

'WHAT COUNTS IS WHAT THEY DO AND  
HOW BLAZINGLY WELL THEY DO IT!'

\* \* \* \*

THE TIMES

'IT IS A CONTEMPORARY AFRICAN  
MASTERPIECE. EVERY DANCER IS  
MAGNIFICENT - EVERY SINGLE ONE'

\* \* \* \* \*

AFRIDIZIAK THEATRE NEWS

# TAVAZIVA TEN

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THE EXTRAORDINARY STORY  
OF ONE MAN'S IMAGINATION

## PROGRAMME



WE WARMLY WELCOME YOU TO A STUNNING  
ANNIVERSARY SHOW CELEBRATING A DECADE OF  
CHOREOGRAPHIC EXCELLENCE

## ABOUT TAVAZIVA DANCE

**Our vision is to make original contemporary African choreography that excites, transforms and enriches people's experience of dance. Through performance, training, learning and participation, we aim to share a culture of creative exchange, opportunity, excellence and innovation.**

Led by Artistic Director Zimbabwean born Bawren Tavaziva, the company has established itself as a significant presence in the UK dance landscape. Fusing African and contemporary dance and music, the work portrays challenging and current topics to create a unique dance theatre style, deeply rooted in African cultures.

The heart of the company beats around the unique choreographic

voice of Bawren and as well as developing his choreographic skills with his company of excellent dancers he brings his unique artistic vision and inspiration to a fast growing audience.

Tavaziva Dance also runs Tavaziva MALE, an all-male company for 14-19 year olds. This unique programme offers high quality training to enable career development that aims high and achieves great results.

The company has received a range of commissions from Trinity Buoy Wharf, Influx Dance, State of Emergency, Ballet Black, and most recently Trinity Laban Conservatoire of Music and Dance to create new work for Transitions in 2014.

TAVAZIVA DANCE PRESENTS

# TAVAZIVA TEN

THE EXTRAORDINARY STORY  
OF ONE MAN'S IMAGINATION

Tavaziva Ten is a special anniversary show celebrating ten years of unique dance making.

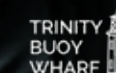
Bawren Tavaziva's distinctive African style is powerful, memorable and entirely contemporary. His music composition and unique choreographic inventions have been described by press as "a contemporary African masterpiece" and "nothing short of explosive".

This extraordinary story of one man's imagination is a stunning and seductive collection of 10 dance gems performed by Tavaziva's eight outstanding dancers. Join us on a journey of favourite works including Sensual Africa, Wild Dog, Greed and Mandla - you will be surprised, stunned, moved and inspired.

Tavaziva Ten has toured to 22 venues in 2014.

*"Phenomenal performance. Could not take my eyes off the stage for a second! Amazing how beautiful the human body can be. Truly inspirational."*

Audience Member



## TAVAZIVA TIMELINE

2004

### Umdlalo Kasisi

#### Dancers:

Bawren Tavaziva,  
Keisha Grant,  
Navala Chaudhari,  
Jake Nwogu,  
Yamuna Devi  
Chaudhari



2005

### Soul Inspired

#### Dancers:

Bawren Tavaziva,  
Paula Condiut,  
Lerato Lipere,  
Simon Foster,  
Arthur Kyeyune,  
Nicholas Watson,  
Diwele Molale Lubi



# BAWREN TAVAZIVA

Bawren Tavaziva was born in a rural village in Zimbabwe. Football, Michael Jackson, New Edition and Kung Fu movies viewed at the local community hall in the Harare suburb of Tafara provided inspiration to Bawren and his friends. They practiced the admired dance styles, karate moves and football skills in the streets. Bawren's musical talents also developed at this time on a guitar made by his brother from a 5 litre tin can and fishing wire.

As Bawren reached his teens he was drawn to a dance programme that targeted talented under-privileged youngsters. Classes were given in contemporary dance, traditional dance and ballet in the townships and Bawren was soon selected to join extra classes for the most talented. At 18 Bawren became an apprentice for Tumbuka Dance Company, touring Africa and Europe for five years. In 1998 he moved to the UK where he has performed with Phoenix Dance, Union Dance Company, Jazzxchange, Carol Brown and Sakoba Dance Theatre.

