dance companies and choreographers, such as The Royal Ballet of Flanders, Rambert Dance Company, Sidi Larbi Cherkaoui, José Agudo and Van Huynh Dance Company. Kimie has also designed set and costumes for a number of opera, theatre and film productions, including *Dream Hunter, The Oslo Experiment, Michael Morpurgo's Kensuke's Kingdom* and *Macbeth*.

Kimie's costume designs for *iTMOi* by Akram Khan Company were chosen by Prague Quadrennial 2015, a world theatre design exhibition held every four years, as well as by the V&A Make/Believe exhibition as part of the section British Design.

Kimie strives to create intercultural projects for the stage, workshops and films, to promote different world cultures.

Vincenzo Lamagna

Composer

Vincenzo Lamagna is an Italian musician, composer and producer based in London. His music is known for its visceral, emotive and edgy language that utilises an unconventional hybrid of electro-orchestral sounds.

As well as his solo work, Vincenzo has carved a niche in the alternative contemporary dance world, where he has established himself as a major collaborator with some of the most acclaimed choreographers of this generation, Hofesh Shechter and Akram Khan.

His most recent collaborations include Akram Khan's award winning 21st-century adaptation of *Giselle* for the English National Ballet and Khan's *Until the Lions*, which was premiered at the Roundhouse, London in 2016.

His scores are a mercurial combination of acoustic and electronic music, recognised for their ferocious industrial undertones, haunted melodies and cinematic soundscapes.

Ruth Little

Dramaturg

Ruth Little is a dance and theatre dramaturg, a teacher and writer. Her work has encompassed national arts organisations, remote rural communities, site-specific production and large and small-scale exhibitions and expeditions. She lectured in English Literature at the University of Sydney, and was Literary Manager at Out of Joint, Soho Theatre, the Young Vic and the Royal Court. Ruth was Associate Director at Cape Farewell from 2010-2016. She is dramaturg with Akram Khan Company (*Gnosis, Vertical Road, DESH, iTMOi, Dust, technê, Until the Lions, Giselle*) and has worked with Banff Arts Centre, Sadlers Wells, English National Ballet, Northern Ballet, Spitalfields

Festival, Barbican, National Theatre Connections, Fuel Theatre, Siobhan Davies Dance, Dance Umbrella, Le Patin Libre and many others. Winner of 2012 Kenneth Tynan Award for dramaturgy. Publications include *The Young Vic Book* (Methuen, 2004), *The Royal Court Theatre Inside Out* (Oberon, 2007); *The Slow Art of Contemporary Expedition: Islandings* (in *Expedition*, University of the Arts, 2012), *Art, Place, Climate: Situated Ethics* (In *Art and Ethics*, Springer, 2014), *War in the Body* (La Monnaie/de Munt, 2014), *The Meteorological Body* (In *Imaginative Bodies: Dialogues in Performance Practices*, Valiz, 2016).

Jordan Tannahill

Writer

Jordan Tannahill is a Canadian playwright, author, and director based in London. He has been described in the press as 'the hottest name in Canadian theatre' (Montreal Gazette) and 'the posterchild of a new generation for whom 'interdisciplinary' is not a buzzword but a way of life' (The Globe and Mail). He won the Governor General's Award for Drama in 2014 for *Age of Minority* and was shortlisted for the prize again in 2016 for *Concord Floral*. His films and multimedia performances have been presented at various festivals and galleries such as the Toronto Int. Film Festival, the British Film Institute, and the Tribeca Film Festival. From 2012 - 2016 he and William Ellis ran the influential artspace Videofag out of their home in Kensington Market. His 2015 book *Theatre of the Unimpressed* sits on the curriculum of theatre programs across North America and the UK and first novel, *Liminal*, is forthcoming from House of Anansi Press. Jordan is currently working on a commission for the National Theatre and the film adaptation of his play *Botticelli in the Fire* with filmmaker Stephen Dunn. His play *Late Company* transferred from the Finborough Theatre to the West End in August 2017.

