

JOFFREY ★ BALLE

CHICAGO

ASHLEY WHEATER MBE
THE MARY B. GALVIN ARTISTIC DIRECTOR

Eugene Onegin

JUNE 4-14 | 2026



CELEBRATING
70 YEARS

JOFFREY ★ BALLE

CHICAGO

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Eugene Onegin

2025–2026 SEASON

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ASHLEY



Welcome to *Eugene Onegin*,

Good things take time! Choreographer Yuri Possokhov and I began conversations about creating a new *Eugene Onegin* several years ago. Yuri grew up reading Alexander Pushkin’s novel-in-verse. I have always been touched by this story of love, rejection, jealousy, and loss.

200 years ago, Pushkin was midway through writing this story, a process which took sixteen years from inception to publication. The work is as much a poem as a novel: written in iambic tetrameter. Yuri’s choreography captures this poetic sense, with allegorical “seasons” marking the passage of time. Pushkin’s words are integrated with the dance. Ilya Demutsky’s score captures the sweep of the Russian seasons. Scenic design, by Tom Pye, continues the metaphor, with carriage, pistols, a massive colonnade and classical portico suggesting “transition,” “tragedy,” and “alienation.” As the final scene morphs from a grand ballroom to a wintry countryside, we anticipate the lonely conclusion.

We are pleased to include costume designer, Tim Yip, projection designer, Finn Ross, and lighting designer, Jim French in the creative team. We are grateful to production partner, San Francisco Ballet and artistic director Tamara Rojas, for supporting Yuri’s vision and helping us bring this ballet to the stage.

We recognize ourselves in Pushkin’s characters: Tatiana’s naive romance, Onegin’s aloof charm, Olga’s vulnerability to flattery, Lensky’s jealousy.

I hope you enjoy the performance,

Ashley

A handwritten signature in black ink that reads "Ashley".

Ashley Wheater MBE
The Mary B. Galvin Artistic Director
The Joffrey Ballet

GREG & JIM



In dance, a breathtaking lift begins before anyone leaves the ground. In the moment before the ascent, there is trust.

The strength of the Joffrey is built on the same exchange — through trusted partnerships. Among artists and musicians, production and administrative teams, board members, funders, and supporters, every production thrives on a shared belief. That is the unseen architecture of live performance.

How does a ballet company endure for seventy years? Artistry and ambition are the catalysts. But longevity ultimately depends on generations of people investing in one another and in the future of the art form.



Robert Joffrey understood that ballet survives through reinvention. It would always require communities, working collaboratively, to push the boundaries of what is possible. That spirit remains evident on this stage, in our partnership with the Lyric Opera of Chicago, through our co-production with San Francisco Ballet, through our work with Chicago Public Schools, which brings dance to students across every corner of the city, and so much more.

As our 70th anniversary season draws to a close, it feels especially fitting to end with a Chicago premiere. Yuri Possokhov's *Eugene Onegin* arrived through an extraordinary collective effort — one sustained by supporters who believed in the work while it was still evolving in the studio. We invite you to turn to page seven to see the many partners whose generosity helped bring a project of this magnitude to life.

Thank you for being part of our historic season, and for lifting the Joffrey into its next seventy years.

Sincerely,

A handwritten signature in black ink that reads "Greg".

Greg Cameron
President and CEO
The Joffrey Ballet

A handwritten signature in black ink that reads "James".

James D. McDonough
Board Chair
The Joffrey Ballet

THE JOFFREY BALLET

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The Mary B. Galvin Artistic Director

GREG CAMERON
President and CEO

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Assistant to the Artistic Director**

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ADAM BLYDE
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JORGE IVARS
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CHRISTINE ROCAS
Rehearsal Director

SCOTT SPECK
**Music Director and
Principal Conductor**

JARED WRIGHT
Company Pianist

Patrons are requested to turn off pagers, cellular phones, and signal watches during performances. The taking of photographs and the use of recording devices are not allowed in this auditorium. Program and artists subject to change.

Eugene Onegin

The Mary B. Galvin Artistic Director
ASHLEY WHEATER MBE

President and CEO GREG CAMERON

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LIVE ACCOMPANIMENT BY
LYRIC OPERA ORCHESTRA

Music Director and Principal Conductor
SCOTT SPECK

Guest Conductor MARTIN WEST

Choreographer YURI POSSOKHOV

Music ILYA DEMUTSKY

Libretto VALERIY PECHEYKIN

Based on the Novel by ALEXANDER PUSHKIN

Scenic Designer TOM PYE

Costume Designer TIM YIP

Lighting Designer JIM FRENCH

Projection Designer FINN ROSS

Assistants to the Choreographer ADAM BLYDE and
FRANCES CHUNG

Project Manager DONNA BACHMAN

Assistant Lighting Designer ERIN EARLE FLEMING

Assistant Projection Designer SIMON HARDING

Property Supervisor LILY MOLLGAARD

World Premiere: January 23, 2026–San Francisco Ballet,
War Memorial Opera House; San Francisco, California

This production of *Eugene Onegin* is a co-production of
The Joffrey Ballet and San Francisco Ballet

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SYNOPSIS

PROLOGUE

Eugene Onegin, a fashionable but emotionally detached young aristocrat, inherits his uncle's country estate. Unmoved by rural life, he arrives in the provinces restless and disenchanted with life both in the city and countryside.

ACT 1 | SPRING

*How sad I find your apparition,
O spring!... O time of love's unrest!
What sombre echoes of ambition
Then stir my blood and fill my breast!*

The spirits of nature announce the arrival of spring.