Bawren's first choreographed work was Wachona for Tumbuka in 1994. The sense, in this piece, of the traditional existing side by side with modern culture as it is evolving in Zimbabwe today remains the theme that Bawren returns to in his work. Bawren's choreography has since been commissioned by influential UK and African dance companies. Bawren is also a talented musician and has made music for most of his commissioned works.

In 2004, Bawren's choreography was selected as one of five finalists in the prestigious Place Prize. As a result of his choreographic success, Bawren formed Tavaziva Dance, which tours nationally and internationally.

Outreach teaching and participation in workshops are vital parts of Bawren's work and he has worked with all ages, from children as young as five to adult classes, throughout the UK, in Europe when on tour and of course in Africa. Bawren brings to his workshops his enthusiasm for dance and the creative experience.



Above: Bawren, aged 4, with his mother



## TONIGHT'S PROGRAMME: BAWREN'S PERSONAL THOUGHTS ON TAVAZIVA TEN

**1 Umdlalo Kasisi (2004)** is a poignant portrayal of a loved one lost to Aids, first created and performed in 2004 at The Place as part of The Place Prize. "This is a celebration of my sister's life who past away from HIV."

**2 Mandla (2006)** is a powerful dance piece exploring the themes of struggle for freedom and fair treatment, in honour of Nelson Mandela who dedicated his life to fighting for the views, attitudes and rights of all people of South Africa. "This is a personal tribute to Mandela. At the same time I was looking at people who fight during wars, who deserve the same respect and have never been recognised for their work."

**3 Double Take (2011)** represents Bawren's journey and his contribution to the contemporary dance landscape in the UK. It unearths the joy that arose from the hardship he personally faced, through the fusion of Zimbabwean and Muchokoyo with contemporary dance. "I feel like I live two lives when I made it: the western life and my African life."

**4 Chivezwa (2006)** is a fluid interpretation inspired from stone sculptors. "This was inspired by an artist who created a sculpture that contains spirit movement and stories."

**5 My Friend Robert (2009)** draws on Bawren's personal experiences to ask how an inspirational African leader, adored by his people, can descend into horror: corruption, violence, disease and economic meltdown. "This piece speaks about the rise and fall of Robert Mugabe. I am not a politician, I'm just creating work from my personal experience as a Zimbabwean."

**Interlude** A powerful duet to live drumming.

**6 Wild Dog (2010)** captures the beauty and elegance of one of Africa's most endangered species, whilst delving deep into the unknown and articulation of the

beast. "My aim with this piece was to raise awareness of the wild dog, that is sadly becoming extinct."

**7 Sinful Intimacies (2009)** is a sensual duet dealing with African society's unease with same-sex love, and the company's major

work. "It speaks about things that are never spoken about but nevertheless exist in Africa, in particular gay relationships."

**8 Sensual Africa (2012)** is a choreographic work of art, crafted with sublime precision following Bawren's inspirational trip to one of Africa's most beautiful and compact countries, Malawi. He says: "It shows the beauty of how different people are and their beliefs. In particular, the Chewa tribe, who I fear and have great respect for. So working with them was a privilege, so by working with them now it was a privilege."

**9 The Orphan (2013)** Hope is the element that inspired north Korean refugee Joseph Kim who escaped from China to the USA. "I heard Joseph Kim's TED talk which was hard-hitting. He escaped aged 16 and I took hope as an element which inspired this piece."

**10 Greed (2013)** deals with the complexities of money, power and religion and the subtle and not so subtle differences between African and Western cultures accompanied by a stimulating and infectious soundtrack. "Identifying the mark of the beast 666 – I identified Greed as the most dangerous trait within humans."

2006 - Spring

### Bophelo

#### Dancers:

Bawren Tavaziva,  
Diwele Molale Lubi,  
Gibson Muriva,  
Nicholas Watson,  
Paula Conduit,  
Lerato Lipere,  
Simone Foster



2007 - Spring

### Chatsva (explosion)

#### Dancers:

Samson Felo,  
Amanda Lewis,  
Lerato Lipere,  
Shelley-Ann Maxwell,  
Anna Watkins,  
Nick Watson,  
Xenoula Eleftheriades





2008 - Spring

## Chatsva (expolsion)

**Dancers:**  
Amanda Lewis,  
Samson Felo,  
Lerato Lipere,  
Shelley-Ann Maxwell,  
Anna Watkins,  
Nick Watson



2009 - Spring

## Heart of Darkness

**Dancers:**  
Ingrid Abbott,  
Amanda Lewis,  
Gerrard Martin,  
Anna Watkins,  
Everton Wood



IN CONVERSATION:

# DELIA BARKER TALKS TO BAWREN

**Delia: Imagine I've never seen your work, how would you describe it to me?**

Bawren: I'm a choreographer, I originate from Zimbabwe, I create work that reflects my life. I fuse it with African dance and contemporary dance and by doing that I've created a vocabulary of its own.