Mavin Khoo

Rehearsal Director

Mavin Khoo is internationally recognised as a dance artist, teacher, choreographer and artist scholar. His initial training was at the Temple of Fine Arts, Sutra Dance Theatre and Sri Wilayah Ballet School in Malaysia. He then pursued his training in Bharatanatyam intensively under the legendary dance maestro, Padma Shri Adyar K.Lakshman in India, Cunningham technique at the Cunningham studios in New York and Classical Ballet under Marian St. Claire, Michael Beare, Nancy Kilgour, Paul Lewis, Ayumi Hikasa, Raymond Chai and Tory Jestyn. As a contemporary dance artist he has worked with Wayne McGregor, Akram Khan, Shobana Jeyasingh and many others. His commissioned works include creations for the Venice Biennale and Canada Dance Festival to name a few. *Images in Varnam* (2001) was commissioned by the Royal Ballet Artists Development Initiative and was followed by another ROH2 commission *Let me...with* Royal Ballet dancer Kristen McNally.

Mavin is considered one of the few Bharatanatyam male soloists to have carved a niche for himself as an international touring solo artist, whilst still regularly dancing at all major venues in India, including the Music Academy and Kalakshetra in Chennai.

His own company, mavinkhooDance, was founded in 2003. Productions include *Parallel Passions* (2003), *Chandra/Luna* (2004-2005), *Devi: The Female Principle* (2006), *Strictly Bharata Natyam* (2006), *Devi: In Absolution* (2008), *Dancing my Shiva* (2010), *00.00 - 00.01* (2011), *Akasha* (2012), *I am with you*, *Muruga* (2013) and *Intoxicating the Blue Lord* (2016).

Mavin holds a MA in Choreography from Middlesex University. He was faculty member of the Dance Studies Department (at the School of Performing Arts) at the University of Malta. In 2014, he was appointed artistic director of ZfinMalta Dance Ensemble, where he also choreographed and danced until 2017.

Mavin now maintains his touring work as a mature artist with a focus on solo Bharatanatyam performances and specifically commissioned contemporary duet works. He continues to act as Rehearsal Director with Akram Khan Company, working on productions such as *iTMOi*, *Giselle* (English National Ballet) and *XENOS*.

Nina Harries

Musician - double bass & vocals

Nina Harries studied classical double bass at the Royal College of Music under Enno Sent of the London Sinfonietta, graduating in July 2016 and specialising in contemporary classical music.

She performs extensively for a host of artists including Symphonica Featuring DJ Switch, The Burning Glass, John Fairhurst Trio as well as the opera company workshOpera and contemporary classical music ensemble Echoshed. She also earned a place in The London Sinfonietta Academy in July 2017.

Aside from ensemble work, Nina is a soloist and songwriter, incorporating theatre, cabaret and comedy and captivating audiences with original songs and commissions exploring the relationship between the double bass and voice. Her solo work has earned her performances at Glastonbury Festival 2016, the English Folk Expo 2017 and OMNI Fete 2017 in Luxembourg.

Andrew Maddick

Musician - violin

Andrew is a freelance musician based in Australia and Europe. He was principal violinist for *Kinky Boots* (Brisbane, 2017), the Opera Australia productions of *The Sound of Music* (Brisbane, 2016) and *The King & I* (Brisbane, 2014) and the Tim Finn musical *Ladies in Black* (QTC, 2017 & 2015). In London he performed in the National Theatre production of *Revenger's Tragedy* (2008) and the Sam Mendes directed *Cherry Orchard* at the Old Vic (2009). Andrew has performed with Hans Zimmer (2017), The Whitlams (2017), Sting (*If On A Winter's Night* DVD & 2009 Europe tour), Paolo Nutini (Sunny Side Up LP & 2010 tour), Missy Higgins (2014), Katie Noonan (2013), Smokey Robinson, George Benson, Nigel Kennedy and Katherine Jenkins (BBC Radio Cymru live). With the Hofesh Shechter Dance Company he was a principal musician from 2009 until 2015, touring *In Your Rooms* and *Political Mother* to international arts festivals including Paris, Melbourne, Berlin, Seoul, Montreal, Los Angeles and Tokyo. He has been the principal violinist for The Bootleg Beatles since 2007 and performed at Glastonbury Festival with them in 2013. As an orchestral violinist he was a member of Orchestra of The Swan, UK (2005 - 2011) and the English Symphony Orchestra (2005 - 2010). In 2016 he toured Australia with the Cologne Philharmonic Chamber Orchestra.

B C Manjunath

Musician - percussions & konnakol

Manjunath revealed an innate musical talent even as a young boy and he imbibed the best in Carnatic Talavadya from his parents. Later he enlarged this musical perspective by training in Mridanga under Karnataka Kalashree K N Krishna Murthy and Sangeetha Kalanidhi Sri T.K.Murthy.