At the Larins' family estate, the light-hearted Olga and her introspective, bookish sister Tatiana anxiously await the arrival of guests. The youthful and romantic Vladimir Lensky, who is engaged to Olga, emerges from a carriage, introducing his new friend Eugene Onegin to Olga's family.

Tatiana is captivated by Onegin's sophisticated aloofness, and her imagination fills in what he withholds. In a moment of emotional honesty, she writes him a passionate letter confessing her love. At dawn, she convinces her nanny to deliver the letter, placing her fate in Onegin's hands.

Onegin rejects Tatiana's sentiment, saying he is unsuitable for marriage. Returning her letter, his refusal is profoundly painful.

The spring spirits are replaced by the summer spirits.

ACT 2 | SUMMER

*Our northern summers, though, are versions
of southern winters, this is clear;
And though we're loath to cast aspersions,
They seem to go before they're here!*

In the Larin home, Tatiana and Olga, surrounded by friends, are divining their fates and the names of their future husbands with an old book.

Tatiana reads from the book, places it under her pillow, and upon falling asleep has a wild dream filled with frightening creatures, including rabbits, a boar, a wolf, an owl, a goat, and a horse, followed by the eerie presence of Olga and Lensky. A foreboding bear appears, while forcing Tatiana to dance with him, the bear seizes Lensky and stabs him with a knife. As Lensky falls, the bear removes its head and gloves; it is Onegin standing before her. The dream plunges into darkness. This ominous vision predicts Onegin's future destructive influence on her life and the lives around her, and his eventual possessive desire for her, even as it highlights her subconscious fears and desires.

The summer spirits appear.

At Tatiana's name-day celebration, an irritated and bored Onegin flirts openly with Olga. Lensky, humiliated and jealous, challenges his friend to a duel. What begins as wounded pride ends in irreversible tragedy.

20 MINUTE INTERMISSION

SYNOPSIS

ACT 3 | AUTUMN

*The sky breathed autumn, turned and darkled;
The friendly sun less often sparkled;
The days grew short...*

The spirits of autumn dance.

Lensky appears, tormented at facing a duel with his dear friend. At dawn, Onegin senselessly and mechanically kills Lensky. The tragic death shatters the lives of all involved. Onegin quickly departs the countryside. Despite the shocking news of Lensky's death, Olga quickly moves on, marrying a soldier she meets with remarkable ease. Tatiana is left to reckon with loss and disillusionment.

*How sad that youth, with all its power,
Was given us in vain, to burn;
That we betrayed it every hour,
And were deceived by it in turn;
That all our finest aspirations,
Our brightest dreams and inspirations,
Have withered with each passing day
Like leaves dank autumn rots away*

ACT 4 | WINTER

*I've known great beauties proudly distant,
As cold and chaste as winter snow;
Implacable, to all resistant,
Impossible for mind to know;
I've marvelled at their haughty manner,
Their natural virtue's flaunted banner;
And I confess, from them I fled,
As if in terror I had read
Above their brows the sign of Hades:
"Abandon Hope, Who Enter Here!"*

Years later, in St Petersburg, Onegin encounters Tatiana again. Now a poised woman and married to Prince Gremin, he is captivated by her beauty and transformation from country girl to established, sophisticated woman. Onegin realizes too late that he loves her.

Confessing his love to Tatiana, he sees the mix of joy and sorrow in her expression.

While it seems she is on the verge of reciprocating his feelings, she ultimately chooses loyalty and self-command over desire.

Tatiana leaves Onegin with his regret. As Onegin steps outside, he pays no heed to the cold or the wind. He stands, gazing at the sky, as if crushed by it.

*Storm has set the heavens scowling,
Whirling gusty blizzards wild,
Now they are like beasts a-growling,
Now a-wailing like a child.*

Passages taken verbatim from the Oxford World's Classics edition of *Eugene Onegin*, translated by James E. Falen.

RUN TIME | 2 HOURS AND 20 MINUTES



CHARACTERS

Who's Who in Eugene Onegin

A brief guide to the dreamers, lovers, and duelers of Pushkin's timeless tale

EUGENE ONEGIN | THE WORLDLY CYNIC

A sophisticated man bored by society's rituals, and by everyone in it. Onegin's wit and detachment make him magnetic but dangerous. He rejects Tatiana's love when it's sincere, only to chase it when it's gone forever.

TATIANA LARINA | THE DREAMER TURNED REALIST

The quiet, bookish Larina sister. Dreamy and sincere, Tatiana believes in love the way others believe in fate. Her heartfelt letter to Onegin marks one of literature's (and ballet's) most famous confessions. Years later, transformed into a poised woman of society, she proves that strength can, in fact, coexist with heartbreak.

OLGA LARINA | THE CAREFREE SPIRITED SISTER

Tatiana's lively, flirtatious sister. Olga is the sun to Tatiana's moon: where Tatiana is introspective, Olga is carefree. A true social butterfly who loves attention, dancing, and teasing her devoted fiancé, Lensky. She wins hearts easily but her playful coquetry inadvertently sparks tragedy.

VLADIMIR LENSKY | THE ROMANTIC POET

A poet, a dreamer, and a true romantic. Deeply in love with Olga, Lensky's idealism collides painfully with Onegin's cynicism. His jealousy stoked by Onegin's careless flirtation leads him to challenge his best friend to a duel, sealing his own fate.

PRASKOVYA LARINA | THE DEVOTED MOTHER

Mother to Tatiana and Olga, she is practical, kind, and deeply traditional. Like any mother, she worries over her daughters' futures with a blend of affection and social caution. She represents tradition and domestic life. Values that both daughters, in their own ways, outgrow.

