

## biography

### **'Superb and intelligent set design and costumes'**

*Dance Europe*

Tatyana van Walsum enjoys a career as a set and costume designer working across many art forms including ballet, theatre and opera as well as exhibition and film.

Tatyana maintains key collaborations with choreographers such as Krzysztof Pastor, Dominique Dumais and Kevin O'Day, taking her to houses all over the world including Dutch National Ballet, Polish National Ballet, Stuttgart Ballet, National Theater Mannheim, Toronto Ballet Company, The Australian Ballet, Scottish Ballet, Royal Ballet Sweden and the Joffrey Ballet Chicago. She has been the recipient of numerous awards, including the Prix Benois de la Dance for best scenography (*Le Jour Même*/Lyon Opera Ballet) and The Green Room Award for best ballet design (*Symphonie fantastique*/Australian Ballet).

Her work with Pastor spans many years; current projects include costume design for *The Tempest* at Dutch National Ballet (co-production with Polish National Opera where it appeared in 2016) and set and costume design for Ravel's *Bolero* in Amsterdam and Polish National Theatre. Other recent work includes *Romeo and Juliet* at the Polish National Opera, Joffrey Ballet in Chicago and Lithuanian National Ballet.

Most recently she designed set and costumes for *Aida* at the 2017 Salzburg Festival, starring Anna Netrebko and directed by Shirin Neshat.

At the Kevin O'Day Ballet Mannheim, she collaborates with resident choreographer Dominique Dumais on contemporary works and creations including *Tracing Isadora*, *Little Prince*, *Frida*, *Wolf*, *Time and other Matters*, *Lebenslinien*, *Broken Verse* and *Resonance Chopin*. Their work at Mannheim in 2015-16 saw the world premiere of a new contemporary work – *Naked*. Their first work together was *Skin Divers*, created for the Komische Oper, Berlin, and other projects include set, costume and video design for *Othello* at the Ballet Nationaltheater Mannheim and *Hamlet* for the Stuttgart Ballet and the National Ballet of Canada.

Other choreographers with whom Tatyana works include Martino Müller (their first projects being *A woman can take you....* and *Heidi* at the Nederlands Dans Theatre The Hague), Peter Schaufuss (*La sylphide* at La Scala Milan and *Hamlet* at Royal Ballet Denmark), Cathy Marston (*Figure in Progress* and *Tide Lines* at The Royal Ballet London) and Annabel Lopez (*Requiem for a Rose* at Pennsylvania Ballet, *Since* at Dutch National Ballet). Other creations include the world première of John Adams' *Century Rolls* with Ashley Page for Polish National Ballet.

Recent exhibition projects at Paleis Het Loo Apeldoorn include *Grace Kelly*, (also on tour to Baku), *Sisi – Fairy Tale and Reality*, *The Netherlands & The House of Orange*, and the recent opening of *Der Kaiser!* in autumn 2016. Tatyana has also designed many exhibitions for the Amsterdams Historisch Museum, including *Theater na Tonaat*, *Couture locale* and *Rijk gekleed*, with curator Annemarie den Dekker, as well at Keramiekmuseum Princessehof Leeuwarden, where her current exhibition runs until July 2016.

Theatre credits include set and costume design for Olivier Provily's production of *Aars*, *Crave* and *The Pelikan* (Strindberg); design of *Warenhuis* directed by Gijs de Lange for Beumer en Drost and set design for Stravinsky's *A Soldier's Tale*, directed by Progy Francssen for De Appel Theater, Den Haag. Tatyana also enjoys a collaboration – spanning more than fifteen years – with music theatre company Orkater, where her work includes *Bloedband*, *Hof van Haile* and, most recently (2014), *Goldmund* – all directed by Gijs de Lange. Opera projects include sets and costumes for *Così fan tutte* with Nigel Warrington for Aarhus Opera Festival Denmark, winner of the Reumert Pris Award for best opera production of the year.

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