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DANCE BY REFLECTIONS VAN CLEEF & ARPELS PRESENTS A FESTIVAL



In association with:
Villa Albertine



New York
19 Oct.
— 14 Dec.
2023

dancereflections-vancleefarpels.com



MESSAGE FROM NICOLAS BOS

On the occasion of the Dance Reflections by Van Cleef & Arpels Festival, the Maison is delighted to contribute to the close and longstanding links between New York and the art of choreography. In the 20th century, the city established itself as a historic center for dance, thanks to several influential personalities. In the world of ballet, George Balanchine played a major role: in 1934, the choreographer founded the School of American Ballet, the institution that gave rise to the renowned New York City Ballet which he co-founded in 1948.

Those developments coincided with the unfolding of Van Cleef & Arpels' own story in the United States. Founded in Paris' Place Vendôme in 1906, the High Jewelry Maison settled in New York's Rockefeller Center in 1939, before opening its own boutique on 5th Avenue in 1940. Very quickly, the American continent became the backdrop for a new chapter. The Maison's founders maintained its distinctive universe there, but were also inspired by their deep affinity with dance. Their passion for ballet – and attendance at performances – probably inspired the Maison's jewelry creations: in 1941, the first ballerina clips appeared. Their vivacity and elegance celebrated the art of movement, and heralded new interactions between the two disciplines.

At the same time, in the early 1950s, the paths of Van Cleef & Arpels and George Balanchine crossed. The latter's encounter with Claude Arpels inspired the choreographer to create a work considered to be the first great abstract classical ballet, *Jewels*. Devoted to the three main dance schools, this trilogy associates each one with a precious stone and the music of a composer: French (*Emeralds*, Gabriel Fauré), American (*Rubies*, Igor Stravinsky) and Russian (*Diamonds*, Pyotr Ilyich Tchaikovsky). Ever since its Premiere on April 13, 1967 at the New York State Theater – the home of Balanchine's New York City Ballet since 1964 – *Jewels* has been inextricably linked with the Maison's history.

In 2007, to celebrate its 40th anniversary, Van Cleef & Arpels created a High Jewelry collection – Ballet Précieux – around the three gems, and supported a new production of this major choreographic work by the Royal Ballet in London.

Created in 2020, Dance Reflections by Van Cleef & Arpels follows in these footsteps, perpetuating the Maison's commitment in favor of dance. This first New York edition of the Dance Reflections by Van Cleef & Arpels Festival marks a decisive turning point: it provides an opportunity for the Maison to revive its own heritage in the United States, and holds the promise of fruitful interactions. Several major actors of the history of dance in New York are among the prestigious institutions with which Dance Reflections by Van Cleef & Arpels is very proud to collaborate. The Festival will open at the New York City Center, the first stage for Balanchine's New York City Ballet in 1948; 75 years later, it is contributing to the continuation of this rich dialog between High Jewelry and the art of choreography.

NICOLAS BOS
President and CEO
of Van Cleef & Arpels



MESSAGE FROM

SERGE LAURENT



Launched in 2020, Dance Reflections by Van Cleef & Arpels is a program dedicated to dance, whose main goal is supporting creative artists and institutions linked to the world of choreography. In addition, the initiative stages a festival together with international partners each year: the first events took place in London in March 2022, and in Hong Kong in May 2023. For this US edition, Dance Reflections by Van Cleef & Arpels is proud to be collaborating with prestigious New York institutions to showcase the wealth of choreographic creation.

The festival's program is inspired by the three values of Dance Reflections by Van Cleef & Arpels: creation, transmission and education. Throughout several weeks, some 12 performances will offer a panorama of international choreographic creation, interspersed with recent works, and pieces from the repertoire that have gone down in the history of contemporary dance. With that in mind, we are delighted to inaugurate this edition with *Dance* by Lucinda Childs at the New York City Center, performed by the Lyon Opera Ballet. The festival's focus on the work of this choreographer continues with the Ballet national de Marseille, which will present two of the artist's other pieces at the NYU Skirball: *Concerto* and *Tempo Vicino*. The end of November will also be an opportunity to discover Lucinda Childs at The Joyce Theater, in a program of six choreographers devoted to Philip Glass. Together, they will present five creations that pay tribute to the work of the composer, and his major contribution to the

art of choreography. The commitment of Dance Reflections by Van Cleef & Arpels to transmission also extends to the Trisha Brown Dance Company, for its huge repertoire and new works, notably via a commission to the choreographer Noé Soulier. At Park Avenue Armory, École des Sables, a research laboratory and artist residency program in Senegal, presents *The Rite of Spring*. This masterpiece by Pina Bausch (1975) is performed by a group of 36 dancers, most of whom were trained at the École des Sables in Africa. The historical reference is also established with *Bombyx Mori* by Ola Maciejewska, a piece directly inspired by the *Serpentine Dance* by Loïe Fuller, a pioneer of modern dance from the late 19th century.

The richness and diversity of contemporary creation is a powerful presence at New York Live Arts, with *L'Étang* by Gisèle Vienne. Following on from *Crowd* at the Brooklyn Academy of Music, the choreographer and director now invites audiences to discover a striking work based on a text by the Swiss writer Robert Walser. Also at New York Live Arts, *Mailles* by Dorothee Munyaneza brings five black female artists who are African or of African descent on stage, to relate their personal history and journey.

We will also discover the Ballet national de Marseille at the NYU Skirball with *Mood*: a piece by Lasseindra Ninja, a leading French exponent of Voguing – an urban dance form born in the 1970s, and inspired by the poses of models at fashion shows. Also at the NYU Skirball, Boris Charmatz – recently appointed head of the Pina Bausch company – will present *SOMNOLE*: an astonishing solo piece in which breath becomes both sound and movement. At the BAM (Brooklyn Academy of Music), Rachid Ouramdane will bring together storytelling, the circus arts and contemporary dance in *Corps extrêmes*. Back to NYU Skirball, we will also be able to discover the new creation by Dimitri Chamblas and the musician Kim Gordon, a perfect illustration of the traditional relationship between music and dance.

I would like to thank our partners and the Villa Albertine for this new collaboration, which provides a unique opportunity to celebrate the richness of choreographic creation.

SERGE LAURENT
Van Cleef & Arpels' Director of Dance and Culture Programs

DANCE REFLECTIONS BY VAN CLEEF & ARPELS

A devotee of dance ever since its foundation, Van Cleef & Arpels continues and strengthens its artistic commitment with Dance Reflections by Van Cleef & Arpels.

Guided by the values of creation, transmission and education, this initiative aims to support artists and institutions that specialize in modern and contemporary choreographic repertoire, while encouraging new productions. Since its launch in 2020, it has supported numerous choreographers for their creations as well as the presentation of various dance performances around the world.

The initiative is complemented each year by major events, including a dance festival. After a first edition in London in 2022, the Dance Reflections by Van Cleef & Arpels Festival is presented this year in New York.