**D: It's interesting how the vocabulary develops. You obviously need to find dancers that can take on that dual language, so how do you instill that in a dancer?**

B: Firstly I make sure they are classically trained. Its much easier to communicate with them, they are more able to understand what I'm doing I teach them purely African dance. I really grill the rhythms into them - particularly because on this side of the world, rhythms are really tricky to communicate.

**D: How did you make the move from being a dancer working with other choreographers to making your own work and company and establishing your own voice?**

B: I got inspired when I was a young boy in Zimbabwe. Neville Campbell, who was artistic director of Phoenix, came to Zimbabwe. He was 26/27 and his choreography and ideas were amazing, I didn't know anything about dance and was curious to know how somebody could have this imagination.

**D: How did you start dancing?**

B: I started dancing when I was five! We used to dance to Michael Jackson and New Edition too. Where I lived there was a community centre and the National Ballet of Zimbabwe were holding outreach workshops. I decided to join but the teacher told me I was too young - but I stayed. I thought 'this is my community centre and I can stay if I want to!' So then after four years as a dancer with Neville Campbell I decided I wanted to go to London and I worked with Union Dance, Sakoba and

Phoenix. I tried all the platforms available to show my own work and was a finalist for the tThe Place Prize in 2004.

**D: That was the first Place Prize, nobody knew what kind of impact that was going to have on anybody. I remember how it gave me a little bit of hope, because I've grown up with half the companies you've mentioned and seen them fade away or disappear, so it was amazing and right that you were amongst the finalists. It was a wonderful moment. What did that exposure do for you as a choreographer and as a company?**

B: It was amazing to be in the finals alongside Hofesh Schecter and other big choreographers, like Rafael Bonachela. It was not long after that I got a letter from the Arts Council saying that they were going to provide some funds.

**D: I was there! (Happiness and laughter)**

Bawren: Thank you! You made a big impact.

**D: How do you decide what your work is going to be about?**

B: I come from a society that doesn't speak a lot. I feel like this is my opportunity to speak. I can talk about topics to do with politics and I can say what I think, not just from my own experience but also from my family's. I can talk about things that I can't talk about in my own country.

**D: Are you going to make a piece about the way you experience UK politics.**

B: I would love to make a piece about UK politics. I think often about the injured soldiers and those killed in war. It's harsh.

**D: You create a lot of the music for your productions. What's the relationship between the music and the choreography?**

B: I started with music before dance training. I enjoyed 80's reggae artists such as Clement Irie, Sanchez. I started to blend this together. It's like working hand in hand - If I make a track I can see movement-wise what I want to do.

**D: So what comes first, the music or the dance?**

B: It bounces!

**D: Have you performed your work in Zimbabwe? If so, what was their reaction?**

B: Yes, we did Heart of Darkness in Hifaf festival about 5 years ago. They know me as a dancer and they thought the work was very professional and those who knew me were crying.

**D: Any companies apart from your own you would like to choreograph for?**

B: Yes, Rambert maybe Phoenix.

**D: What is the connection between working with young people and apprentice dancers? What do you offer your apprentice dancers?**

B: It's very important in life to work with the young people, because for me it's from where I come from. I was told I was too young and I decided to stay there.

It's changed my life and what I am doing now is what I've always wanted to do. I want to inspire young people, keep them off the street. Some are amazing choreographers and they're young. I hope I might trigger something. I am their mentor. They perform like the full time dancers and I help them to get a full insight into the choreography and what I need from them. I train them technically and I work them twice more than the other guys and they have extra classes. I also want to make sure that they audition well and get a job.

**D: What will we be talking about when we do the Tavaziva Dance Company 20th anniversary interview**

B: The best choreography ever at Sadlers Wells and African contemporary as its own style by that point.