FILIPYEVNA: THE NANNY | THE HEART OF THE LARINA HOME

Wise, loyal, and full of wisdom. She comforts Tatiana through her lovesick nights and carries the ill-fated love letter to Onegin. A steady, human anchor in a story swept away by emotion.

PRINCE GREMIN | THE STEADFAST MATCH

A noble, kind-hearted general who becomes Tatiana's husband. His quiet devotion stands in contrast to Onegin's restless pride. In the end, he is the embodiment of steadfast love. The one who doesn't get away and wins Tatiana's respect.

ZARETSKY | THE OPPORTUNIST

A notorious duelist and mischief-maker who delights in conflict. When Lensky challenges Onegin, Zaretsky eagerly serves as second, ensuring that pride, not reason, wins the day.

THE SPIRITS OF NATURE | THE SHIFTING SEASONS

Ethereal beings who usher in each new season: Spring, Summer, Autumn, and Winter. Mirroring the emotional landscape of the story, their presence marks the passage of time, love, and fate.

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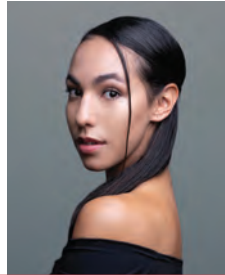
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Amanda Assucena*
Rio de Janeiro, Brazil



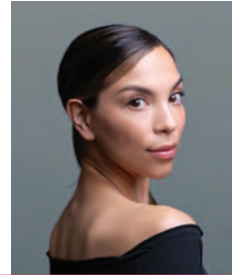
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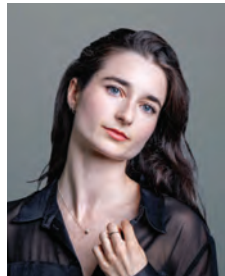
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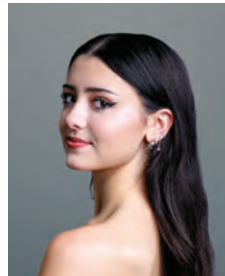
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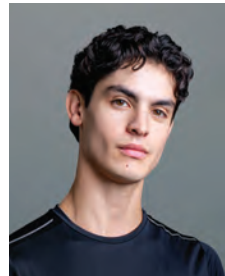
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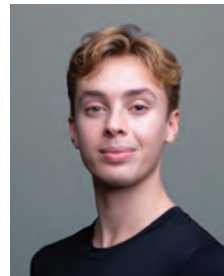
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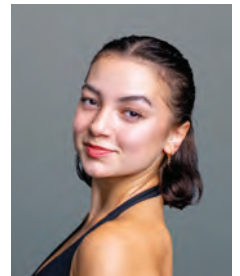
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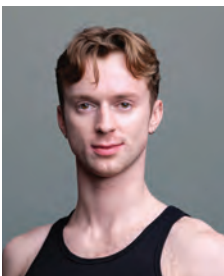
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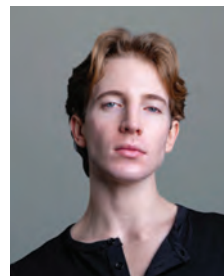
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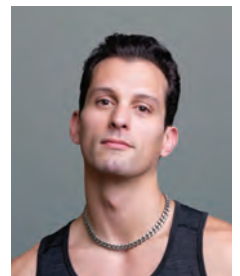
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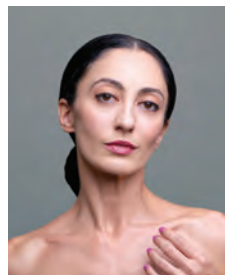
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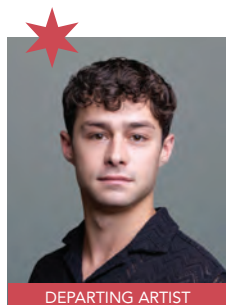


Gayeon Jung
Seoul, South Korea

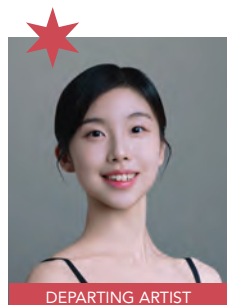
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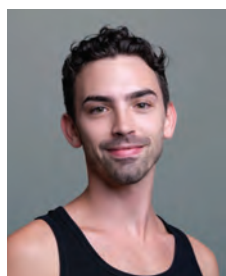
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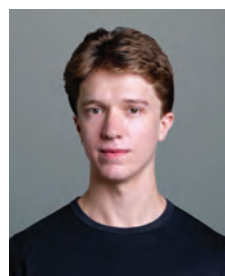
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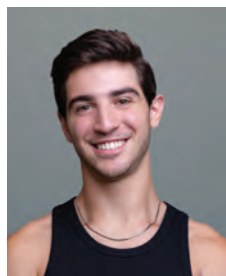
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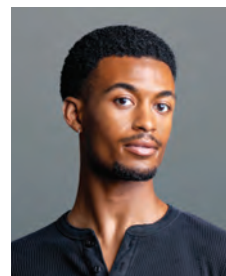
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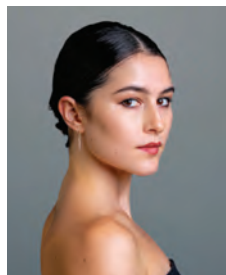
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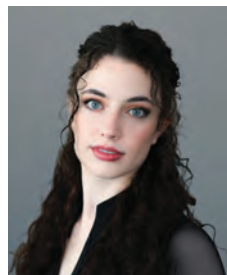
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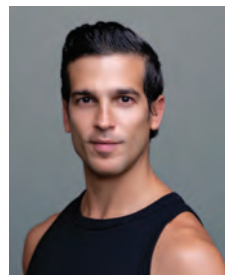
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Alberto Velazquez
Havana, Cuba



Ao Wang
Beijing, China

TO LEARN MORE ABOUT THE DANCERS, VISIT: JOFFREY.ORG/ARTISTS

BIOS



ASHLEY WHEATER MBE The Mary B. Galvin Artistic Director

Ashley Wheater has dedicated his life to dance. He was born in Scotland and trained at The Royal Ballet School in England. He worked with Frederick Ashton, Kenneth MacMillan, and Michael Somes in numerous ballets at Covent Garden, including *Swan Lake*, *Sleeping Beauty*, *Giselle*, *Manon*, *Anastacia*, and *The Dream*. Wheater danced with Rudolf Nureyev in *Nureyev* and *Friends* at the London Coliseum.