DANCE

LUCINDA CHILDS, PHILIP GLASS

with the

LYON OPERA BALLET

NEW YORK CITY CENTER
19 & 20 OCTOBER 7.30 pm
21 OCTOBER 3 pm



VENUE
NEW YORK
CITY CENTER

DURATION
60 min.

TO BOOK TICKETS
NYCITYCENTER.ORG

Dance, created in 1979, is a pinnacle of post-modern dance, a minimalist ballet that strips dance back to the language of the body. This seminal piece marks the first major collaboration of Lucinda Childs with the composer Philip Glass and is a must-see event for every contemporary dance fan.

Interpreted by seventeen dancers in a series of *glissades*, *sauts* and *pirouettes*, the dance explores the repetitive and progressively shifting patterns of the score. Dance and music form a flow into which, in the words of Lucinda Childs, you want to 'slip'. Film plays an important part in this work. The appeal of the work is amplified by the screening of the original Sol LeWitt film, thus producing a hypnotic split between stage and background.

Choreography
LUCINDA CHILDS

Performed by
LYON OPERA BALLET

Music
PHILIP GLASS © 1979
DUNVAGEN MUSIC
PUBLISHERS INC.

Lighting
BEVERLY EMMONS

Costumes
A. CHRISTINA GIANNINI

Original film design
SOL LEWITT
Film re-shot,
identical to the original
film, with the dancers
of the Lyon Opera Ballet
in January 2016 by
MARIE-HÉLÈNE REBOIS

Camera Operator
HÉLÈNE LOUVART

Script
ANNE ABEILLE

Editing
JOCELYNE RUIZ

Special effects
PHILIPPE PERROT

ROOM WITH A VIEW

(LA)HORDE, RONE

with the

BALLET NATIONAL DE MARSEILLE

NYU SKIRBALL
20 & 21 OCTOBER 7.30 pm



VENUE
NYU SKIRBALL

DURATION
80 min.

TO BOOK TICKETS
NYUSKIRBALL.ORG

Created with the artist Rone in 2020 at Théâtre du Châtelet (Paris, France), *Room With A View* is (LA)HORDE's first choreographic piece with the Ballet national de Marseille, composed of twenty-five dancers of sixteen nationalities. In a marbled quarry, various machines are in action, cutting and polishing the rock. In this otherworldly place and behind his machines, Rone sculpts sweeping electronic and emotional landscapes that he offers to a group of dancers. While sculptors worked with marble to "free the human form inside the block" (Michelangelo), the performers dance to escape the stones' white immobility, rising up to scrutinize the infinitely human contours of impending disaster and envisaging the very possibility of its beauty.

(LA)HORDE continues to explore forms of protest and rebellion through dance. *Room With A View* is a blank page, a space devised as a naturalist white cube in which sounds, bodies and images can be inscribed to reflect on the shifting place of humanity. For Rone, it provides the opportunity required for a new album, a unique performance in which the cries of his machines resonate, inviting us to breakaway and trace vanishing lines towards songs that exist far beyond mankind itself.

Artistic Concept
RONE and (LA)HORDE

Music
RONE

Direction and choreography
(LA)HORDE - MARINE BRUTTI, JONATHAN DEBROUWER, ARTHUR HAREL with the dancers of Ballet national de Marseille

Artistic Assistant
JULIEN TICOT

Stage design
JULIEN PEISSEL

Lighting
ERIC WURTZ

Light design Assistant
JUAN GASPARD

Sound Engineer
VINCENT PHILIPPART

Costume Stylist
SALOMÉ POLOUDENNY

Costume Assistant
NICOLE MURRU, NADINE GALIFI

Hair direction
CHARLIE LE MINDU



Physical Preparation
WASKAR COELLO CHAVEZ

Rehearsal Coach
VALENTINA PACE

Stage Director
RÉMI D'APOLITO

Stage principal manager
JULIEN PARRA

Stage managers
ALEXIS ROSTAIN, MATTHIAS VOLERIN

In association with:
Villa 
Albertine 

L'ÉTANG

GISÈLE VIENNE

NEW YORK LIVE ARTS
21 – 23 OCTOBER 7.30 pm
22 OCTOBER 4 pm



VENUE
NEW YORK LIVE ARTS

DURATION
85 min.

TO BOOK TICKETS
NEWYORKLIVEARTS.ORG

An adaptation of a story by Swiss writer Robert Walser (1878-1956), *L'Étang* unmask the elusive recesses of a tale of filial devotion, performed by Adèle Haenel and Julie Shanahan.

L'Étang is a family drama that stands out from Robert Walser's other works, as it is a private text that the young author penned for his sister, as well as his only work written in the Swiss German dialect. It is the story of a child who feels forsaken by his mother. In the darkness of despair, he fakes his suicide to verify her love for him. What are the real issues behind this desperate act? What plays out between the lines and on stage? What are the different layers of language, from words to narrations, utterable or not, that compose our understanding and our communication? These questions are echoed over and over through the writer's text and on stage. Adèle Haenel and Julie Shanahan play one and two parts, respectively, while also lending their voices to the other characters. Many levels of perception of reality and time, of inwardness and outwardness coexist in this work. Probing theatrical and family conventions, *L'Étang* pointedly asks the question of what is seen - the shared representation of reality and social norms.

This performance is created in memory of Kerstin Daley Baradel, a longtime collaborator of Gisèle Vienne who passed away in July 2019, and with whom the director and her team worked in intimate fellowship.

Vincent Théval
for the Festival d'Automne in Paris

Conception, direction,
scenography, dramaturgy
GISÈLE VIENNE
Based on the original
work *Der Teich* by
ROBERT WALSER

Text adaptation
ADÈLE HAENEL,
JULIE SHANAHAN,
HENRIETTA WALLBERG
in collaboration with
GISÈLE VIENNE

Performed by
ADÈLE HAENEL,
JULIE SHANAHAN

Lighting
YVES GODIN

Sound design
ADRIEN MICHEL

Musical direction
STEPHEN F. O'MALLEY

Original music
STEPHEN F. O'MALLEY,
FRANÇOIS J. BONNET

Outside eye
DENNIS COOPER,
ANJA RÖTTGERKAMP

Collaboration to
scenography
MAROUSSIA VAES

Creation of puppets
RAPHAËL RUBBENS,
DOROTHÉA VIENNE-
POLLAK,
GISÈLE VIENNE
in collaboration with
Théâtre National de
Bretagne (Rennes)

Set construction
NANTERRE-AMANDIERS
CDN

Set, costumes and
accessories
GISÈLE VIENNE,
CAMILLE QUEVAL,
GUILLAUME DUMONT

Wigs and make-up Artist
MÉLANIE GERBEAUX

Sound Manager
ADRIEN MICHEL

Light Manager
SAMUEL DOSIÈRE

Stage Manager
ANTOINE HORDÉ

Technical Manager
ERIK HOULLIER

PROGRAM BALLET NATIONAL DE MARSEILLE - (LA)HORDE (LA)HORDE, LUCINDA CHILDS, LASSEINDRA NINJA

NYU SKIRBALL
25 & 26 OCTOBER 7.30 pm



(LA)HORDE leads the Ballet national de Marseille through varied narration, and redesigns the scope of a seamless dance, from the most structured to the most passionate performance. Over the course of the same evening, the dancers will present a range of performances, from the structured choreography of Lucinda Childs, to the trailblazing style of Lasseindra Ninja, a queer icon in the voguing community. In the (LA)HORDE universe, sensuality and diffracted virtual movement will come face to face with choreographic composition.