**D: I really do think you have stuff to say. A great choreographer being able to speak - it's just about making good work - not be about being a black /African choreographer, just making good work.**

B: it's horrible to hear the reason you were funded was because you're black and not because of your work.

**D: It's just good work. I will make sure I get you speaking at some point.**

B: Yes that would be beautiful.

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*Delia Barker is the Co-Director of English National Ballet School as well as an independent consultant specialising in business development within the creative sector. Previously, she was Senior Officer in Dance at Arts Council England and in 2010 Delia was named as one of the Cultural Leadership Programme's 50 Women to Watch in Culture.*

2009 - Autumn

## Heart of Darkness

**Dancers:**  
Kristina Alleyne,  
Katie Cambridge,  
Anna Watkins,  
Jade Yung,  
Graham Adey,  
Martina Bussi,  
Tony James-Andersson



2010 - Spring

## Wild Dog

**Dancers:**  
Kristina Alleyne,  
Katie Cambridge,  
Anna Watkins,  
Jade Yung,  
Graham Adey,  
Martina Bussi,  
Devaraj Thimmaiah



2010 - Autumn

## Wild Dog

### Dancers:

Kristina Alleyne,  
Katie Cambridge,  
Lisa Rowley,  
Anna Watkins,  
Petros Treklis

### Apprentice Dancers:

Serena Morgan,  
Hannah Spencer



2010 - Autumn

## Double Take

### Dancers:

Kristina Alleyne,  
Katie Cambridge,  
Lisa Rowley,  
Petros Treklis,  
Anna Watkins

### Apprentice Dancers:

Serena Morgan,  
Hannah Spencer,  
Chevon Edwards



# DANCERS



### Anna Watkins

Anna graduated from the Rambert School of Ballet and Contemporary Dance in July 2005.

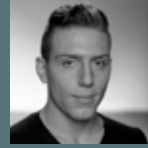
Since then Anna has worked with European Ballet, Neville Campbell, Shobana Jeyasingh, Pair Dance, MaxwellDanceProject, Chris Nash and Motionhouse. Anna is also the Artistic Director of her own company, WatkinsDance formed in 2011 touring nationally and internationally. She has been commissioned to choreograph for CAT Newcastle, New College Youth Dance Company and Third Row Dance Company. She was a dance Artist for English National Ballet working alongside East London Dance and Choreographer Andre' Gingras. Anna was the Rehearsal Assistant for Tavaziva Dance autumn 2009 and spring 2010 seasons and joined Tavaziva Dance in 2007.



### Bafana Solomon

Matea Bafana Solomon Matea is from South Africa. He trained on a full

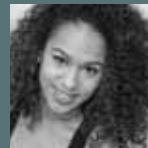
scholarship at the Alvin Ailey school in New York. Upon graduating, Bafana performed with Ballet Hispanico and Elisa Monte, before joining Battery Dance Company. With Battery Dance, he toured to five continents, performing and teaching workshops, whilst presenting his own choreography. Bafana also co-founded Juxtapower Dance Company, where he was rehearsal director. Other companies he danced for included Delerious Dance, Thomas Ortiz Dance, Matthew Westerby Dance, Staten Island Ballet, New Hampshire Dance Theater, and Covenant Ballet.



### Carmine De Amicis

Carmine was born in Italy and he began his dance training in Ballroom and

Latin American. In 2009 he received the award for best Latin American Dancer for his category and represented Italy in international competitions. He trained in Ballet and Contemporary dance at the Italian National Academy of Dance in Rome. Whilst in Rome, he worked with contemporary choreographers Matteo D'Alessio, Salvator Spagnolo, Laura Di Biagio e Massimo De Marco, as well as being a backing dancer for Italian films. He graduated with a BA in foreign languages with a specialisation in dance history and then moved to the UK to join the postgraduate dance company MAPDANCE (University of Chichester). In 2014 he performed internationally with pieces by Kerry Nicholls, Gary Clarke, Yael Flexer, Liz Aggiss and Hagit Bar. He then joined Chantry Dance Company for the project 'Chasing the Eclipse' (UK). Carmine joined Tavaziva Dance in 2014.



