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DANCE BY
REFLECTIONS
VAN CLEEF & ARPELS

PRESENTS
A FESTIVAL WITH

SADLER'S WELLS
ROYAL BALLET
AND OPERA

TATE MODERN
SOUTHBANK
CENTRE

London
Mar. 12
— **Apr. 8**
2025













FOREWORD

CATHERINE RENIER

In 2022, London inaugurated a new chapter in the Maison's long-standing ties to the world of choreography by hosting the first edition of the Dance Reflections by Van Cleef & Arpels Festival. Over nearly three weeks, 17 shows—both recent works and from the contemporary dance repertoire—as well as artist forums and film screenings offered the public a panorama of dance spanning from the 1970s to the present day. We are proud to observe Dance Reflections' international expansion ever since. Collaborations with prestigious partners, contributions to major choreographic events, support for emerging and touring artists... These various commitments, in keeping with the values of creation, transmission and education dear to the Maison, all meet the same objective of celebrating contemporary choreographic art.

A reflection of these developments, the Festival has since been staged around the world: in Hong Kong (May 2023); in New York (October – December 2023); and, most recently, in Kyoto and Saitama (October – November 2024). Beyond the richness and singularity of their programs, each edition has highlighted a different aspect of Van Cleef & Arpels' artistic and creative history. London initiated a conversation between dance and jewellery, exploring the ways in which these arts represent movement. Alongside the choreographic performances, *The Art of Movement* exhibition at the Design Museum (September 23 – October 20, 2022) unveiled pieces from our patrimonial Collection, including jewellery clips depicting feminine figures performing leaps and *entrechats*. In Hong Kong, the diversity of artists on stage illustrated the value of disciplinary convergence, exchanges that have regularly inspired Van Cleef & Arpels. The New York Festival was an opportunity to showcase the city's fundamental role in the history of dance, and also in that of the Maison. Finally, Van Cleef & Arpels' long-standing

fascination with the Far East was exemplified in the Japanese edition with its fruitful creative influences and artistic dialogue.

The second Dance Reflections by Van Cleef & Arpels Festival in London is, in turn, an opportunity to explore new aspects of our heritage. Present in the British capital since the 1930s, the Maison has enhanced there its bonds with dance through several events. In 2007, we supported the Royal Ballet and Opera for the performance of *Jewels*, the first ever abstract ballet, which was then celebrating its 40th anniversary. This work by George Balanchine is particularly precious to us, as its creation likely resulted from the late-1940s meeting between its famous author and Claude Arpels.

We are delighted to be collaborating once again with this prestigious venue on the occasion of this Festival. Alongside other renowned institutions, it will ensure continuity: the ongoing writing of the Maison's history with dance and its contributions to the diffusion of this inspirational art form.

CATHERINE RENIER
President & CEO of Van Cleef & Arpels



FOREWORD

SERGE LAURENT

Since 2020, Dance Reflections by Van Cleef & Arpels has supported artists for their creations as well as institutions for their presentations through numerous international collaborations. In keeping with our values of creation, transmission and education, the Dance Reflections by Van Cleef & Arpels Festival is an opportunity each year to share our passion for choreographic arts with the widest possible audience. We look forward to hosting this event in London for a second time, the first having been in 2022, with our long-standing partners, Sadler's Wells, Royal Ballet and Opera, Tate Modern and Southbank Centre. This edition will feature recent as well as repertory works, dance workshops, artist forums and awareness-raising initiatives, all highlighting the links between choreographic heritage and contemporary creation.

A number of creations embody this approach, including *Working Title* (1985) by Trisha Brown, presented alongside *In the Fall* (2023), a piece from Noé Soulier commissioned by the company of this celebrated artist. *Beach Birds* and *BIPED*, major works by Merce Cunningham reinterpreted by the Lyon Opera Ballet, also showcase the recent history of dance. With *Giselle...*, François Gremaud revisits a fundamental romantic work of the classical repertoire: *Giselle* (1841).