“For us, designing a program is like curating a group exhibition. We like to think that through these performances, our audience can create a story in their minds, and in the same evening, they can witness the dancers transform as they navigate through each performance,” explain Marine Brutti, Jonathan Debrouwer and Arthur Harel from (LA)HORDE.

VENUE
NYU SKIRBALL

DURATION
90 min.

TO BOOK TICKETS
NYUSKIRBALL.ORG

Conception
(LA)HORDE

Choreographies
(LA)HORDE -
MARINE BRUTTI,
JONATHAN DEBROUWER,
ARTHUR HAREL,
LUCINDA CHILDS,
LASSEINDRA NINJA
with the Ballet national
de Marseille

Tempo Vicino
22 min.
Choreography & costumes
LUCINDA CHILDS
Music
JOHN ADAMS - *Son of
Chamber Symphony*
Lighting re-creation
ERIC WURTZ

Tik Tok Jazz
15 min.
Choreography
(LA)HORDE -
MARINE BRUTTI,
JONATHAN DEBROUWER,
ARTHUR HAREL
Music
PHILIP GLASS - *The Grid*
Costumes
SALOMÉ POLOUDENNY
Lighting
ERIC WURTZ

Mood
18 min.
Choreography
LASSEINDRA NINJA
Music
BODDI SATVA - *Maboko Na
Ndouzou* (main mix),
DJEFF AFROZILLA -
So Blessed (main mix),
VJUAN ALLURE - *Untitled*,
HEAVY K - *Gunsong*,
JANET JACKSON - *Throb*,
mix GABBER ELEGANZA
Costumes
ERARD NELLAPIN,
MUGLER by CASEY
CADWALLADER
Lighting
ERIC WURTZ

Weather is sweet
10 min.
Choreography
(LA)HORDE -
MARINE BRUTTI,
JONATHAN DEBROUWER,
ARTHUR HAREL
Costumes
SALOMÉ POLOUDENNY
Music
PIERRE AVIA
Lighting
ERIC WURTZ

Concerto
9 min.
Choreography & costumes
LUCINDA CHILDS
Choreographic Assistant
JORGE PEREZ MARTINEZ
Music
HENRYK GÓRECKI
Lighting
ERIC WURTZ

Stage direction
RÉMI D'APOLITO
Stage Management
JULIEN PARRA
Sound Management
VIRGILE CAPELLO
Light Management
JEAN-BAPTISTE NEHR

DOROTHÉE MUNYANEZA

MAILLES

NEW YORK LIVE ARTS
26 & 27 OCTOBER 7.30 pm



VENUE
NEW YORK LIVE ARTS

DURATION
60 min.

TO BOOK TICKETS
NEWYORKLIVEARTS.ORG

To her, there is beauty in rebelliousness. From Bristol to Seville, from Haiti to Marseille, Dorothée Munyaneza weaves together the intimate journeys of five black female artists who are African or of African descent.

Dorothée Munyaneza was born in Kigali, Rwanda, in 1982. In the summer 1994, after the genocide against the Tutsi, the artist, 12 years old at that time, moved with her family in London. The memory of genocide runs through her work. With *Mailles*, Dorothée Munyaneza expands on work she began in 2014 with autobiographical pieces. Today her voice speaks for other accounts. For this creation, she builds connections with Ife Day, Yinka Esi Graves, Asmaa Jama and Nido Uwera, all artists and all on stage. *Mailles* is not a gentle show, it's a brilliant pronouncement against the places from which they were rejected. The ensemble is a choreographic choir that pierces the stage with rage, beauty and freedom. A sense of power comes from the collective, which here is symbolized by the costumes of designer and visual artist Stéphanie Coudert. The flowing clothes and voices of the poetesses and singers and the intense movements join together, forming a common body both militant and essential. A haunting melody of many voices.

Conception and choreography
DOROTHÉE MUNYANEZA

Artistic choreographic collaboration
IFE DAY,
YINKA ESI GRAVES,
ASMAA JAMA,
ELSA MULDER,
NIDO UWERA

Performed by
IFE DAY,
YINKA ESI GRAVES,
ASMAA JAMA,
NIDO UWERA,
DOROTHÉE MUNYANEZA

Artistic collaboration,
« suspension »
stage design
STÉPHANIE COUDERT

Stage design Advisor
VINCENT GADRAS

Texts
YINKA ESI GRAVES,
ASMAA JAMA,
ELSA MULDER,
NIDO UWERA,
DOROTHÉE MUNYANEZA

Music
ALAIN MAHÉ,
ALEX INGLIZIAN,
BEN LAMAR GAY,
DOROTHÉE MUNYANEZA

Sound
ALAIN MAHÉ

Lighting
CHRISTIAN DUBET

Technical management
ANNE GENESTE,
ALICE LEMOIGNE,
JULIA RIGGS

Production
VIRGINIE DUPRAY

CORPS EXTRÊMES

RACHID OURAMDANE

BAM (BROOKLYN ACADEMY OF MUSIC)
27 & 28 OCTOBER 7.30 pm
29 OCTOBER 3 pm



VENUE
BAM HOWARD GILMAN
OPERA HOUSE

DURATION
60 min.

TO BOOK TICKETS
BAM.ORG

Originally *Corps extrêmes* manifests the desire, expressed by Rachid Ouramdane, to be “really focused on the fascination triggered by the wish to take off, to drift, a state of weightlessness, a suspension...” Two emblematic accomplices who dedicate themselves to the practice of extreme sports - a highliner and a climber - are on stage, far from their habitual playgrounds, with eight acrobats.

Gifted for lightness, often circling, this extraordinary community of freedom lovers, of which the members incarnate in different ways the Icarus dream in today’s world, evolve between the sky and the earth; an impressive climbing wall at the back of the stage as a fulcrum. A long rope crosses high above, the stage sometimes transforms into a huge screen, on which images are projected of magnificent natural landscapes - great vertigo - with extreme athletes in action.

The voice-overs of these exceptional athletes also play a part, all of them providing personal accounts of their practice. Sometimes airy, then stirring, the musical score of Jean-Baptiste Julien increases the reliefs of this gathering, with several subtly suggested strata.

Rather than giving into the facile attraction of virtuosity, the piece endeavours to give rise to an existential - even metaphysical - dimension, flirting with the void. Simultaneously anchored in reality as well as heading for a dream world, both intimate and bigger than life, the performance sheds an artistic lighting on a far from ordinary human experience.

