



Whim W'Him
Olivier Wevers • artistic director
www.whimwhim.org



“a collaborative marriage of dance, music, and visual arts.”

Whim W’Him

The brainchild of Pacific Northwest Ballet Principal Dancer and freelance choreographer, Olivier Wevers, Whim W’Him is a non-profit dance company founded in 2009. Its goal is to open the world of dance to a wider audience by combining the talents of dancers, choreographers, composers, singers, actors as well as other artists and presenting them in original forms.

Olivier has a rich background in dance and in choreography, as he has been a performer himself for the past 20 years. He has a passion for exploration and collaboration, and knew these were vital attributes to look for when putting together the company. In order to not be limited by specific styles, and to create his own unique look, Olivier put together a group that mixes both classically and contemporary trained dancers. This exciting blend of artists draws out the best qualities of each dancer, and creates an inspiring platform for movement creation. It is essential to Mr. Wevers, that each element of a work for the company be explored to the fullest. Lighting, music, costumes, visuals, choreography, each element plays an integral role in the quality and caliber of the performance.

The mission of Whim W’Him is to provide a platform, centered around choreography and dance, for artists to explore their craft through innovation and collaboration. The organization strives to foster an artistic community by encouraging original projects through an alliance of artists from varied disciplines dedicated to a creative journey in order to reach the community at large.

In 2010 Whim W’Him was named the Resident Dance Company of Intiman Theater in Seattle.

Olivier Wevers
Artistic Director/Choreographer

Olivier Wevers is from Brussels, Belgium. He received his training at the Karys Dance Center with Nicole Karys, a former dancer with Béjart's Ballet du XXIème Siecle. He was a Principal at Royal Winnipeg Ballet, dancing regularly with Evelyn Hart, prior to joining Pacific Northwest Ballet in 1997 where he is a Principal Dancer.

Olivier has been choreographing for the past seven years, and in 2009 he founded Whim WHim. The company made its debut at On the Boards in Seattle, WA where it was received with sold out houses, and rave reviews.

Aside from the works Olivier has made on his own company, Olivier has created works for numerous companies in Canada, Japan, and the United States, including: Pacific Northwest Ballet, Royal Winnipeg Ballet, Spectrum Dance Theater, Seattle Dance Project, Cornish Dance Theater, and Northwest Dance Project.

In 2010, Olivier won the Grand Prize Award for his piece FRAGMENTS, at the 13th Annual Dance Under the Stars Choreography Festival in Palm Desert. Mr. Wevers was selected to participate in the 2009 National Choreographers Initiative held in Irvine California. In 2008, he was the recipient of the Artist Trust/ Washington State Arts Commission Fellowship Award, recognizing his work, Shindig, commissioned by PNB. In 2006, he was selected and participated in the prestigious New York Choreographic Institute.

Olivier's work has appeared in many dance festivals, including 2007's Prix de Lausanne Gala in Tokyo, PNB's Laugh Out Loud Festival, White Bird's 4x4 Ballet Project, Against the Grain/Men in Dance and Seattle's Bumbershoot.



Cylindrical Shadows

Choreography: Annabelle Lopez Ochoa

Music: David Van Bouwel

Running time: 28 minutes

Premier: January 14–16, 2011
Intiman Theater, Seattle.

Created for: Whim W'Him

Cylindrical Shadows was created for six dancers. It explores the emotions associated with instantaneous loss and death.

"...a duet performed by PNB principal Lucien Postlewaite and Houston Ballet principal Melody Herrera mixes incredible formal flourishes, perfect diagonals and lifts. Yet another remarkable layer takes it beyond form and into an interpretation of a scene in your life I am positive you will recognize if you've experienced death or grief. The dancers almost never stop touching one another, and their emotional commitment to the storyline is as clear in their faces as in their bodies. Instead of just perching Herrera over his head, as in classical pas de deux, Postlewaite equivocates between physically supporting her and clutching her with an awkward, simian sweetness, as if to say, 'I can't let you go'..."

—Bond Huberman, *CityArts Magazine*
preview performance

Monster

Choreography: Olivier Wevers

Music: Max Richter, Alva Noto, Ludovico Einaudi

Original text: RA Scion of Common Market

Running time: 25 minutes

Premier: January 14–16, 2011
Intiman Theater, Seattle

Created for: Whim W'Him

Monster is a triptych exploration of different monsters we may encounter in our lives. The first movement deals with an intolerant society when it rejects homosexuals and drives them into hiding.