### Daniella Selwood

Daniella began dancing in Leeds in styles such as Street, Soca, Reggae and

Contemporary. She trained at the Northern School of Contemporary Dance, graduating in 2013 with a 1st Class Honours degree in Contemporary Dance. Whilst at NSCD, Daniella has worked with choreographers such as Douglas Thorpe, (Mad Dogs Dance Theatre), Sharon Watson, (Phoenix Dance) Rita Marcalo, Dam Van Huynh, Jose Agudo

and many more. Daniella has worked on professional projects with Rosie Kay Dance Company performing both nationally and internationally. She has also performed with Keneish dance on their stage piece Tabula Rasa. Daniella joined Tavaziva Dance in 2013 following an apprenticeship as a postgraduate student at London Contemporary Dance School. She became a company dancer in 2014.



### Ellen Yilma

Ellen graduated from London Contemporary Dance School in July 2011, having

previously trained at Tring Park, School for the Performing Arts. On completing her BA(Hons) Ellen joined Tavaziva Dance as an apprentice dancer, part of the Postgraduate Apprenticeship Scheme at LCDS. She has toured with WatkinsDance since June 2012 within the UK and Italy, and in spring 2013 took part in the Barbican Exhibition 'dancing around Duchamp season', performing Merce Cunningham repertoire curated by Jeannie Steele. Last autumn she worked with IJAD Dance Company on their project 'Infinite-space', and more recently this year completed her MA in Contemporary Dance with Distinction. Ellen joined Tavaziva Dance as a company dancer in September 2012.

For full biographies please visit the Tavaziva Dance website.



### Lisa Rowley

Lisa trained at Dupont Stage School and then went on to train

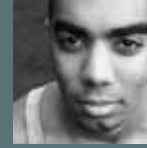
at Laban graduating in 2008. Since then she has toured internationally with Transitions Dance Company, having the opportunity to work with Christian Duarte, Danyel Larrieu and Cheng Tsung-Lung. Lisa then went on to work with Henri Oguike as a company member for his 2009 Research and Development Period. Following this Lisa joined ACE Dance and Music for their Spring 2010 tour of Switch, working with Douglas Thorpe and Andile Sotiya. Lisa was a founding member of Joss Arnott Dance Company and has toured with them since 2010. In 2014 Lisa has been working on a solo 'Not waving' collaborating with theatre director Paul Sadot which will be premiered in September. She has also danced for Watkins Dance, Vex Dance Theatre and TheMaxwellProject. Lisa joined Tavaziva Dance in September 2010.



### Theo Samworth

Theo graduated from Trinity Laban with a First Class Honours in

BA (Hons) Contemporary Dance. During his training he worked with choreographers including Lizzi Kew-Ross, Susan Sentler, Lea Anderson, Charlotte Darbyshire and Bernadette Iglich. After graduating Theo joined Tavaziva Dance for their ten year anniversary tour as an apprentice, as part of his postgraduate studies at London Contemporary Dance School, and was then invited to tour internationally with EDge, the postgraduate company at LCDS performing works by Yael Flexer, Ben Wright and Mariana Tengner Barros. Theo joined Tavaziva Dance as a company dancer in 2014.



### Louis Parker-Evans

Louis trained on the BPA (Hons) in Contemporary

Dance at the Northern School of Contemporary Dance, graduating with a First Class Honours in 2013. Louis has also been a company dancer of Balbir Singh Dance Company since 2012 and went on to become both a senior dancer and rehearsal director on behalf of BSDC in student reworkings of 'Synchronised'. Louis has also been working with Adaire to Dance since 2012. More recently Louis recently worked as both lead technician and performer on the childrens dance theatre piece 'Sea Story' with the company Tall Tales Big Moves and will be continuing to work on the project in the new year. Louis joined Tavaziva Dance in 2013 as an apprentice on the Postgraduate course at London Contemporary Dance School and became a company dancer in 2014.

2011 - Autumn

## Double Take

### Dancers:

Kristina Alleyne,  
Katie Cambridge,  
Lisa Rowley,  
Petros Treklis,  
Anna Watkins,  
Travis Clausen-Knight

### Apprentice Dancers:

Viola Vicini  
Lauren Wilson,  
Ellen Yilma



2012 - Spring & Autumn

## Sensual Africa

### Dancers:

Katie Cambridge,  
Travis Clausen-Knight,  
Lisa Rowley,  
Petros Treklis,  
Anna Watkins

### Apprentice Dancers:

Viola Vicini  
Lauren Wilson,  
Ellen Yilma



WE ARE SO PROUD OF  
OUR DANCERS WHO HAVE  
WORKED IMMENSELY  
HARD. WE WOULD LIKE TO  
THANK THEM FOR THEIR  
DEDICATION, PASSION  
AND ENERGY.