On Nureyev's advice, Wheater joined the London Festival Ballet and danced in his *Romeo and Juliet* and *Sleeping Beauty*. He danced in Glen Tetley's *Sphinx and Greening* and in Festival Ballet's large repertoire of classics and new creations. Under the artistic direction of John Field, he was promoted to Principal Dancer at the age of 20.

In 1982, he joined the Australian Ballet where he continued dancing principal roles in both classical and contemporary work, especially in the John Cranko full-length ballets.

In 1985, at the invitation of Gerald Arpino, Wheater joined The Joffrey Ballet. For the next four years, he performed various works by American choreographers including William Forsythe, Gerald Arpino, Mark Morris, Paul Taylor, and Laura Dean, as well as repertoire by Ashton and Cranko.

Joining the San Francisco Ballet in 1989, he continued his creative career working under Helgi Tomasson, and with choreographers James Kudelka, David Bintley, and many more. In 1997, he retired from dancing and was appointed Ballet Master and, later, Assistant to the Artistic Director at the San Francisco Ballet.

Since his appointment in 2007 as artistic director of The Joffrey Ballet, his passion and commitment to the Joffrey have been evident in the quality that he has brought to the dancing and to the repertoire. He has invited world-renowned choreographers, as well as fresh young talent, to create new work for the company. Wheater has added new full-length works to the Joffrey's repertoire, including Lar Lubovitch's groundbreaking *Othello*, Ronald Hynd's *The Merry Widow*, and Yuri Possokhov's *Don Quixote*.

In 2008, Wheater was the recipient of the Boeing Game-Changer Award in recognition of his commitment to community engagement in Chicago and to the celebration of diversity through dance. He sits on the Advisory Board for *Dance Magazine*, serves as the Artistic Advisor for ChiArts, and is the Advisor to the Arts for the Lincoln Academy of Illinois. In 2010, Wheater, representing The Joffrey Ballet, was named Lincoln Academy Laureate, the highest honor presented by the State of Illinois, and in 2013 the *Chicago Tribune* named him "Chicagoan of the Year." In 2015, Wheater received the University of Chicago Rosenberger Medal for Outstanding Achievement in the Creative and Performing Arts. In December 2019, he was appointed to be a Member of the Most Excellent Order of the British Empire (MBE) by Her Majesty Queen Elizabeth II.

BIOS



GREG CAMERON President and Chief Executive Officer

Driven by his lifelong love for the arts, for his hometown, and for connecting with people from every background, Greg Cameron leads The Joffrey Ballet as President & CEO, responsible for organization-wide administration and strategy. Under Greg's partnership with The Mary B. Galvin Artistic Director Ashley Wheeler MBE, the Joffrey has set new records at the box office and built the strongest financial foundation in its history.

His 2013 appointment was the culmination of three decades of work in arts administration and philanthropy. "I always loved art, but I wasn't a great artist," he says. "I could paint by numbers, or I could connect the dots. I realized early on I was a good dot connector. I could connect people to each other and help them get involved with the things they believe in."

As a child in suburban Chicago, Greg ran a makeshift theater out of his garage and sold more mints than anyone else for his local YMCA. And as an adult, he turned those passions into a career raising funds for the cultural organizations he loves. At the Chicago Department of Cultural Affairs; the Art Institute of Chicago; the Museum of Contemporary Art, where he rose to the role of Deputy Director and Chief Development Officer; and WTTW/WFMT, where he served as COO, Greg dedicated himself to supporting art and artists and to creating meaningful experiences for others.

"The Joffrey brings it all together for me," he says. "It's about collaboration, partnership with the community, honoring and supporting artists, and telling stories that truly move people."

Today, Greg leads the Joffrey's efforts to support unforgettable productions and new commissions, reach out to organizations and communities across Chicago, and open up world-class ballet for audiences from all backgrounds. Throughout the span of his 40-year career as an arts administrator in Chicago, Greg has volunteered for a wide range of nonprofit organizations and civic committees. He currently serves on the Facing History and Ourselves Chicago Advisory Board and the State Street SSA Commission. Greg was recently honored by the Association of Fundraising Professionals Chicago Chapter with their Benjamin Franklin Award, in recognition of the significant achievements throughout his long career, serving as a role model for his profession.

BIOS



SCOTT SPECK Music Director & Principal Conductor

With recent performances in London, Paris, Moscow, Beijing, New York, Chicago, San Francisco, Los Angeles and Washington, Scott Speck has inspired international acclaim as a conductor of passion, intelligence and winning personality.

Scott Speck is one of the most active conductors on Chicago's cultural scene. In addition to his many Joffrey performances, he is Artistic Director of the Chicago Philharmonic, and he has become a frequent guest for the Chicago Symphony's family concerts. He is currently the Illinois Council of Orchestras' Conductor of the Year.