The second monster is addiction, and the third, relationship, which depicts a relationship that is itself the monster. The couple can't stand to be apart, and yet when they are together, they are destructive. Each movement opens with an original poem created for the piece by Hip Hop artist RA Scion of Common Market

"...the achingly beautiful movements and emotional angst tear at the heart...Postlewaite and Bartee embody the conflict and pain at the core of the homosexual experience....This is not a work that hits you on the head with its message. Rather, Wevers and his exquisite dancers enable us to feel what they are feeling and, in so doing, to understand the tragedy that prejudice creates in individual lives."

—Alice Kaderlan, *Seattle PI*, preview performance

repertoire



This Is Not a Raincoat

Choreography: Olivier Wevers

Music: Jad Abumrad, Mitchell Akiyama

Running time: 17 minutes

Year created: 2010

Created for: Northwest Dance Project

Inspired by Belgian artist Rene Magritte, "This Is Not A Raincoat" is an abstract piece exploring concepts of reality, perspective, protection, community and vulnerability. The five dancers form a collective group clad in black raincoats. The piece opens in silence, the only sound created by the swishing movement of the raincoats and the dancer's rhythmic steps. As the music begins, the dancers break apart and move up and down through their respective vertical strips of light. The dancers appear to be constrained to their light panels, except for the duet couple, who move freely around the stage. As the piece progresses, the raincoats come off and the whole ensemble dances freely with a rhythmic groove.

"It began in silence except for the rhythm of a cluster of five dancers' bare feet hitting the floor. As the music started, dancers singly peeled off from the group, joining in duets based on the push and pull of contact improv, a new vocabulary for the classically trained Wevers."

—Martha Ullman West,
OregonLive.com

repertoire

3Seasons

Choreography: Olivier Wevers

Music: A. Vivaldi and Byron Au Yong

Running time: 45 minutes

Year created: 2010

Created for: Whim W'Him at On the Boards

Inspired by Vivaldi's "The Four Seasons," 3Seasons is a radical take on our disposable world. Each performance, a different season is selected at random to be replaced by an original composition by Byron Au Yong, emphasizing the impact of the unpredictability of our current climate and forcing the dancers to rely on each other, enforcing the sense of community

"Wevers is adept at group action...with a kind of "swivel chain" of dancers. Legs sprout out of it, arms arch up from it and action ricochets through it almost like a Rube Goldberg contraption. It's both comical and beautiful... a study of evanescence and wasteful, wayward carelessness."

—Michael Upchurch,
The Seattle Times

Hush-Hush

Choreography: Olivier Wevers

Music: Phillip Glass, Concerto for Harpsichord and Orchestra: II

Running time: 17 minutes

Year created: 2009

Created for: National Choreographer's Initiative

Shindig

Choreography: Olivier Wevers

Music: Anderson, W. A. Mozart, Rimsky-Korsakov, Shubert, Stravinsky.

Running time: 24 minutes

Year created: 2009

Created for: Pacific Northwest Ballet

FRAGMENTS

Choreography: Olivier Wevers

Music: W.A. Mozart

Running time: 15 minutes

Year created: 2008

Created for: Spectrum Dance Theatre

Ultimatum

Choreography: Olivier Wevers

Music: Murcof Ultimatum

Running time: 7 minutes

Year created: 2008

Created for: Against the Grain/Men in Dance

X stasis

Choreography: Olivier Wevers

Music: Thomas Adès

Running time: 16 minutes

Year created: 2006

Created for: Pacific Northwest Ballet's
Choreographers' Showcase





artists

Andrew Barteo

Andrew is starting his third season with Pacific Northwest Ballet. A Washington native, he grew up in Everett, started dancing at the suggestion of a family friend, studied on scholarship at Pacific Northwest Ballet School, and attended summer courses at Pacific Northwest Ballet School and the School of American Ballet. He was the first recipient of the Flemming Halby Exchange with the Royal Danish Ballet School and a 2007 Princess Grace Award recipient. Andrew joined Pacific Northwest Ballet as an apprentice in 2008. He was promoted to corps de ballet in 2009.

Kelly Ann Barton

Kelly grew up in Portland, Oregon. She trained and choreographed as a member of the Jefferson Dancers, graduating in 2006. Under the direction of Sarah Slipper, Kelly Ann has spent the last four summers working with the Northwest Professional Dance Project, where she studied professionally with Donald McKayle, Alonzo King, Donald Byrd, Thaddeus Davis and other leading contemporary dance makers. She has also performed in 5th Avenue Theatre's production of *West Side Story*, and most recently Seattle Opera's production of *Aida*. This is Kelly Ann's third season with Spectrum Dance Theater.

Ty Alexander Cheng

A Seattle native, Ty began his professional dance training at the Alvin Ailey School of Dance, and has participated in three annual summer dance intensives (The Professional Dance Project) in Portland, OR. For two seasons he performed across the globe with MOMIX Dance Theater (Moses Pendleton, Director) and has also danced with Balance Dance Theater under Obediah Wright. Ty is currently entering his fourth season with Donald Byrd's Spectrum Dance Theater.