This approach is enriched by contemporary choreographers' development of new languages with many influences. While *Age of Content* by (LA)HORDE – Ballet national de Marseille draws on action films, musicals and the video game universe, *Sakinan göze çöp batar* by Christian Rizzo is inspired by a traditional Turkish dance. At Tate Modern, Shu Lea Cheang and Dondon Hounwn are staging *Hagay Dreaming*, a visual and performance piece combining tribal legends from Taiwan's indigenous Truku culture with science fiction. Robyn Orlin pays tribute to

the Zulu rickshaws of her childhood in *We wear our wheels with pride...* Finally, for his last piece, *Close Up*, Noé Soulier creates a space of intimacy with dance through the use of video.

Ioannis Mandafounis, the new Director of the Dresden Frankfurt Dance Company, explores the stakes involved in creation and transmission by bringing together on stage students of London's Rambert School and professional dancers. With *Outsider*, The Ballet du Grand Théâtre de Genève joins choreographer Rachid Ouramdane in his fascinating research on the meeting of two disciplines, dance and extreme sports.

This Festival is also an occasion to unveil new creations, such as *CROW* and *Pigeons* by British choreographer Jules Cunningham and *Neither drums nor trumpets* by American choreographer Pam Tanowitz. Alongside these are the first works by Soa Ratsifandrihana and Georges Labbat, two young artists from P.A.R.T.S., a school founded by Anne Teresa De Keersmaeker.

To round off this event, we are honouring three major pieces from the repertoire of George Balanchine, *Serenade* (1935), *Prodigal Son* (1929) and *Symphony in C* (1947). Weaving together the modern and the contemporary, this historical perspective offers an opportunity to better understand today's choreographic art and nurture that of tomorrow.

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

CONTENTS

¹⁴ SAKINAN GÖZE ÇÖP BATAR
(AN OVER-PROTECTED EYE ALWAYS
GETS SAND IN IT)

¹⁶ WORKING TITLE I IN THE FALL

¹⁸ HAGAY DREAMING

²⁰ AGE OF CONTENT

²² GISELLE...

²⁴ G R O O V E

²⁶ MERCE CUNNINGHAM FOREVER

²⁸ CLOSE UP

³⁰ WE WEAR OUR WHEELS WITH PRIDE

³² JOIN

³⁴ NEITHER DRUMS NOR TRUMPETS

³⁶ SELF/UNNAMED

³⁸ OUTSIDER

⁴⁰ CROW / PIGEONS

⁴² BALANCHINE : THREE
SIGNATURE WORKS

CALENDAR ⁴⁴

DANCE REFLECTIONS WORKSHOPS ⁴⁷

PARTNERS ⁴⁸

VENUES & TICKETING ⁵³

PRODUCTION CREDITS ⁵⁴

SAKINAN GÖZE ÇÖP BATAR (AN OVER- PROTECTED EYE ALWAYS GETS SAND IN IT)

CHRISTIAN RIZZO

SADLER'S WELLS
Mar. 12 & 13 / 6.30 p.m.

VENUE
LILIAN BAYLIS
STUDIO

DURATION
50 min.

 Baylis

First presented in 2012, this piece from Christian Rizzo's repertoire is the result of a collaboration with the dancer Kerem Gelebek, with whom he worked on many occasions in the past. "When I approached Kerem for a solo performance, my first desire was to concentrate on melancholy and exile," said Rizzo. "The concept of exile is no longer confined to a territory but to the self: exiling oneself from oneself. Melancholy, however, remains obligatory. Kerem manipulates the space on stage and lays down danced fragments such as haikus, sketches, or notes that, together, form a collection of thoughts born from movement."

Conception,
Choreography
and Scenography
CHRISTIAN RIZZO

Dancer
KEREM GELEBEK

Light Designer
CATY OLIVE

General Manager
MANUELLA
RONDEAU

Production and
Administration
LES INDÉPENDANCES
- HÉLÈNE MOULIN-
ROUXEL and
COLIN PITRAT

Thanks
FABRIK CASSIOPÉE,
LÉONOR BAUDOUIN
and ICI CCN,
ANNE BAUTZ
and ANNE FONTANESI

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WORKING TITLE | IN THE FALL

TRISHA BROWN, NOÉ SOULIER

With the TRISHA BROWN DANCE COMPANY

SADLER'S WELLS
Mar. 12 & 13 / 8 p.m.