Speck's concerts with the Moscow RTV Symphony Orchestra in Tchaikovsky Hall garnered unanimous praise. His gala performances with Yo-Yo Ma, Itzhak Perlman, Joshua Bell, Renée Fleming, Midori, Evelyn Glennie, and Olga Kern have highlighted his recent seasons as Music Director of the Mobile Symphony. He has collaborated with Carnegie Hall as Music Director of the West Michigan Symphony. He was invited to the White House as former Music Director of The Washington Ballet.

In recent seasons, Speck has conducted at London's Royal Opera House at Covent Garden, the Paris Opera, New York's Lincoln Center, Washington's Kennedy Center, Chicago's Lyric Opera House, San Francisco's War Memorial Opera House, and the Los Angeles Music Center. He has led numerous performances with the symphony orchestras of Baltimore, Houston, Chicago, Paris, Moscow, Shanghai, Beijing, Vancouver, Romania, and Slovakia, among many others.

Previously, he held positions as Conductor of the San Francisco Ballet; Music Advisor and Conductor of the Honolulu Symphony; and Associate Conductor of the Los Angeles Opera. During a tour of Asia, he was named Principal Guest Conductor of the China Film Philharmonic in Beijing.

Speck is the co-author of two of the world's best-selling books on classical music for a popular audience, *Classical Music for Dummies* and *Opera for Dummies*. These books have received stellar reviews in the international press and have garnered enthusiastic endorsements from major American orchestras. They have been translated into twenty languages and are available around the world. His third book in the series, *Ballet for Dummies*, was released to great acclaim as well.

Speck has been a regular commentator on National Public Radio, the BBC, the Australian Broadcasting Corporation, and Voice of Russia, broadcast throughout the world. His writing has been featured in numerous magazines and journals.

Born in Boston, Speck graduated *summa cum laude* from Yale University. There he founded and directed the Berkeley Chamber Orchestra, which continues to perform to this day. He was a Fulbright Scholar in Berlin, received his Master's Degree with highest honors from the University of Southern California, served as a Conducting Fellow at the Aspen School of Music, and studied at the Tanglewood Music Center.

Scott Speck can be reached at scottspeck.org, and on Facebook, Twitter and Instagram @ScottSpeckMusic.

BIOS



MARTIN WEST Guest Conductor

Martin West leads an orchestra that is as musically excellent as it is adventurous. Under his direction, SF Ballet Orchestra has greatly expanded its catalog of recordings.

West studied math at Cambridge. After studying music at the Royal Academy of Music in London and St. Petersburg Conservatory of Music, he made his debut with English National Ballet and was appointed resident conductor. As a guest conductor, he has worked with New York City Ballet, The National Ballet of Canada, and The Royal Ballet.

He was named music director of SF Ballet in 2005. West's recordings with SF Ballet Orchestra include the complete score of Tchaikovsky's *Nutcracker* and an album of suites from Delibes' *Sylvia* and *Coppélia*. He also conducted for the award-winning DVD of John Neumeier's *The Little Mermaid* as well as SF Ballet's televised recording of *Nutcracker* for PBS and the 2015 in-cinema release of Helgi Tomasson's *Romeo & Juliet* for Lincoln Center at the Movies' Great American Dance.



YURI POSSOKHOV Choreographer

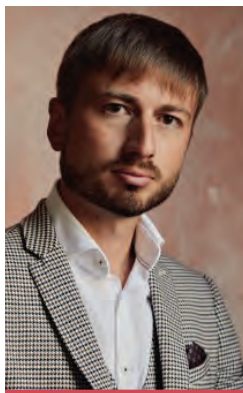
Yuri Possokhov is among the most active and imaginative ballet choreographers currently working. He danced with the Bolshoi Ballet for ten years, rapidly advancing through the ranks to principal dancer. While performing, Possokhov studied choreography and ballet pedagogy at the State College of Theatrical Arts, completing the five-year course in 1990.

He was a principal dancer for two years with the Royal Danish Ballet before joining the San Francisco Ballet (SFB) in 1994, where he was a principal dancer for twelve years. Following his retirement as a dancer from SFB, Possokhov was named SFB Choreographer-in-Residence in May 2006. He has choreographed 14 ballets for SFB, including: *Damned*, *Don Quixote*, *Study in Motion*, *Reflections*, *Firebird*, *Fusion*, *Diving into the Lilacs*, *Classical Symphony*, *RAKU*, *Francesca da Rimini*, *The Rite of Spring*, and *Swimmer*. One of Possokhov's early works — *Magritomania* received an Isadora Duncan Dance Award for Outstanding Choreography.

He has created three full-length ballets for the Bolshoi Ballet: *Cinderella*, *A Hero of Our Time*, and *Nureyev*. For *A Hero of Our Time* and *Nureyev*, he received the prestigious Benois de la Danse Award, established by the International Dance Union.

Possokhov is a frequent guest choreographer with The Joffrey Ballet. He has choreographed *Andante*, *Anna Karenina*, *Bells*, *Adagio*, *Don Quixote*, *The Miraculous Mandarin*, and *Bluebeard's Castle* (with the Cleveland Orchestra). Please visit yuripossokhov.com for more information.

BIOS



ILYA DEMUTSKY

Composer

Ilya Demutsky (born 1983) is one of the most sought-after composers in the world. He earned Master's degree in choral conducting from Saint Petersburg State Conservatory. He won a Fulbright scholarship to pursue a Master of Music in Composition at San Francisco Conservatory of Music, where he studied with David Conte.