2013 - Spring

## Greed

### Dancers:

Katie Cambridge,  
Lisa Rowley,  
Petros Treklis,  
Anna Watkins,  
Ellen Yilma

### Apprentice Dancers:

Leire Garin,  
Claire Lambert,  
Gabriela Montgomery-  
Solano



2014

## Tavaziva Ten

### Spring Dancers:

Anna Watkins,  
Katie Cambridge,  
Petros Treklis,  
Bafana Solomon Matea,  
Ellen Yilma.

### Autumn Dancers:

Anna Watkins,  
Bafana Solomon Matea,  
Carmine De Amicis,  
Daniella Selwood,  
Ellen Yilma,  
Lisa Rowley,  
Louis Parker-Evans,  
Theo Samsworth.

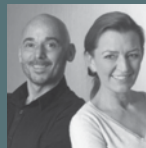


# CREATIVE TEAM



**James Mackenzie**  
**Production**  
**Manager &**  
**Lighting Designer**

James trained at Rose Bruford College. Recent credits include Out of His Skin and In the Dust (2Faced Dance), Jason and the Argonauts (Courtyard Theatre), Close Distance (Parlor Dance), Finding Joy (Vamos Theatre), Rock and Suitcase Story (Dance East), The Legend of Captain Crow's Teeth (Unicorn Theatre), DNA (Hull Truck), Macbeth (Courtyard Theatre), Herding Cats (Hampstead), See (Company Decalage), Shattered (Feral Productions), Steam (Royal Festival Hall), Cut it Out (Young Vic), Speaking on Tongues (Birmingham School of Acting).



**Karisma Costumes**  
**Costume Design**

Ben Voorhaar studied at the Scapino Danceacademie and at the Technical School for Fashion and Clothing in Amsterdam. Following a successful career as a dancer with companies at home and abroad he has worked as an independent costume designer for numerous theatres. Sabrina Zyla learned tailoring and studied fashion design at the Modeschule Düsseldorf. She worked for several German companies as a fashion designer and patternmaker. In 1997 Ben Voorhaar and Sabrina Zyla formed Karisma Costumes. Together they have designed and realised projects in fashion, events, media and the theatre. They also lecture as guest teachers at the Arnhem Academy of High Arts, The Rotterdam Danceacademie and The International Movieschool Cologne. [www.karisma-costumes.de](http://www.karisma-costumes.de)



**Joanne Bernard**  
**Rehearsal Director**

Joanne trained at the Northern School of Contemporary Dance in Leeds. She then worked with Kokuma dance company in Birmingham which enabled her to work with some of the best African and Caribbean tutors, Koffi Koko, Peter Badejo, H pattern and Patsy Ricketts to name a few. She has 18 years performance experience working for a variety of companies including Ace Dance and Music (contemporary/African fusion), Foot in hand (disabled and able bodied dancers) and Tutti Frutti (children's theatre). Joanne went on to become movement director with Red Earth Theatre based in Derby for 5 productions and then returned to Tutti Frutti as a choreographer for their autumn show Silly Billy and has been with the company ever since. Joanne has been a rehearsal director since 2004 working with companies such as State of Emergency and Rosie Kay with whom she was rehearsal director for four seasons between 2005 and 2010. She was rehearsal director for Tavaziva dance during the critically acclaimed 2004 production 'Bophelo' in which the company toured to Zimbabwe as part of the Harare International Arts Festival. She returned to Tavaziva as rehearsal director for 'Tavaziva Ten' in autumn 2014.



**Ansoumana 'Vieux'**  
**Bakayoko**  
**Musician**

Vieux started playing Djembe at three years of age, learning traditional Malinke rhythms. Master Djembefola (hence the name 'Vieux') and soloist for many prominent ballets in Senegal, Vieux has eight years' experience teaching European students. He has great knowledge and experience of the modern ballet, the performance based drum and dance spectacular now associated with the music of the Djembe. Besides the Djembe, Vieux plays and teaches its partner, the Doun Doun, as well as Bolon, Krin and Gongroma. Until he left Senegal in 2006, Vieux was the principal soloist with the Artistes du Ballet Bougarabou. Other groups he has formed and been the soloist with include Niokolokoba, Melody Africa Dakar and Basikolo. Since moving to the UK, Vieux has performed on BBC Radio and toured worldwide with the RSC in their production of 'Julius Caesar'.