Conception
RACHID OURAMDANE

Performed by
JOËL AZOU,
AIRELLE CAEN,
TAMILA DE NAEYER,
CAMILLE DOUMAS,
LÛRIC FOUCHEREAU,
PETER FREEMAN,
NATHAN PAULIN,
MAXIME SEGHERS,
SEPPE VAN LOOVEREN,
OWEN WINSHIP

Music
JEAN-BAPTISTE JULIEN

Video
JEAN-CAMILLE GOIMARD

Lighting
STÉPHANE GRAILLOT

Costumes
CAMILLE PANIN

Technical Manager
SYVLVAIN GIRAudeau

Tour Manager
JULIETTE BONES

Translation
CAMILLE ASSAF

Produced by
CHAILLLOT -
THÉÂTRE NATIONAL
DE LA DANSE

In association with:
Villa
Albertine 

SOMNOLE

BORIS CHARMATZ

NYU SKIRBALL
28 OCTOBER 7.30 pm
29 OCTOBER 3 pm



Choreography
and performance
BORIS CHARMATZ

Choreographic Assistant
MAGALI CAILLET GAJAN

Lighting
YVES GODIN

Costumes collaboration
MARION REGNIER

Vocal work
DALILA KHATIR
With the advice of
MÉDÉRIC COLLIGNON,
BERTRAND CAUSSE

General stage Manager
FABRICE LE FUR

VENUE
NYU SKIRBALL

DURATION
60 min.

TO BOOK TICKETS
NYUSKIRBALL.ORG

Boris Charmatz explores the idea of somnolence - the feeling of being on the brink of sleep. After a series of group performances and collective events, and in contrast to his work *infini*, he explores the minimalist format of the dance solo. Accompanied only by the sheer sound of whistling, melodies surface, blend and break apart. The relationship between sound and movement is in turn deliberate, halting, drowsy and acute.

SOMNOLE is a vaporous dance that unites familiar melodies and slumberous gestures. Like a body seeking sleep, Boris Charmatz invents an insomniac dance, a refuge of rhythms and refrains at the frontier between wakefulness and sleep.

BOMBYX MORI

OLA MACIEJEWSKA

FRENCH INSTITUTE
ALLIANCE FRANÇAISE
02 & 03 NOVEMBER 7.30 pm



VENUE
FLORENCE GOULD HALL

DURATION
60 min.

TO BOOK TICKETS
FIAF.ORG

In this work for three dancers, Ola Maciejewska draws inspiration from Loïe Fuller's signature invention, the *Serpentine Dance* (1892). She brings the iconic legend face to face with her paradoxes and intangible character. The title, *Bombyx Mori*, refers to the silkworm, which has become entirely dependent on humans for its survival. Dance, archives and artifice are interwoven in this performance, engendering a metaphor for the hybrid nature of things. A trailblazing dancer who defied characterization, Loïe Fuller was a performing artist before the term even came into being. A controversial figure in Western dance, she merged dance with special effects to capture the movement of fire, water and other natural elements, hiding her body under vast sweeps of silk. As the first person to use electric lights on stage and to explore movement outside the human body, she was a force for innovation in the world of theatre and dance. She collaborated with such pre-eminent figures as Auguste Rodin, the Lumière brothers, Henri Sauvage and Marie Skłodowska-Curie.

Choreography
OLA MACIEJEWSKA

Performed by
JEAN LESCA,
LEAH MAROJEVIC,
MACIEJ SADO

Sound
CAROLA CAGGIANO
in collaboration with
the dancers

Lighting and technical
direction
RIMA BEN BRAHIM

Design of Serpentine
Dance Construction
JOLANTA
MACIEJEWSKA

Realization of Serpentine
Dance Construction and
costumes
VALENTINE SOLÉ

Production
CAROLINE REDY

TAKEMEHOME

DIMITRI CHAMBLAS

in collaboration with

KIM GORDON

NYU SKIRBALL
17 & 18 NOVEMBER 7.30 pm



Choreography
DIMITRI CHAMBLAS

Music
KIM GORDON

Cast
MARION BARBEAU,
MARISSA BROWN,
ELI COHEN,
BRYANA FRITZ,
PIERRICK JACQUART,
FRANÇOIS MALBRANQUE,
JOBEL MEDINA,
SALIA SANOU,
KENSAKU SHINOHARA

Lighting
YVES GODIN
in collaboration with
VIRGINIE MIRA

Production and
touring
STUDIO DIMITRI
CHAMBLAS

VENUE
NYU SKIRBALL

DURATION
55 min.

TO BOOK TICKETS
NYUSKIRBALL.ORG

A piece created by Dimitri Chamblas and Kim Gordon and performed by nine dancers, five electric guitars and five amplifiers, the creation takes shape under a luminous zepelin where silhouettes emerge and disappear. These shadows are the forgotten ones of the great metropolises: prisoners, elders, unproductive ghosts, the neglected, the indecisive. Rendered visible in this device itself ready to disappear and embodied by dancers with precise movements, they wander, hesitate or suddenly assert a vital impulse, display an attempt, repeat it, share it. In these emergences, in this collective isolation, telepathy and intuition maintain communication. Between the lines, under the skin, the driving force of the future and of the living continues to circulate and resist.

DANCING WITH GLASS - THE PIANO ETUDES

THE JOYCE THEATER
28 NOVEMBER — 10 DECEMBER
Tue. - Wed. 7.30 pm
Thu. - Sat. 8 pm
Sun. 2 pm



Music
PHILIP GLASS

Featuring
MAKI NAMEKAWA,
PIANO

Choreography
LUCINDA CHILDS,
CHANON JUDSON,
JUSTIN PECK,
LEONARDO SANDOVAL,
BOBBI JENE SMITH
AND OR SCHRAIBER

Lighting Design
JOHN TORRES

Costumes
JOSIE NATORI

Production
POMEGRANATE ARTS

VENUE
THE JOYCE THEATER

DURATION
90 min.

TO BOOK TICKETS
JOYCE.ORG

Philip Glass composed the *Piano Etudes* over the course of 30 years as practice works to help improve his own performance technique. Now, the *Etudes* are some of Glass' most popular works, performed by amateurs and professionals alike and capturing the imagination of artists from all backgrounds.

In *Dancing with Glass*, five choreographic perspectives set to selections from the *Piano Etudes* will be presented with featured guest pianist Maki Namekawa, one of the world's foremost interpreters of Philip Glass' piano music. The evening will feature work by Post-Modern innovator Lucinda Childs, Chanon Judson of Urban Bush Women, Justin Peck of New York City Ballet, Brazilian tap artist Leonardo Sandoval, and Los Angeles based choreographers Bobbi Jene Smith and Or Schraiber. The work, which will be presented by The Joyce Theater, from November 28th to December 10th, will also feature costumes by noted designer Josie Natori.