Composed a number of vocal, choral, chamber and symphonic pieces, among which operas *The Black Square* (workshopped at the University of Illinois Urbana-Champaign and staged at The New Tretyakov Gallery in Moscow with the original Malevich' painting as a part of the stage set) and *The Shinning World* (to be premiered at the Bolshoi Theatre in 2024), ballets *The Hero of Our Time*, *Nureyev* and *The Seagull* (all three commissioned by the Bolshoi Theatre); *An Optimistic Tragedy* for the San Francisco Ballet, *Anna Karenina* for Joffrey Ballet (Chicago) in co-production with the Australian Ballet, and *Gabrielle Chanel* for the MuzArts Foundation (in co-operation with the Chanel House).

In 2021, Ilya Demutsky was commissioned to write a new violin concerto for one of the greatest violinists Vadim Repin. The world premiere took place at the Tchaikovsky Concert Hall in Moscow with the Svetlanov Russian Symphony Orchestra in 2022.

His works for drama theatre include Kirill Serebrennikov's *Martyrer, Who Is Happy in Russia?* and *Outside* (the last produced for Avignon Theatre Festival 2019). Composed music for Kirill Serebrennikov's film *The Student*, that won the Best Composer at 2016 European Film Awards. He also had the First Prize at the International Composition Contest 2 Agosto (Bologna, 2013), received the Medal from the President of the Italian Republic, Giorgio Napolitano, The Golden Mask Russian Theater Award (2016, 2019, 2022) and Benois de la Danse Award (2019), among others.



VALERIY PECHEYKIN

Dramaturge

Pecheykin works with leading theaters in Russia. Currently, work is underway on the libretto of the ballet *The Queen of Spades* for the Bolshoi Theater of Russia. Participant of the international seminar for playwrights at the Royal Court Theater in London. Ex-curator at the Moscow theater Gogol Center. Author of texts for the performances *A Midsummer Night's Dream*, *Nine*, *The Man with No Name*. Author of the play *Idiots* based on the film by Lars von Trier (participated in the Avignon Festival), the play *Kafka* and others. The scriptwriter of the film *Acid* is the winner in the *Debut* nomination of the Kinotavr 2018 festival. Participant of the international program of the Berlinale Festival (2019), goEast festival winner (2019). Columnist for GQ, S7, Carnegie Moscow Center. The stories and plays were published in various literary magazines and publishing houses (Esquire, Suhrkamp). The literary issues of Esquire magazine published the cycles of stories *Rosgosvirus* (2020) and *The Work of Fedot* (2021).

BIOS



TOM PYE
Set Designer

Tom Pye is an Emmy Award-winning and Tony Award®-nominated set and costume designer. Theatre: *Long Day's Journey into Night*, *All My Sons*, *Fiddler on the Roof*, *Glass Menagerie*, *Testament of Mary*, *Cyrano de Bergerac*, *Top Girls* (Broadway); *Who's Afraid of Virginia Woolf?*, *Christmas Carol*, *Sinatra*, *Medea* (West End); *Dusty* (UK tour); *Crossing* (ART/BAM); *Young Chekhov trilogy*, *Major Barbara*, *Happy Days*, *Mother Courage*, *Measure for Measure*, *The Powerbook*, (National Theatre); *Fanny & Alexander* (Old Vic). Opera: *Akhnaten*, *Così fan Tutte*, *Death of Klinghoffer*, *Eugene Onegin* (Metropolitan Opera and ENO) *Messiah*, *Thebans* (ENO) *Turn of the Screw* (ROH); *Cunning Little Vixen* (Glyndebourne); *Miss Fortune* (Royal Opera House). TV: *Gentleman Jack* (HBO/BBC), *To walk Invisible* (PBS/BBC).



TIM YIP
Costume Designer

A renowned artist, Tim Yip has multidisciplinary works in costume and art direction, and visual and contemporary art. For his work in *Crouching Tiger Hidden Dragon*, Tim won the Academy Award for Best Art Direction and the British Academy Film Award for Best Costume Designer in 2001.

Tim graduated from Hong Kong Polytechnic University with a degree in photography. Since working on his first film *A Better Tomorrow* directed by John Woo in 1986, he has accomplished costume design and art direction for many film and theatrical performances over the past three decades. Tim has collaborated with many film directors of international acclaim including John Woo, Ang Lee, Tsai Ming Liang, Tian Zhuangzhuang and Li Shaohong. He has also worked with renowned Taiwanese theatrical groups around the world, such as Cloud Gate Dance Theatre, Contemporary Legend Theatre, Han Tang Yue-fu Dance Ensemble and others, with performances that toured China, Austria, France, USA, the UK and Singapore. His striking costume design and art direction for the theatre production *Medea*, television drama *Oranges Turn Ripe*, feature films *Temptation of a Monk* and *Double Vision* have further attracted worldwide attention to his work.

In 2010, Tim collaborated with internationally acclaimed theater director Robert Wilson on 1433: *The Grand Voyage*.

Since 2002, Tim has introduced his theory of a 'New Oriental' aesthetic, conveying his interpretation of oriental art to western audiences. His work across media has received exhibitions including *Faces of Time* at the Taiwan National Palace Museum and Bourges Maison de la Culture. In photography and video, Tim has received exhibitions in Spain — *Gijon with an Eastern Glance* — China — the Arles International Photo Festival — and the Pompidou Centre in Paris. In 2004, Tim Yip was the art and costume director for the Beijing handover performance at the Olympic Games closing ceremony in Athens. In recent years, he has held various solo art exhibitions in New York, Beijing and Shanghai. In 2005, he was invited by the John F. Kennedy Center for the Performing Arts to participate in the China Red Exhibition; he also participated in the International Asian Art Fair held at The Park Avenue Armory, New York. The Beijing Today Art Museum organized his solo art

BIOS

exhibition *Illusions of Silence* in late 2007. In 2008, he was invited to participate in Christian Dior's 60th anniversary exhibition — Dior and Chinese Artists — his work, *Floating Leaves Garden*, re-opened the dialogue between fashion and art as well as successfully drawing global attention towards Chinese tradition. In 2009, his art on location installation was exhibited at the prestigious Yin Tai Center in Beijing. Tim has several publications including *Lost in Time*, *Flower of the Wind*, *Floating*, *Circulation*, *Rouge: L'art de Tim Yip* (published in both French and English), *Illusions of Silence* and *Passage*.