Chalnessa Eames

Chalnessa began her early dance training in Bellingham, Washington and Eugene, Oregon, before attending the Harid

Conservatory in Boca Raton Florida. She finished her training at the Royal Winnipeg Ballet and joined the company in 1997 under the direction of Andre Lewis. Encouraged by Olivier to come to Pacific Northwest Ballet (PNB), she moved back to the Northwest in 2001 and joined PNB as a member of the Corps de ballet, where she is now a soloist.

Melody Herrera

A native of Santa Cruz, California, Melody trained at Santa Cruz Ballet Theatre, at Pacific Northwest Ballet, and Houston Ballet's Ben Stevenson Academy, as well as attending summer intensive programs with Suzanne Farrell. She also spent a year at Houston Ballet II, on full scholarship and stipend, and won a scholarship award from Regional Dance America in 2000. She danced and toured with Santa Cruz Ballet Theatre, prior to joining Houston Ballet (2001), where she was promoted to principal dancer in 2008. Melody has performed numerous leading classical and contemporary roles. Stanton Welch, Artistic Director of Houston Ballet, created the roles of Rosie in *The Core* and Spring in *The Four Seasons* for her.

Kylie Lewallen

Kylie grew up in southern California and began her classical ballet training at the age of 8 with the late Patricia Stander. She went on to be a member of Dance Peninsula Ballet (for over 12) under the artistic direction of Mrs. Stander. After exploring the entertainment industry in Hollywood, Kylie rediscovered her path in Seattle, working with Donald Byrd's Spectrum Dance Theater.

Vincent Lopez

After a year of training with Budzynski Studios in Pennsylvania in 2002 and 3 years at the School of Ballet Arizona, Vincent was awarded the Oprah Winfrey Scholarship to study various dance styles at The Ailey School in New York City. Vincent's first job was with Ballet Austin II in 2006. In 2007, Vincent joined the

international touring company Wideman/Davis Dance performing all over the USA, the Dominican Republic, and Europe. While continuing to work with mentor Thaddeus Davis, Lopez began dancing for Donald Byrd's Spectrum Dance Theater in 2008/2009. Vincent has performed works by many award winning choreographers.

Kaori Nakamura

Kaori is from Gumma, Japan. She trained at the Reiko Yamamoto Ballet Company and the School of American Ballet. In 1986, she won first prize at the 14th Prix de Lausanne competition in Lausanne, Switzerland. In 1988, she won a bronze medal at the International Ballet Competition in Varna, Bulgaria. Kaori joined Royal Winnipeg Ballet in 1990, where she was made a principal dancer. She joined Pacific Northwest Ballet as a Soloist in 1997 and was promoted to Principal in 1998. Kaori performed the role of the Butterfly in the BBC's 1999 film version of PNB's production of Balanchine's *A Midsummer Night's Dream*, filmed at Sadler's Wells Theatre, London. She has performed as a guest artist at the Hong Kong Arts Festival and the Melbourne Ballet Festival and with Dancers for Life in Vancouver, British Columbia.

Lucien Postlewaite

Lucien is from Santa Cruz, California, where he started his dance training at the age of 4. When he was 16, Mr. Postlewaite, moved to New York City to train at the School of American Ballet. In 2003 he joined the Pacific Northwest where he was promoted to soloist in 2007, and principal in 2008. Lucien has appeared as a guest artist with the New York City Ballet, Los Angeles Ballet, and in China and Japan. While a Professional Division student at PNBS, he received a Level II Award for ballet in the National Foundation for the Advancement in the Arts' 2003 Arts Recognition and Talent Search; he was a 2008 recipient of The Princess Grace Award.

awards

Olivier Wevers (Whim W'Him)
Dance Magazine's "25 to watch 2010"

FRAGMENTS

Grand Prize at the 13th Annual Dance Under the Stars Choreographic Competition (2010) awarded to Olivier Wevers

Shindig

In 2009, Oliver received the fellowship award from Artist Trust for his piece *Shindig*



press

"Wevers asks ballet and modern dance to work together. He shakes off the symmetry of ballet, allowing each side of the body to dance differently. He begs the back for extreme mobility. Hands dance, too. He uses both floor and air. He chooses transition over pose. Mood trumps movement, but movements are nonetheless precise. Whim W'Him's dancers ably negotiated Wevers' style, their personalities adding to the work's rich texture."

—Rosie Gaynor, *The Financial Times*

"Wevers' choreography still strikes me as witty and surprising, but...I am also struck by the expansive way he uses space, creates onstage geometries, distance and perspective and by his musicality. Above all I am struck by the distinctive look and cadence of his movement."