VENUE
SADLER'S WELLS
THEATRE

DURATION
75 min.

 Sadler's

A vanguard of post-modern dance, Trisha Brown's groundbreaking work forever changed the landscape of contemporary performance. The Trisha Brown Dance Company continues to expand its creative vision with its second ever commission, *In the Fall* (2023), a work by French choreographer Noé Soulier. This piece will be presented alongside one of Brown's iconic works, *Working Title* (1985), characterised by its ability to push the limits of her dancers' athleticism and stamina. Elevating abstract dance to theatrical proportions, Brown's timeless creations solidify her place as one of the most influential choreographers of her time.

Founding
Artistic Director
and Choreographer
TRISHA BROWN

Associate Artistic
Director
CAROLYN LUCAS

Rehearsal Director
CECILY CAMPBELL

Executive Director
KIRSTIN KAPUSTIK

Programming
Director
JAMIE SCOTT

WORKING TITLE
(1985)
Choreography
TRISHA BROWN

Music
PETER ZUMMO,
*Six Songs (Suite for
Lateral Pass): Sci-Fi,
Slow Heart, Song VI,
Song IV*

Lighting Design
BEVERLY EMMONS

Costumes
ELIZABETH CANNON

Dancers
CECILY CAMPBELL,
SAVANNAH
GAILLARD,
ROCHELLE JAMILA,
BURR JOHNSON,
CATHERINE KIRK,
PATRICK NEEDHAM,
JENNIFER PAYÁN,
SPENCER WEIDIE

IN THE FALL (2023)
Choreography
NOÉ SOULIER

Sound
FLORIAN HECKER

Lighting
VICTOR BUREL
and NOÉ SOULIER

Costumes
KAYE VOYCE

Dancers
CECILY CAMPBELL,
SAVANNAH
GAILLARD,
BURR JOHNSON,
CATHERINE KIRK,
ASHLEY MERKER,
PATRICK NEEDHAM,
JENNIFER PAYÁN,
SPENCER WEIDIE

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HAGAY DREAMING

SHU LEA CHEANG

DONDON HOUNWN

TATE MODERN
Mar. 13 — 15 / 7.30 p.m.

VENUE
SOUTH TANK

DURATION
90 min.



Experience the premiere of this theatrical performance by artists Shu Lea Cheang and Dondon Hounwn drawing together ancient myths with futuristic technologies.

Through dance, movement, instrumentals, ritual and chant, *Hagay Dreaming* recounts a story based on ancient legend connected to the Truku indigenous culture of Taiwan. In her dreams, a hunter meets a group of spiritual non-binary beings called 'Hagay', and they pass on ancestral knowledge of living, weaving and hunting. On stage, performers move within intricate light beams projected by a choreography of lasers.

This new theatrical production is an artistic collaboration by Taiwanese American artist Shu Lea Cheang and indigenous performance artist and practising shaman Dondon Hounwn. Connecting Cheang's new media practise with Hounwn's inheritance of tribal ballads and rituals, *Hagay Dreaming* combines advanced technologies with traditional ways of performing tribal culture. Using lasers and motion-capture technology in its staging, tribal legends and personal stories are told in new ways.

Shu Lea Cheang often creates sci-fi narratives and in *Hagay Dreaming* the pair present an artistic vision for a future reality based on the 'Gaya' living principle of the Truku people. For them, Gaya is a spiritual world that is everywhere and everything, in which all living creatures are understood as connected and non-binary.

Director
SHU LEA CHEANG

Artistic Director
DONDON HOUNWN

Singer
SHAN SHAN CHEN

Performers
DONDON HOUNWN,
TEMU MASIN,
SINKUY
KATADREPAN,
PILAW URAW,
DREMEDREMAN-LJA-
CULJINGILJING,
KIYU PAHAURAN,
SAYUN CHANG

Choreographer
DAHU
(WEI YAO CHIU)

Laser Artist
AKA_CHANG

Music Producer
SAYUN CHANG

Costume Design
SHAO YEN CHEN

Stage Design
HSIEN YU CHENG

Stage Manager
CHIEN HUAN HSU

Administration
CHENG HSUAN
WENG

Producer
PING YI CHEN



AGE OF CONTENT

(LA)HORDE

With the BALLET NATIONAL DE MARSEILLE

SADLER'S WELLS
Mar. 14 & 15 / 7.30 p.m.
Mar. 16 / 6 p.m.