Manjunath's creative impulses have flowered in various forms, from solo and ensemble performances, contemporary classical, modern jazz and Indian classical. He has accompanied many greats from India and abroad, including Sangeetha Kalaratna, Sri R R Keshavamurthy, Sangeetha Kalaratna Sri H P Ramachar, Mysore M Nagaraj and Dr. Mysore M Manjunath (aka Mysore Brothers), Dr. Suma Sudhindra and Chitraveena N Ravikiran. He has also shared the stage with international legends like Kani Karaca (Turkish Sufi singer) and Robin Eubanks (Trombone genius). He has worked with composers Rafael Reina, Riccardo Nova, members of Bhedam, Conservatorium of Amsterdam, The Karnatic Lab Festival, Zagreb Music Biennale, Fabrica Italy, Santander Percussion Festival (Spain), Perth International Festival, Romaeuropa Festival, Milano Musica/John Cage Festival, Ictus Ensemble (Belgium), Quintetto Bibiena (Italy) and Het Nederlands Fluit Orkest.

Selected for the prestigious USTAD BISMILLAH KHAN YUVA PURASKAR award for the year 2012, Manjunath also

received the highest recognition for youth in the field of fine arts from CENTRAL SANGEETH NATAK ACADEMI of India. For two years, Manjunath toured with Akram Khan Company's 2004 production *ma*, performing in 175 shows. He continued to work on several Company pieces including *Gnosis* in 2009 and *TOROBKA* in 2015.

Tamar Osborn

Musician - baritone saxophone

Saxophonist and multi-wind player, Tamar graduated from the Guildhall School of Music & Drama in 2000.

A strong classical background complemented by jazz studies has enabled her to perform in many genres and many different contexts in her professional career. A member of the Dele Sosimi Afrobeat Orchestra since 2009, she has also performed and recorded with, amongst others, Kelis, Van Morrison, Billy Ocean, tabla maestro Tanmoy Bose in India, the acclaimed production of *Fela!* at the National Theatre & Sadler's Wells (London) and Africa Express (an on-going series of collaborative concerts between African and western musicians including artists such as Tony Allen, Baaba Maal, Rokia Traore, and Fatoumata Diawara).

She runs her own creative project Collocutor, for which she is bandleader, composer and performer. Collocutor released their debut album 'Instead' in 2014 and second album 'The Search' in 2017.

Aside from Collocutor and the Dele Sosimi Afrobeat Orchestra, she currently performs and records most regularly with Sarathy Korwar, the Hackney Colliery Band, The Fontanelles, Emanative, Jessica Lauren's Naga Five and The Organic Jam DJ & musician collective.

Aditya Prakash

Musician - vocals

Aditya Prakash is an award-winning Indian classical vocalist and composer, best known for his powerful and emotive voice. Although firmly rooted in South Indian classical (Carnatic) music, which he studied under venerated Gurus in Chennai, his style is heavily inspired by North Indian classical music, Sufi music, jazz, and hip hop, which he brings out in his collaborative cross-over genre projects.

Aditya has had the rare fortune of performing, touring and working with Sitar Maestro, Pandit Ravi Shankar, since the age of 16. Aditya toured with Ravi Shankar and Anoushka Shankar, as the lead vocalist in Ravi Shankar's "Festival of India III" ensemble, taking him to the most prestigious venues across the USA, Canada and Europe. Aditya has collaborated with leading names such as Karsh Kale, Anoushka Shankar and Salim Merchant to name a few.

Aditya is the founder of the acclaimed performing group Aditya Prakash Ensemble, which creates original compositions inspired from the styles of Indian classical, folk, jazz, funk, and hip hop.

Aditya has been performing classical Carnatic vocal concerts since the age of 13 and has performed solo concerts at prominent venues throughout the world. While pursuing an Ethnomusicology degree from UCLA (University of California Los Angeles), Aditya studied composition and performance under award-winning musicians such as Tamir Hendelman, Kenny Burrell and Shujaat Khan. Aditya continues his training with advanced mentorship in Carnatic music under reputable musicians - T. M. Krishna and R. K. Shriramkumar - while receiving firm grounding under legendary Gurus - Sri P.S. Narayanaswami and Sri Palai Ramachandran.