THE RITE OF SPRING/ COMMON GROUND[S] PINA BAUSCH GERMAINE ACOGNY MALOU AIRAUDO

PARK AVENUE ARMORY
29 NOVEMBER — 14 DECEMBER
Mon. - Thu. 7.30 pm
Fri. - Sat. 8 pm
Sun. 3 pm



VENUE
PARK AVENUE
ARMORY

DURATION
90 MIN.

TO BOOK TICKETS
ARMORYONPARK.ORG

“How would you dance, if you knew you were going to die?” This is the central question asked by the late choreographer Pina Bausch of her dancers in 1975 when she created her seminal work *The Rite of Spring*, which examines unyielding ritual when the sacrifice of a “chosen one” changes the season from winter to spring. This pioneering work, establishing her iconic approach, has gone on to become one of the 20th century’s most significant and important bodies of dance theater. Faithful to Stravinsky’s visceral score, Bausch’s monumental choreography is given a thrilling new life by a specially assembled company of 36 dancers from 14 African countries. Danced on a peat-covered stage, they clash and engage in a wild and poetic struggle of life, ritual, and sacrifice that pays tribute to her unparalleled genius. *Rite* is paired with a new work created, performed, and inspired by the lives of two remarkable choreographers, professors, and grandmothers: Germaine Acogny, the founder of the Senegalese École des Sables who is widely considered to be “the mother of contemporary African dance,” and Malou Airaud, who performed leading roles in many of Bausch’s early works as a member of Tanztheater Wuppertal Pina Bausch. This poetic and tender antidote to *Rite* reflects their shared histories, emotional experiences, and common ground.

NEW YORK
PREMIERE
A PINA BAUSCH
FOUNDATION,
ÉCOLE DES
SABLES, &
SADLER’S WELLS
PRODUCTION

The Rite of Spring
Choreography
PINA BAUSCH

Music
IGOR STRAVINSKY

Set and Costumes
ROLF BORZIK

Collaboration
HANS POP

Restaging
ARTISTIC DIRECTORS
JOSEPHINE
ANN ENDICOTT,
JORGE PUERTA
ARMENTA,
CLÉMENTINE
DELUY

Rehearsal Directors
ÇAĞDAŞ ERMIŞ,
DITTA MIRANDA
JASJFI,
BARBARA
KAUFMANN,
JULIE SHANAHAN,
KENJI TAKAGI

common ground[s]
Co-Choreographers
and Dancers
GERMAINE
ACOGNY, MALOU
AIRAUDO

Composer
FABRICE BOUILLON
LAFORÉST

Costume Design
PETRA LEIDNER

Lighting Design
ZEYNEP KEPEKLI

Dramaturgy
SOPHIATOU
KOSSOKO



NEW YORK CITY CENTER



New York City Center (Michael S. Rosenberg, President & CEO) has played a defining role in the cultural life of the city since 1943. The distinctive Neo-Moorish building was founded by Mayor Fiorello La Guardia as Manhattan's first performing arts center with the mission of making the best in theater, dance, and music accessible to all audiences. This commitment continues today through celebrated dance and musical theater series like the Fall for Dance Festival and the Tony-honored Encores! series; the annual season by Principal Dance Company Alvin Ailey American Dance Theater; and new dance series Artists at the Center. City Center welcomes audiences to experience internationally acclaimed artists including Kyle Abraham, Matthew Bourne, Ayodele Casel, Manhattan Theatre Club, Nederlands Dans Theater, and Twyla Tharp, on the same stage where legends made their mark. Dedicated to a culture built on the principles of diversity, equity, and inclusion, City Center's dynamic programming, art exhibitions, and studio events are complemented by education and community engagement programs that bring the performing arts to thousands of New York City students, teachers, and families every year, in all five boroughs.



NYU SKIRBALL



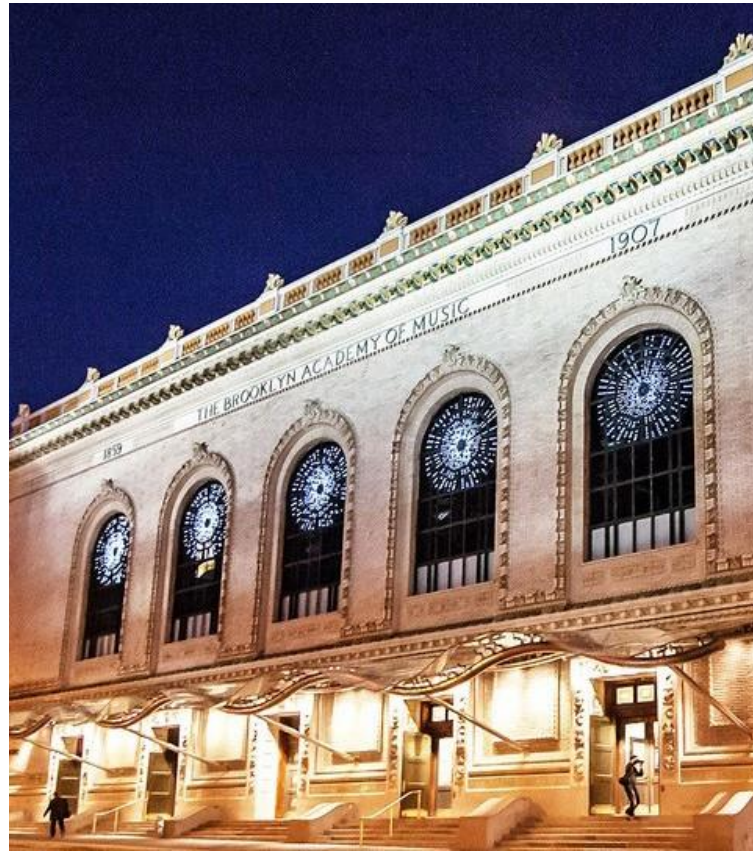
NYU Skirball is New York City's home for cutting-edge performance, artistic research, and discourse, holding close to James Baldwin's dictum that "artists are here to disturb the peace." NYU Skirball is located in the heart of Greenwich Village, historically a center of resistance, dissent and free thinking. Its programming reflects this history and embraces today's renegade artists and companies, presenting works that aim to engage, provoke, and inspire audiences. The 800-seat theater, led by Director Jay Wegman, provides a home for internationally renowned artists, innovators, and thinkers and presents ground-breaking events ranging from re-inventions of the classics to cutting-edge premieres, in genres ranging from dance, theater and performance arts to comedy, music and film.



NEW YORK LIVE ARTS

BILL T. JONES
NEW YORK
LIVE
ARTS

New York Live Arts is an internationally recognized destination for innovative performance and humanities programming, offering audiences access to art and ideas by creatives notable for their conceptual rigor, formal experimentation and active engagement with sociopolitical and cultural currents of the period. Led by world-renowned artist Bill T. Jones, New York Live Arts supports artists at all stages of their careers through residencies, commissions, and artist services. It also serves as home base for the Bill T. Jones/Arnie Zane Company, which has been creating groundbreaking work for over forty years. The New York Live Arts acknowledges and offers deep gratitude to Lenapehoking, where its theatre sits-the land, and waters of the Lenape homeland.