—Mary Murfin Bayley, *City Arts Magazine*

"It feels completely redundant to heap more praise on Olivier Wevers at this point, since nearly everyone else has been in a full-blown love-fest since his new company Whim W'Him's sold-out debut this last weekend at *On the Boards*. But as much as I'd love to be the odd man out in this orgy of praise, I just can't: Wevers & co. delivered a pretty stunning evening of dance that was at once accessible and charming as well as subtle and thoughtful."

—Jeremy M. Barker, *The SunBreak*

"With a foundation built on classical ballet and on the quickness of modern movement, Wevers' branding talent is his flair for the flair—his whimsical choreography, the show's punctuation of reds throughout, his choice of music—applied with an artist's touch; not driven by gimmick, just a sense of playful personality."

—Amy Mikel, *Seattlest*

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YouTube channel: [youtube.com/user/olivierwevers](https://www.youtube.com/user/olivierwevers)

Vimeo channel: [vimeo.com/user3068167](https://www.vimeo.com/user3068167)

Olivier's website: www.olivierwevers.com



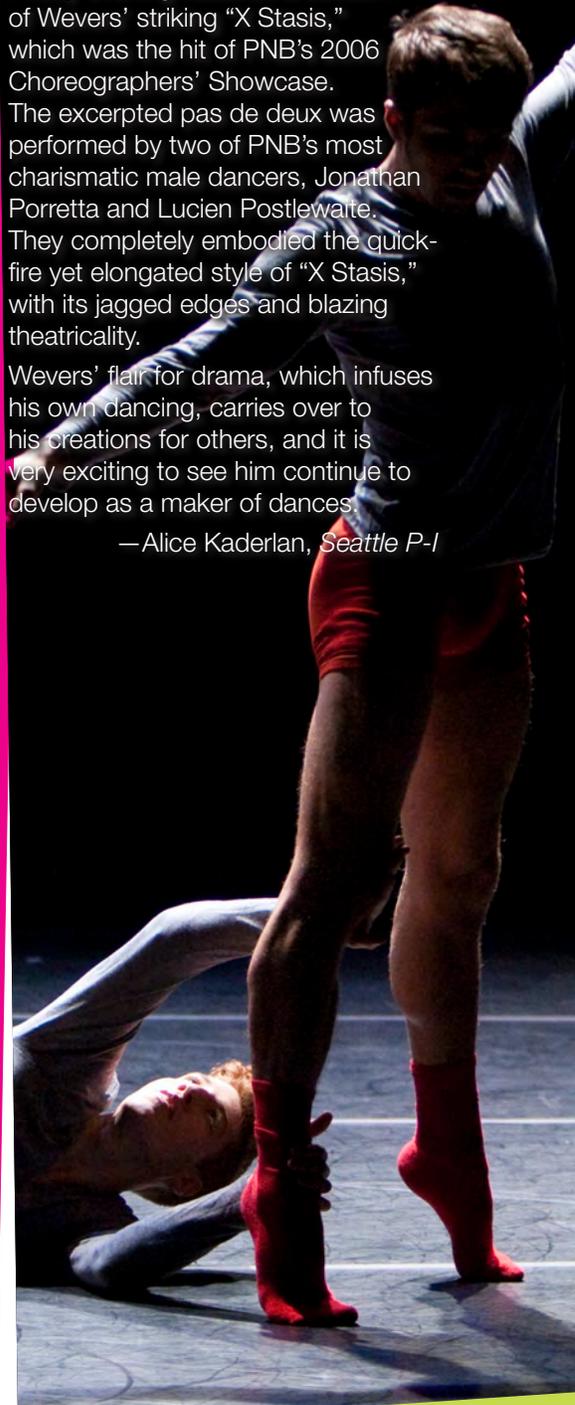
Olivier Wevers | Whim W'Him is the name on everyone's lips now and it is my guess that they will reinvigorate our community, here and abroad, by sparking a dialogue between great artists of varied media, bridging the gaps to gracefully lift this city to the top of the ladder in serious fine art.

—Tristan Uhl and T.s. Flock,
Subterfuge Seattle

Friday evening featured a section of Wevers' striking "X Stasis," which was the hit of PNB's 2006 Choreographers' Showcase. The excerpted pas de deux was performed by two of PNB's most charismatic male dancers, Jonathan Porretta and Lucien Postlewaite. They completely embodied the quick-fire yet elongated style of "X Stasis," with its jagged edges and blazing theatricality.

Wevers' flair for drama, which infuses his own dancing, carries over to his creations for others, and it is very exciting to see him continue to develop as a maker of dances.

—Alice Kaderlan, *Seattle P-I*



PHOTOGRAPY: LA VIE PHOTOGRAPHY,
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