VENUE
SADLER'S WELLS
EAST

DURATION
75 min.

East

With more and more realistic avatars and smoother photographic filters, the boundaries between real-life and virtual bodies are blurring. (LA)HORDE turns this grey area into a new territory for critical exploration. Lost in a mysterious world which borrows as much from bunkers as it does from industrial warehouses and cliff scenery, we all come face-to-face with other potential versions of ourselves. At the heart of this monumental stage design, a melancholic testament to the states-of-mind and body of those who inhabit it, there is a fight scene. Using this flaw in the machine as a starting point, (LA)HORDE pursues the entanglement of virtual and real lives through this new creation for the Ballet national de Marseille. Because, in this age of content, and over-abundance, boundaries are more porous than they appear.

Drawing on the Internet's aesthetic facets of distraction, accumulation and collage, and moving from the strange familiarity of a Grand Theft Auto (GTA) videogame character to a TikTok dance mash-up, the group uses choreographic art as a tool to give critical distance. Together they highlight, more than ever, the power of the stage as a space where boundaries can be pushed, and spells can be broken.

Concept, Staging
and Choreography
(LA)HORDE –
MARINE BRUTTI,
JONATHAN
DEBROUWER,
ARTHUR HAREL
with dancers of
the Ballet national
de Marseille

Music
PIERRE AVIAT,
GABBER ELEGANZA,
PHILIP GLASS

Scenography
JULIEN PEISSEL

Costume Design
SALOMÉ
POLOUDENNY

Hair Direction
CHARLIE LE MINDU

Lighting
ERIC WURTZ

Dancers
NINA AUERBACH,
ALIDA BERGAKKER,
JOÃO CASTRO,
PIERPAOLO
COSENTINO,
TITOUAN CROZIER,
TIMOTHY FIRMIN,
MYRTO GEORGIADI,
NATHAN GOMBERT,
EDDIE HOOKHAM,
JONATAN MYRE
JORGENSEN,
NONOKA KATO,
YOSHIKO
KINOSHITA,
AMY LIM,
DANAPAJARILLAGA,
AYA SATO,
PAULA TATO
HORCAJO,
ELENA VALLS
GARCIA,
NAHIMANA
VANDENBUSSCHE,
ANTOINE VANDER
LINDEN,
LUCA VÖLKEL
(Alternating cast)



GISELLE...

FRANÇOIS GREMAUD

ROYAL BALLET AND OPERA

Mar. 15 & 16 / 2.30 p.m.

VENUE
ROYAL OPERA
HOUSE, LINBURY
THEATRE

DURATION
110 min.



Giselle... is not *Giselle*: *Giselle...* is a theatrical, musical and choreographic piece about Giselle, a monumental figure in Romantic ballet.

On an empty stage, an orator appears. The artist Samantha van Wissen begins by telling the story of *Giselle*, its context, aesthetics, and fable, and ends up performing the ballet in her own way. Drawing upon her contemporary vocabulary, she retraces the main scenes, re-enacts the pantomime and plays down the classical language.

Before *Carmen*. and following on from *Phèdre*!, François Gremaud brings us the second opus in a triptych centred upon tragic female figures from the classical performing arts, thereby continuing his development of a stylistic mechanism which consists of reducing a piece into a "paraphrase" for an orator. His mischievous text stratifies the playing levels between the ballet's heroine, main character and performer. Played live, Luca Antignani's score re-instrumentalises the original work and adds an iconoclastic saxophone to the flute, harp and violin trio.