BAM (BROOKLYN ACADEMY OF MUSIC)



BAM is a multi-arts center located in Brooklyn, New York. For more than 150 years, BAM has been the home for adventurous artists, audiences, and ideas - engaging both global and local communities. With world-renowned programming in theater, dance, music, opera, film, and much more, BAM showcases the work of emerging artists and innovative modern masters.



FRENCH INSTITUTE ALLIANCE FRANÇAISE (FIAF)



FIAF is the home of francophone cultures and French language: a beacon from New York to the world. As an independent, not-for-profit organization, FIAF is committed to providing its audience and students with engaging French language classes and audacious multi-disciplinary programming that celebrates the diversity of francophone cultures and creativity around the world. It is a welcoming and inclusive community for all ages and all backgrounds, where people can meet, learn, and explore the richness of French heritage and share discoveries. FIAF strives to amplify voices and build bridges from the entire francophone world to New York and beyond.



THE JOYCE THEATER

J O Y C E

The Joyce Theater was founded under the direction of Cora Cahan and Eliot Feld. It opened in 1982, after Ballet Tech Foundation acquired and renovated the Elgin Theater in Chelsea. Named in honor of Joyce Mertz, daughter of LuEsther T. Mertz, it is one of the only theaters built by dancers for dance. For over four decades, it has provided an intimate and elegant home for over 400 U.S.-based and international companies.

Since its creation, The Joyce Theater has expanded through off-site presentations at venues ranging from Lincoln Center's David H. Koch Theater to Brooklyn's Invisible Dog Art Center, and to outdoor programming in spaces such as Hudson River Park. To further support the creation of new work, The Joyce maintains longstanding commissioning and residency programs. Local students and teachers (K-12th grade) benefit from its school program. The Joyce's annual season of about 48 weeks of dance now includes over 340 performances for audiences in excess of 150,000.



PARK AVENUE ARMORY

PARK AVENUE
ARMORY



Part palace, part industrial shed, Park Avenue Armory supports unconventional works in the performing and visual arts that cannot be fully realized in a traditional proscenium theater, concert hall, or white wall gallery. With its soaring 55,000-square-foot Wade Thompson Drill Hall—reminiscent of 19th-century European train stations—and an array of exuberant period rooms, the Armory provides a platform for artists to push the boundaries of their practice, collaborate across disciplines, and create new work in dialogue with the historic building. Across its grand and intimate spaces, the Armory enables a diverse range of artists to create, students to explore, and audiences to experience epic, adventurous, relevant work that cannot be done elsewhere in New York.

The Armory's creativity-based arts education programs provide access to the arts to thousands of students from underserved New York City public schools, engaging them with the institution's artistic programming and outside-the-box creative processes.

The Armory is undergoing a multi-phase renovation and restoration of its historic building led by architects Herzog & de Meuron, with Platt Byard Dovell White as Executive Architects.

Albertine Dance Season

VILLA ALBERTINE



Villa Albertine is a cultural institution powered by France, with the mission to provide a global platform of support for exchange in arts and ideas between the United States, France and beyond. This includes 50+ customized residencies for artists, thinkers, and cultural professionals of all disciplines and from a variety of countries each year; a series of cultural and humanities initiatives and events; a magazine and podcast; and grants, resources, and convenings for professionals in the cultural sphere.

Villa Albertine's Dance Season 2023, a 360-degree exploration of the art of dance from inception to performance, includes multi-city tours by French, France-based, African, and Caribbean companies, artistic residencies for up-and-coming choreographers, a series of French film festivals centered around the theme of Dance in Cinema, talks, and a symposium with global leaders in the field. Explore the upcoming shows and events at villa-albertine.org.

BIOGRAPHIES



LUCINDA
CHILDS

Lucinda Childs was inspired by dance and theater since she was a child. Her encounter with Merce Cunningham cemented her path in life. She was part of a collective of artists including Yvonne Rainer, Steve Paxton, and Trisha Brown at the Judson Dance Theater. She launched her choreographic career in 1963 with *Pastime*. After 1968, she began applying a deconstructionist logic to the classical dance vocabulary. A few years later, she launched her own dance company where she developed a minimalist language of movement. After 1976, she began a series of collaborations with Robert Wilson, including his unforgettable solo in the opera, *Einstein on the Beach*, with music by Philip Glass. In 1979, Childs created her first large-scale group piece, *Dance*, with music by the same composer, subsequently presented in multiple reiterations and still today making a part of the Lyon Opera's ballet repertory. She collaborated with artists such as Frank Gehry to create *Available Light* in 1983. The year after, she created *Premier Orage* ("First Storm") for the Paris Opera Ballet, and in 1990 *Perfect Stranger* for the Lyon Opera Ballet. She has directed several operas, including Gluck's *Orfeo et Euridice* ("Orpheus and Eurydice") for the Kiel Opera House in 2016.



(LA)HORDE

Founded in 2013, (LA)HORDE is a collective of three artists: Marine Brutti, Jonathan Debrouwer, and Arthur Harel. Together, they question the codes of various artistic disciplines, particularly within the fields of live performances and contemporary art. At the head of the CCN - Ballet national de Marseille since September 2019, (LA)HORDE creates choreographic pieces, films, video installations, and performances around the body in movement. Using multiple media, they develop scenarios and actions rooted in contemporary issues; these are then set in several narrative spaces. (LA)HORDE collaborates with communities of individuals who are on the margins of mainstream culture - senior citizens, blind persons, smokers, adolescents - to spend time with them and accompany them in artistic solidarity. Opposed to all forms of hierarchy and cultural appropriation, they practice interconnection and cooperation. Anxious and on the lookout, they are on high alert. The body is at the center of their creation. They sign works derived from their encounters with different communities online, to define what dance has become since the advent of the internet, a subject dear to (LA)HORDE, which has led the members of the collective to define the phenomenon by the term/concept: post-internet dances.



**GISÈLE
VIENNE**

Gisèle Vienne is a Franco-Austrian artist, choreographer, and director. After graduating in philosophy, she studied at the puppeteering École Supérieure Nationale des Arts de la Marionnette. Among others, she works regularly with the writer Dennis Cooper.

Over the past 20 years, her work has been touring in Europe and regularly performed in Asia and in America. To name but a few *I Apologize* (2004), *Kindertotenlieder* (2007), *Jerk* (2008), *This is how you will disappear* (2010), *LAST SPRING: A Prequel* (2011), *The Ventriloquists Convention* (2015) in collaboration with the puppet theater Halle, and *Crowd* (2017). In 2020, she created with Étienne Bideau-Rey a fourth version of *Showroomdummies* large-scale at the ROHM Theatre Kyoto, originally created in 2001. In 2021, she made the film *Jerk* and created *L'Étang*, a show based on Robert Walser's short story *Der Teich*. Gisèle Vienne is currently working on her latest performance, which will be created in August 2023 at the Ruhrtriennale.