In February 2016, Tim's largest and most comprehensive retrospective exhibition in Europe to date — In Parallel will open at the Maison de la Culture d'Amiens, in Amiens, France.



JIM FRENCH

Lighting Designer

Jim French designs lighting for the performing arts and live events, with work seen in more than twenty five countries around the globe. Highlights of Jim's work in dance include twenty seven world premieres for San Francisco Ballet, nine seasons as resident designer for Cedar Lake Contemporary Ballet, and long running collaborations with choreographers Val Caniparoli, Amy Seiwert, Pascal Rioult, and with vertical dance company Bandaloop. At home in the San Francisco Bay Area, he has collaborated with Alonzo King Lines Ballet, Smuin Contemporary Ballet, Opera Parallele, Shotgun Players, Kronos Quartet, Joe Goode Performance Group, ODC Dance, Post:Ballet, SF Danceworks, West Edge Opera, and has been the house Lighting Designer at SF Jazz. Favorite credits from further afield include Finnish National Ballet, American Ballet Theatre, Joffrey Ballet, Ballet West, Ballett Basel, Hubbard Street Dance Chicago, Nederlands Dans Theater, Pacific Northwest Ballet, Houston Ballet, Carte Blanche, Opera Ballet Vlaanderen, and LA Dance Project. Jim has designed lighting for the Global Climate Action Summit, and volunteers for Dancers Responding to AIDS and Bike East Bay.



FINN ROSS

Projection Designer

Finn Ross trained at Central School of Speech and Drama and designs video for live performance. He has won two Oliviers, a Tony and three Drama Desk awards. Recent work includes: *A Very, Very, Very Dark Matter* (The Bridge); *Frozen* (Broadway); *Mean Girls* (Broadway), *Bat out of Hell* (West end and International), *Harry Potter and the Cursed Child* (West End & Broadway), *Curious Incident of the Dog in the Night-Time* (Broadway/West End/Tour); *Dusty* (Touring); *American Psycho* (Broadway & Almedia); *Betrayal* (Broadway); *Chimerica* (Almeida & West End); *The Rise and Fall of the City of Mahagonny* (Royal Opera House); *Missa Solemnis* (LA Phil); *Benvenuto Cellini*, *Death of Klinghoffer*, *Death in Venice*, *Onegin*, *Simon Boccanegra*, *Damnation of Faust*, *Don Giovanni*, (ENO); *Hänsel und Gretel*, *Zauberflöte*, *A Dog's Heart* (DNO, Amsterdam); *The Nutcracker* (Atlanta Ballet); *Le Petit Prince* (National Ballet of Canada); *Frankenstein* (Royal Ballet); *The Feeling of Going* (Skånes Dansteater and Malmö Opera).

BIOS



ADAM BLYDE

Assistant to the Choreographer

Adam Blyde trained at The Royal Ballet School, graduating in 2001. He has appeared with The Royal Ballet and joined the Scottish Ballet in 2003, where he was promoted to Principal in 2008. While there, he danced in Ashley Page's *Cheating, Lying, Stealing*, *32 Cryptograms*, *Soft Underbelly*, *Nightswimming into day*, *The Nutcracker*, *Walking In the Heat*, *The Pump Room*, *Fearful Symmetries*, *Cinderella*, *The Sleeping Beauty*, *Pennies From Heaven*, and *Alice*. He also performed in Siobhan Davies' *White Man Sleeps*; Stephen Petronio's *MiddleSexGorge* and *Ride the Beast*; Richard Alston's *Dangerous Liaisons* and *Carmen*, Krzysztof Pastor's *In Light And Shadow*, and *Romeo & Juliet*; Hans van Manen's *Five Tangos*; George Balanchine's *The Four Temperaments*, *Episodes*, *Agon*, and *Rubies*; Diana Loosmore's *Chasing Ghosts*; Peter Darrell's *Five Rückert Songs*, and *Othello*; William Forsythe's *Artifact Suite* and *Workwithinwork*; Frederick Ashton's *Façade* and *Scenes de Ballet*; Paul Liburd's *From Where*; Val Caniparoli's *Still Life*; Jorma Elos' *Kings 2 Ends*; Kenneth MacMillan's *Song of the Earth*; Annabelle Lopez Ochoa's *A Streetcar Named Desire*; and Martin Lawrance's *Run For It*.

Blyde joined Rambert Dance Company in 2013, dancing Mark Baldwin's *The Comedy of Change*, *What Wild Ecstasy*, and *The Strange Charm of Mother Nature*; Christopher Bruce's *Rooster*; Merce Cunningham's *Sounddance*; Richard Alston's *Dutiful Ducks*; Ashley Page's *Subterrain*; Lucinda Childs' *Four Elements*; Barak Marshall's *The Castaways*; Shobana Jeyasingh's *Terra Incognita*; and Itzik Galili's *A Linha Curva*. He joined The Joffrey Ballet as Rehearsal Director in June 2016.