# MANAGEMENT TEAM

**Chair:** Katie Town

**Treasurer:** Graeme Wallace

**Trustees:** Davina Mendelsohn, Tina Mermiri, David Simpson, Geoffrey King, Hannah Fosker, Deborah Baddoo MBE and Namron OBE.

**Beth Cinamon**

**Executive Director & Creative Producer**

Beth is a creative producer and arts manager who trained at London Contemporary Dance School. She has been director of arts charity Westminster Arts and performing arts officer of LB Hammersmith & Fulham initiating and producing Lyrical Dance, Dance Challenge and Momentum. She ran Studio Theatre in Paddington and later became project manager for Henri Oguike Dance Company, Arte Latino Cultural Project and Maresa von Stockert. She recently co-produced a short film and published her first highly successful book to accompany a graphic design exhibition she produced with the ICA. After being a Trustee of the Company, she became Executive Director in August 2013 with an additional role as Creative Producer since August 2014.

**Emily Bray**

**Education Manager & Company Administrator**

Emily studied a BA in Performing Arts at London Metropolitan University specialising in community performance and contemporary dance. Since graduating, she became Creative Producer and Performer for Dark Island Dance and designed and delivered arts education programmes for Artis and Perform. She worked as a facilitator at Old Vic New Voices and was recently Assistant Movement Director for their acclaimed community production Housed. She joined Tavaziva Dance in 2013 as Company Administrator and also became Education Manager in May 2014.

**Ashlee Bowen**

**Assistant Administrator**

Ashlee has joined the company for a 7 month placement from Surrey University where she is studying a BA degree in Dance and Culture.

# EDUCATION

Education and outreach work is a vital strand of Tavaziva Dance's work. Our extensive education programme runs throughout the year delivering open company classes, repertoire and creative workshops, advanced level Masterclasses and creative residencies. We recently piloted our Dance Lab which gave students and recent graduates the opportunity to work collaboratively in the studio with Bawren and guest artists. Our varied schools programme provides creative dance opportunities for young people across the UK. All of our programmes are bespoke designed and led by a member of our experienced company.

**'The enthusiasm of the dance leaders was infectious.'**  
**Teacher**



Tavaziva Male is the company's all male youth dance company, set up to inspire young male dancers ages 14-19. Tavaziva Male trains and develops raw, natural dancers in a range of dance techniques and styles, with a particular focus on the dance styles employed at Tavaziva Dance; ballet, contemporary dance and traditional African styles.

**'It's an amazing, amazing company for boys to dance in. For myself...for my GCSE's it has helped so much...and now I'm learning new things...getting out of my comfort zone - African, contemporary dance, you don't often see boys do that. It's an amazing company and I think all boys should join.'** Participant, Age 14

For booking and for further information, please contact [education@tavazivadance.com](mailto:education@tavazivadance.com)



Join us for our highly anticipated production of AfriCarmen, Bawren Tavaziva's sumptuous new work that will be touring in Autumn 2015.

Don't miss out — join our mailing list or like us on Facebook!

For more information on the company, the dancers, future projects and how you can get involved please visit [www.tavazivadance.com](http://www.tavazivadance.com)

Contact Tavaziva Dance: Bernie Grant Arts Centre,  
Town Hall Approach Road, London, N15 4RX

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T: 020 8365 9150

f /Tavazivadance    @Tavazivadance  
Design: eaW Ltd

TAVAZIVA TEN IS TOURING TO:



déda

Gulbenkian  
University of Kent



EXETER  
NORTHCOTT  
THEATRE

mercury  
theatre  
colchester

DANCE  
WOKING

RHODA MCGAW THEATRE



W W W . T A V A Z I V A D A N C E . C O M

Tavaziva Ten Photography: [DILLONROSE.COM](http://DILLONROSE.COM). Music for The Orphan was a collaboration between Bawren and Idrissa Camara.