Gisèle Vienne has frequently been exhibiting her photographs and installations in museums among which the New York Whitney Museum of American Art, the Centre Pompidou of Paris, the Museo Nacional de Bellas Artes of Buenos Aires and the Musée d'Art Moderne of Paris. She published two books: *JERK // Through their tears* with Dennis Cooper, Peter Rehberg and Jonathan Capdevielle in 2011 and *40 portraits "2003-2008"*, in collaboration with Dennis Cooper and Pierre Dourthe in 2012. Her work has led to various publications and the original music of her shows to several albums.



**DOROTHÉE
MUNYANEZA**

Originally from Rwanda, Dorothee Munyaneza moved to England in the summer of 1994. She studied music at the Jonas Foundation in London and social sciences in Canterbury before settling in France. She collaborated with François Verret on *Sans Retour*, *Ice*, *Cabaret* and *Do you remember, no I don't*. Afterwards, she worked with many other artists, notably Alain Mahé, Stéphanie Coudert, Radouan Mriziga, Maya Mihindou, and Ben Lamar Gay. In 2013, she founded her company, Kadidi, and created *Samedi Détente* (2014), *Unwanted* (2017), and *Mailles* (2020). With music, singing, dance, and writing, Dorothee Munyaneza starts from real-life stories to seize the memory and body and make silences heard and the scars of history seen. An associated artist of the Théâtre de la Ville in Paris from 2018 to 2021, and currently an associated artist of the Théâtre National de Chaillot and Maison de la Danse in Lyon, Munyaneza is also an artist in residence at the Fondation Camargo from 2022 to 2024.

Dorothee Munyaneza is working on her next piece, *Toi, moi, Tituba*, in duet with oud-player and electronic music producer Khyam Allami, to be premiered at the Tanz im August Festival in Berlin in 2023.



RACHID
OURAMDANE

At the age of twelve, Rachid Ouramdane discovered dance through hip-hop. He also took intensive courses in classical and modern dance. In the early 1990s, he dropped out of his studies in biology to devote himself fulltime to dance and joined the Centre national de danse contemporaine in Angers. Rachid Ouramdane's creations are often marked by the seal of testimony and intimate experience (refugee children, victims of torture or natural disasters, amateur athletes, etc.) from which he weaves a structured choreography. Rachid Ouramdane collaborates with circus artists, authors, visual artists, and musicians for his own creations as well as for commissioned works and workshops. With an ambitious project based on diversity and hospitality, he has been director of Chaillot - Théâtre national de la Danse in Paris since 2021.



BORIS
CHARMATZ

Dancer, choreographer, and creator of experimental projects such as the ephemeral school Bocal, the Musée de la danse or [terrain], Boris Charmatz subjects dance to formal constraints which redraw the field of possibilities. From 2009 to 2018, he directed the Musée de la danse - Centre Chorégraphique National de Rennes et de Bretagne. In January 2019, he founded [terrain], in partnership with le Phénix, scène nationale in Valenciennes, the Lille Opera and the Amiens Maison de la Culture. He is the author of a series of landmark shows, from *À bras-le-corps* (1993) to *infini* (2019), in addition to his activity as a performer and improviser in collaboration with Médéric Collignon, Anne Teresa De Keersmaecker, and Tino Sehgal. Since August 2022, Boris Charmatz is the new director of Tanztheater Wuppertal Pina Bausch, to launch, with [terrain], a new project between Germany and France.



**DIMITRI
CHAMBLAS**

Over the course of his career, Dimitri Chamblas has collaborated with William Forsythe, Emmanuelle Huynh, Benjamin Millepied, Mathilde Monnier and Boris Charmatz. With Charmatz, together, they created *À bras-le-corps*, a duo which entered the Paris Opera's ballet repertory in 2018. Artistic director of the 3e Scène - Opéra national de Paris, he then settled in Los Angeles, where he joined California Institute of the Arts (CalArts) as Dean of the School of Dance, where he continues to teach. His recent projects include a duet with artist Kim Gordon; *Slow Show*, a fifty performer show that creates ephemeral communities in each city in which it is presented; the direction of *Crowd Out*, an opera for 1,000 singers by David Lang; and *A Yard*, a project meant to bring dance to inmates inside maximum security prisons. His work has been presented in London, Paris, Los Angeles and New York. Currently, Dimitri continues his efforts to bring dance into unconventional stages and explore collaborations between dance and other artistic fields through experimental pedagogy and social engagement.



**OLA
MACIEJEWSKA**

Ola Maciejewska is an artist, dancer and choreographer. Her works are distinguished for strong interdisciplinary take on dance, based on research and controlled structural work. Through working on convergences between dance and visual art, she produced critical reading of the history of dance. Since 2013, she developed a unique choreographic practice based on re-reading iconic *Serpentine Dances* invented by Loïe Fuller in the 1890s. Her stage works *Loïe Fuller: Research*, and *Bombyx Mori* engage the viewer in reflection on metamorphosis, synesthesia, and the hybrid nature of embodiment.

Between 2016 and 2018, she was an associated artist at the Centre Chorégraphique National de Caen in Normandie. In 2020, she led research on the scenography of Rolf Borzik in the Pina Bausch Foundation's archives. In 2022, she received a fellowship from the Watermill Center, founded by Robert Wilson. She develops frameworks to share her research, notably at HEAD School of Art and Design - Geneva, École Nationale Supérieure des Beaux-Arts - Limoges, and Centre National de la Danse.

In 2023, she created a performance *ON TIME* with and for the students of atelier Emmanuelle Huynh at École nationale supérieure des Beaux-Arts de Paris. She is currently working on a larger body of work involving serpentine dances, focused on convergences between dance and visual art and transmission with the support of Dance Reflections by Van Cleef & Arpels.

PRODUCTION CREDITS

LUCINDA CHILDS, PHILIP GLASS

with the LYON OPERA BALLET / DANCE

Production

LYON OPERA BALLET

The Lyon National Opera is accredited by Ministère de la Culture | Ville de Lyon | Conseil régional Auvergne-Rhône-Alpes | Métropole du Grand Lyon.

(LA)HORDE, RONE with the BALLET NATIONAL DE MARSEILLE / ROOM WITH A VIEW

Premiere

March 5th, 2020 at the THÉÂTRE DU CHÂTELET.

Commissioned by THÉÂTRE DU CHÂTELET in agreement with DECIBELS PRODUCTION and INFINÉ.

Coproduction

THÉÂTRE DU CHÂTELET, BALLET NATIONAL DE MARSEILLE and GRAND THÉÂTRE DE PROVENCE

This project was made possible in part with support from FUSED (French U.S. Exchange in Dance), a program of FACE Foundation in partnership with Villa Albertine; and Harkness Foundation for Dance.