Concept and
Direction
FRANÇOIS
GREMAUD
with SAMANTHA
VAN WISSEN

Music
LUCA ANTIGNANI,
based on the work
by Adolphe Adam

Musicians
SANDRA BORGES-
ARIOSA (violin),
ANTONELLA DE
FRANCO (harp),
IRENE POMA (flute),
SARA ZAZO
ROMERO
(saxophone)

Text
FRANÇOIS
GREMAUD,
based on the work
by THÉOPHILE
GAUTIER,
JULES-HENRI
VERNOY DE SAINT-
GEORGES

Choreography
SAMANTHA VAN
WISSEN, based on
the work by
JEAN CORALLI,
JULES PERROT

Sound
BART AGA

Technical Manager
and Light
STÉPHANE
GATTONI

Translation
SARAH JANE
MOLONEY

Tour Management
BENJAMIN
ATHANASE

Administration,
Production and
Touring
NOÉMIE
DOUTRELEAU,
MORGANE
KURSNER,
MICHAËL MONNEY



G R O O V E

SOA RATSIFANDRIHANA

SADLER'S WELLS
Mar. 19 & 20 / 7 p.m.

VENUE
LILIAN BAYLIS
STUDIO

DURATION
45 min.

 Baylis

g r o o v e is a solo performance by Soa Ratsifandrihana that brings together images and intimate dances. Among them, the Afindrafindrao dates from the 19th century. Typically “gasy”, this dance comes from the same red island Soa is also from: Madagascar. She also sketches a few steps of Madison, the first choreography she learned, popularised in the 1960s with Al Brown, an Afro-American singer. She also nods to Pepito, a popping dancer whose stylized quarter-turns she admires... In short, *g r o o v e* takes the form of a collage of references quoted and then transformed. The choreographic challenge here is to assemble and articulate them skillfully, to the benefit of an energy that progresses throughout the piece.

Concept,
Choreography and
Performance
SOA
RATSIFANDRIHANA

Musical Creation
SYLVAIN
DARRIFOURQ,
ALBAN MURENZI

Costume Design
COCO PETITPIERRE

Costume Assistant
ANNE TESSON

Lighting Design
MARIE-CHRISTINE
SOMA

Lighting Control
SUZANNA BAUER,
DIANE GUÉRIN,
JULIEN RAUCHE
(in alternation)

Sound Engineers
GUILHEM ANGOT,
JEAN-LOUIS
WAFLART, PAUL
BOULIER
(in alternation)

Archives and
Outside View
VALERIANNE
POIDEVIN

Outside View
THI-MAI NGUYEN

Production and
Distribution
ama brussels -
BABACAR BA,
CLARA SCHMITT,
EMI PAROT,
FRANCE MORIN

Acknowledgements
CÉCILE PERRICHON
(production),
MYLÈNE MONJOUR
(internship)



MERCE CUNNINGHAM FOREVER

MERCE CUNNINGHAM With the LYON OPERA BALLET

SADLER'S WELLS
Mar. 19 & 20 / 8.30 p.m.

VENUE
SADLER'S WELLS
THEATRE

DURATION
90 min.

 Sadler's

Merce Cunningham Forever brings together some of the choreographer's most renowned pieces.

Despite Merce Cunningham's passing in 2009 at age 90, he keeps inspiring the work and passion of dance lovers. His 1991 *Beach Birds* is the result of his long, fruitful partnership with composer John Cage. This contemplative landscape sprinkles extensive groundwork with chances, and mixes calculated and naturalistic motions. These signature and deliberate contradictions open the door for an array of feelings: experiment the softness of dawn, listen to the birds singing, feel the sound of the sea...

To create *BIPED* in 1999, with music by Gavin Bryars, Merce Cunningham generated movements using a computer software, producing a choreography for artificial shapes: giant, slender forms projected next to the people dancing on stage, multiplying moving figures and dimensions. The *Merce Cunningham Forever* programme, where the sensuous meets the abstract, renders the spirit of this modern dance master.