FRANCES CHUNG

Assistant to the Choreographer

Frances Chung joined SF Ballet in 2001. She was promoted to soloist in 2005 and principal dancer in 2009. She was appointed Herbert Family Principal Dancer in 2018.

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Our Academy Scholarship program ensures that
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*"I am truly inspired by
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To learn more about our Scholarship program
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Joffrey Company Artists Tenley Connors and Guillem Cabrera Espinach. Photo by Carolyn McCabe.

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As the Joffrey brings Yuri Possokhov's *Eugene Onegin* to life, we extend our deepest gratitude to **MARY JO AND DOUG BASLER** for graciously opening their home to support this extraordinary artistic process.

Their generosity and hospitality provided Yuri with a welcoming place to create, collaborate, and inspire while setting this remarkable production on the Company. We are profoundly grateful for their friendship, kindness, and commitment to the art of dance.

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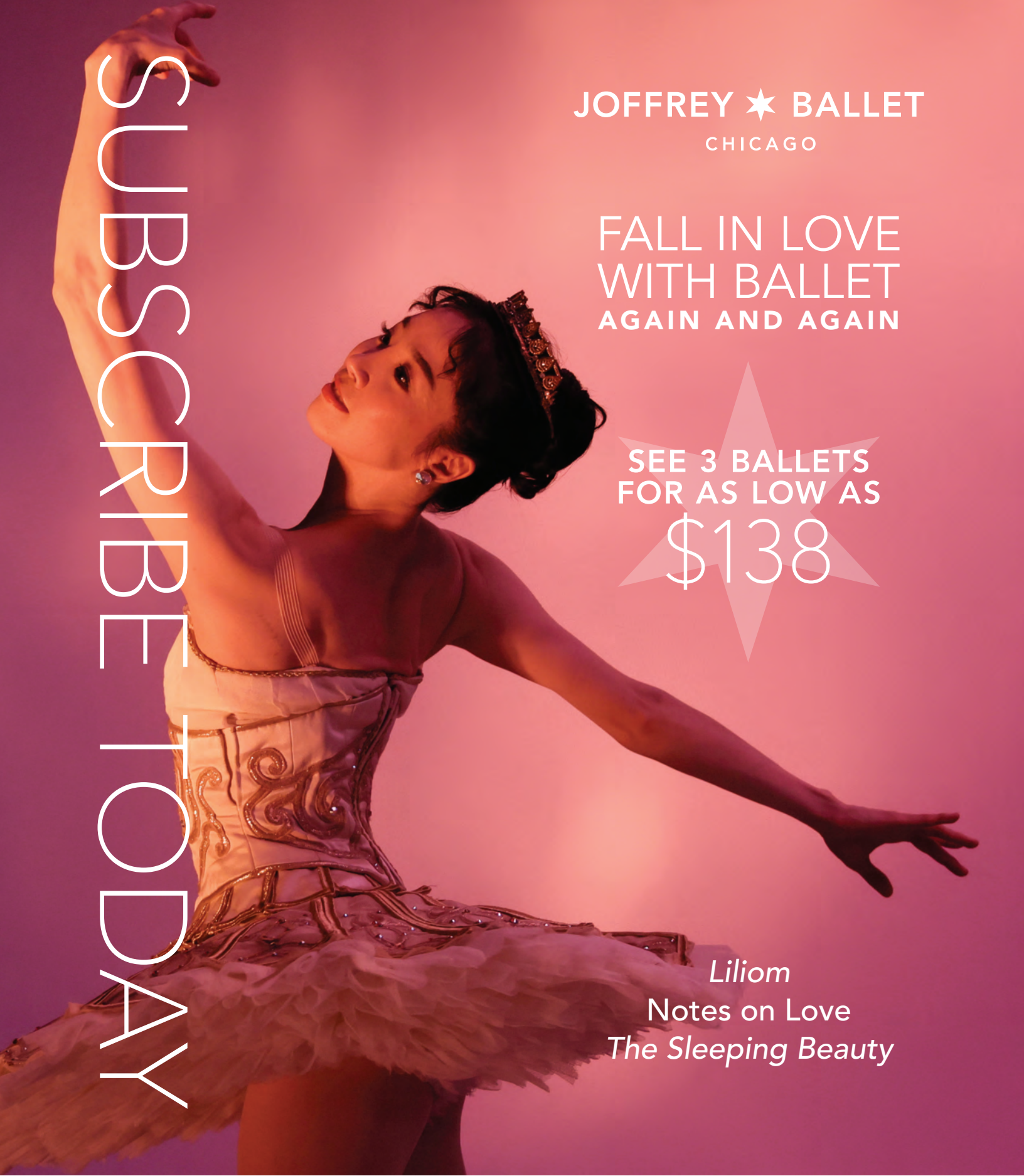
Martin Wong: *Chinatown USA* is presented at Wrightwood 659 by Halsted A&A Foundation

IMAGE CREDIT: (Top) Martin Wong, *Ms. Chinatown*, 1992, acrylic on canvas; Collection of Cynthia T.M.H. Nguyen; © Martin Wong Foundation. Courtesy of the Martin Wong Foundation and P-P-O-W, New York.

Dispossessions in the Americas is curated by Jonathan D. Katz, Associate Professor of Practice, History of Art and Gender, Sexuality, and Women's Studies, University of Pennsylvania, and Eduardo Carrera R.

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IMAGE CREDIT: (Bottom) Luiz Roque, *HEAVEN*, 2016, video. Courtesy of the artist and Mendes Wood DM.



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Joffrey Company Artist Gayeon Jung in *The Sleeping Beauty*. Photo by Carolyn McCabe.



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Joffrey Company Artist Victoria Jaiani. Photo by Todd Rosenberg.