GISÈLE VIENNE / L'ÉTANG

Production

DACM | Compagnie Gisèle Vienne

Coproduction

Nanterre-Amandiers CDN | Théâtre National de Bretagne | Maillon, Théâtre de Strasbourg – Scène européenne | Holland Festival, Amsterdam | Fonds Transfabrik – Fonds franco-allemand pour le spectacle vivant | Centre Culturel André Malraux (Vandœuvre-lès-Nancy) | Comédie de Genève | La Filature – Scène nationale de Mulhouse | Le Manège – Scène nationale de Reims | MC2 : Grenoble | Ruhrtriennale | Tandem Scène nationale | Kaserne Basel | International Summer Festival Kampnagel Hamburg | Festival d'Automne à Paris | Théâtre Garonne | CCN2 – Centre chorégraphique national de Grenoble | BIT Teatergarasjen, Bergen | Black Box Teater, Oslo.

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Thanks to

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Performance created in collaboration with KERSTIN DALEY-BARADEL AND RUTH VEGA FERNANDEZ

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Production and distribution

Alma Office: ANNE-LISE GOBIN, CAMILLE QUEVAL AND ANDREA KERR

Administration

CLOË HAAS AND GIOVANNA RUA

Tour Assistant

SOPHIE DEMEYER

The Company Gisèle Vienne is supported by Ministère de la Culture et de la Communication – DRAC Grand Est, the Région Grand Est and Ville de Strasbourg.

The company is supported by the Institut Français for international touring and by Dance Reflections by Van Cleef & Arpels.

Gisèle Vienne is an associated artist at Chaillot – Théâtre national de la Danse, the MC2 Grenoble ; at the Volcan - Scène nationale du Havre and the Théâtre National de Bretagne.

PROGRAM BALLET NATIONAL DE MARSEILLE - (LA)HORDE

Production

CCN BALLET NATIONAL DE MARSEILLE

Directed by (LA)HORDE

This project was made possible in part with support from Harkness Foundation for Dance.

DOROTHÉE MUNYANEZA / MAILLES

Production

Compagnie Kadidi

Emmanuel Magis / Mascaret Production

Coproduction

Théâtre de la Ville - Paris | Festival d'Automne à Paris | Charleroi Danse, Centre chorégraphique de Wallonie-Bruxelles | Châteauevallon, scène nationale | Théâtre de Saint-Quentin-en-Yvelines, Scène nationale | Le Grand T, Théâtre de Loire-Atlantique | CCN-Ballet national de Marseille |

Next Festival, La Rose des vents, scène nationale de Lille-Métropole, Villeneuve d'Ascq | Théâtre National de Bretagne | Théâtre de Nîmes, scène conventionnée d'intérêt national, art et création, danse contemporaine

With the support of DRAC de Provence-Alpes-Côte d'Azur | Ministère de la Culture | Fonds de dotation du Quartz, scène nationale de Brest | La Chartreuse, Villeneuve-lès-Avignon, Centre national des écritures contemporaines | Spedidam, Département des Bouches-du-Rhône et Ville de Marseille.

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Villa Albertine / Ambassade de France aux États-Unis.

HLENGIWE LUSHABA MADLALA,

ZORA SANTOS, KEYIERRA COLLINS

RACHID OURAMDANE / CORPS EXTRÊMES

Production

CHAILLLOT - THÉÂTRE NATIONAL DE LA DANSE

Coproduction

CCN2 – Centre chorégraphique national de Grenoble |

Bonlieu Scène nationale Annecy |

Théâtre de la Ville – Paris* | Festival Montpellier Danse |

L'Estive - Scène nationale de Foix et de l'Ariège |

Le Bateau Feu - Scène nationale de Dunkerque |

Le Carreau - Scène nationale de Forbach | MC2 : Grenoble |

Théâtre Molière – Sète, scène nationale Archipel de Thau |

Le Théâtre, Scène nationale de Saint-Nazaire.

With the support of

Dance Reflections by Van Cleef & Arpels |

MC93 - MAISON DE LA CULTURE DE SEINE-SAINT-DENIS

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With technical support of

ESPACE VERTICAL

MUSIC PLUS À GRENOBLE

BORIS CHARMATZ / SOMNOLE

Production and touring

Terrain

With the support of Dance Reflections by Van Cleef & Arpels.

Coproduction

Opéra de Lille – Théâtre Lyrique d'Intérêt National | le

Phénix - Scène nationale de Valenciennes – pôle européen

de création | Bonlieu - Scène nationale d'Annecy | Charleroi

Danse – Centre chorégraphique de Wallonie- Bruxelles

(Belgium) | Festival d'Automne à Paris | Festival de

Marseille | Teatro Municipal do Porto | Helsinki Festival |

Scène nationale d'Orléans | MC93 – Maison de la Culture

de Seine-Saint-Denis (Bobigny) | Pavillon ADC (Geneva).

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CHARMATZ, XENIA INGVARSTEN CHARMATZ AND

FLORENTINE BUSSON

This project was made possible in part with support from Harkness Foundation for Dance.

Since August 2022 Boris Charmatz is the director of Tanztheater Wuppertal Pina Bausch. Together with Tanztheater Wuppertal and Terrain he builds a new artistic project among Germany and France under his direction.

DIMITRI CHAMBLAS in collaboration with **KIM GORDON / TAKEMEHOME**

Production and touring
STUDIO DIMITRI CHAMBLAS

Coproduction

Charleroi Danse – Centre chorégraphique de Wallonie-Bruxelles; Montpellier Danse as part of the residency at the Agora, cité internationale de la danse, with the support of the BNP Paribas Foundation ; Liquid Music Minneapolis ; The Sharon Disney Lund School of Dance California Institute of the Arts.

As part of Albertine Dance Season with the support of Villa Albertine.

With the support of Dance Reflections by Van Cleef & Arpels.

Studio Dimitri Chamblas is subsidized by the Ministry of Culture – Direction générale de la création artistique and the Direction régionale des affaires culturelles Occitanie.

OLA MACIEJEWSKA / BOMBYX MORI

Production

SO WE MIGHT AS WELL DANCE

With support from **FONDATION D'ENTREPRISE HERMÈS** as part of the New Settings Program

Coproduction

La Ménagerie de verre (Paris) | CN D Pantin | Productiehuis Rotterdam | Veem House for Performance (Amsterdam) | Centre Chorégraphique National de Caen en Normandie as part of the 'artiste associé' program.

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Nanterre-Amandiers – Centre dramatique national.

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DANCING WITH GLASS - THE PIANO ETUDES

Production

POMEGRANATE ARTS

Acknowledgment

The choreographies performed in this program were commissioned by Pomegranate Arts and developed in residency at Kaatsbaan Cultural Park in honor of Philip Glass' 85th birthday in 2022.

Please find access to
the Van Cleef & Arpels presslounge
at the following address:

[presslounge.vancleefarpels.com/
dance-reflections/](https://presslounge.vancleefarpels.com/dance-reflections/)

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