BEACH BIRDS (1991)
Choreographer
MERCE
CUNNINGHAM

Assistant
Choreographer
CAROL
TEITELBAUM

Music
JOHN CAGE

Cast Musicians
GAVIN BRYARS
(Piano and rain
stick),
YURI BRYARS,
AUDREY RILEY,
JAMES WOODROW
(Rain stick),
MORGAN GOFF
(Violin, alto and rain
stick)

Costume
and Lighting
MARSHA SKINNER

Dancers of the
Lyon Opera Ballet
YUYA AOKI,
JACQUELINE BÂBY,
KRISTINA BENTZ,
ELEONORA
CAMPELLO,
JESHUA COSTA,
KATRIEN DE
BAKKER,
TYLER GALSTER,
LIVIA GIL,
PAUL GREGOIRE,
JACKSON
HAYWOOD,
MIKIO KATO,
AMANDA LANA,
ELINE LARRORY,
ALMUDENA
MALDONADO,
ÉLINE MALÈGUE,
ALBERT NIKOLLI,
AMANDA PEET,
LEOANNIS PUPO,
ROYLAN RAMOS,
ANNA ROMANOVA,

GIANMARCO
ROMANO,
MARTA RUEDA,
EMILY SLAWSKI,
RYO SHIMIZU,
GIACOMO
TODESCHI,
ALEJANDRO
VARGAS,
KAINE WARD

Ballet Masters
AMANDINE
FRANÇOIS
(ballet mistress),
MARCO MERENDA
(ballet master),
RAÚL SERRANO
NUÑES
(ballet master)

BIPED (1999)
Choreographer
MERCE
CUNNINGHAM

Assistants
Choreographer
JAMIE SCOTT,
ANDREA WEBER

Music
GAVIN BRYARS
© SCHOTT MUSIC
(Keyboards),
YURI BRYARS
(Double bass),
AUDREY RILEY
(Cello),
JAMES WOODROW
(Electric guitar),
MORGAN GOFF
(Violin, alto)

Decor and
Holograms
PAUL KAISER,
SHELLEY ESHKAR

Costumes
SUZANNE GALLO

Lighting
AARON COPP

© Agathe Poupeney



NOÉ SOULIER

ROYAL BALLET AND OPERA

Mar. 20 & 21 / 7.45 p.m.

VENUE
ROYAL OPERA HOUSE,
LINBURY THEATRE

DURATION
60 min.



Based on Johann Sebastian Bach's *The Art of Fugue*, *Close Up* is an inventive choreographic work that uses video to reveal the different dimensions of body and movement.

Premiered at the Avignon Festival in July 2024, *Close Up* is performed by six dancers and five musicians from baroque ensemble Il Convito, directed by Maude Gratton. Synthesising and deepening the research carried out in Noé Soulier's latest work, this creation continues his exploration of the relationship between dance and live music, already present in *Faits et gestes* (2016), *The Waves* (2018) and *First Memory* (2022). This work also extends his research with live video and the relationship between the camera and the dancers explored in his movie *Fragments* (2022).

Conception and
Choreography
NOÉ SOULIER
with JULIE
CHARBONNIER,
NANGALINE GOMIS,
YUMIKO FUNAYA,
SAMUEL PLANAS,
MÉLISANDE
TONOLO, GAL
ZUSMANOVICH

Music
pieces from
JOHANN
SEBASTIAN BACH
ART OF FUGUE,
and extract from
Violin Sonata No.2

Interpreted by
ENSEMBLE IL
CONVITO

Artistic Direction
MAUDE GRATTON

Assistant
STEPHANIE
AMURAO

Scenography
NOÉ SOULIER,
KELIG LE BARS,
PIERRE MARTIN
ORIOLE

Lighting
KELIG LE BARS,
NICOLAS BAZOGE

Video
NOÉ SOULIER,
PIERRE MARTIN
ORIOLE

Sound Engineering
and Video
Management
JÉRÔME TUNCER

Production
and Touring
OÉLINE CHOUFFOT,
ADÈLE THÉBAULT



WE WEAR OUR WHEELS WITH PRIDE

ROBYN ORLIN

SOUTHBANK CENTRE

Mar. 21 & 22 / 7.30 p.m.

VENUE
QUEEN ELIZABETH
HALL

DURATION
70 min.

SOUTHBANK
CENTRE

The title of this piece—*WE WEAR OUR WHEELS WITH PRIDE AND SLAP YOUR STREET WITH COLOR... WE SAID "BONJOUR" TO SATAN IN 1820*—is a homage to the rickshaw drivers of South Africa's past. This creation, in which Robyn Orlin invents a 'rickshaw dance,' is a celebration of dance and song imbibed with a joyous thirst for life. The unyielding strength of resistance that it gives rise to is a tribute to the spirit of the Rainbow Nation.

During the 1970s, at the height of apartheid, the young Robyn Orlin observed the ornate decorations of Zulu men's vehicles and headdresses, as well as their sprightly, dance-like steps. The period also coincides with the creation of Moving into Dance Mophatong (MIDM), a company nourished by Zulu traditions and a flagship for contemporary dance in South Africa. Today, Robyn Orlin's work with the troupe from Johannesburg constitutes a return to a common source. Dance, song and costume combine with explosive effect during this encounter between the MIDM dancers and the breath-taking singing of Anelisa Stuurman known as Annalyzer. In collaboration with the composer, Yegin Sullaphen, she has developed a style influenced by slam, local Khoisan tradition and research into new forms of modern music.

A piece by
ROBYN ORLIN

With Moving Into
Dance Mophatong
Dancers
SUNNYBOY MOTAU,
OSCAR BUTHELEZI,
EUGENE
MASHIANE,
LESEGO DIHEMO,
SBUSISO GUMEDE
and TEBHO
LETELE

Lights
ROMAIN DE
LAGARDE

Original Score
written and
performed by
UKHOIKHOI
with YEGIN
SULLAPHEN
and ANELISA
STUURMAN

Video
ERIC PERROYS

Costumes
BIRGIT NEPPL

Tour Manager
THABO PULE

General Manager
JEAN-MARC
L'HOSTIS

Stage Manager
JORDAN AZINCOT

Administration
and Diffusion
DAMIEN VALETTE

Coordination
CAMILLE AUMONT
and BERTILLE
ZIMMERMANN



JOIN

IOANNIS MANDAFOUNIS With DRESDEN FRANKFURT DANCE COMPANY And students of RAMBERT SCHOOL

SADLER'S WELLS
Mar. 22 / 7.30 p.m.
Mar. 23 / 6 p.m.

VENUE
SADLER'S WELLS
EAST

DURATION
60 min.

East

Join makes a simple and yet difficult attempt: how can dancers come together at completely different points in their personal and professional trajectory? How can an ensemble of professionals be working at the highest-level dance with a group of students? How do people come together in their diversity? What connections are possible beyond a standardising and unifying norm? *Join* takes a step in this direction for dance. Students from the city where the performance takes place play with the ensemble of the Dresden Frankfurt Dance Company. The dramaturgy of the evening is determined by instant blackouts, which lend the scenes a sense of immediacy and constantly challenge the audience's perception.

Strobe effects are used in the play. There is loud shouting and loud music at several points. Earplugs will be available at the entrance.

Choreographer
IOANNIS
MANDAFOUNIS

Performed by
Dancers of
the DRESDEN
FRANKFURT
DANCE COMPANY
and Dance
Students from the
RAMBERT SCHOOL

Choreographic
Assistant
PAULINE HUGUET

Dramaturgy
PHILIPP
SCHOLTYSIK

Music
EMANUELE PIRAS /
MAESTRALE

Stage and Lighting
IOANNIS
MANDAFOUNIS

Costumes
THOMAS BRADLEY

Q&A SESSION
Ioannis Mandafounis will lead
a Q&A session on March 23rd.
The audience is invited to gather
in front of the stage after the show.



NEITHER DRUMS NOR TRUMPETS

PAM TANOWITZ

ROYAL BALLET AND OPERA

Mar. 25 / 1 p.m.

Mar. 26 / 1 p.m. & 7 p.m.

VENUE
ROYAL OPERA
HOUSE, PAUL
HAMLYN HALL

DURATION
30 min.



Set in the historic space of the Royal Opera House, *Neither Drums nor Trumpets* explores performing rituals and codified techniques in an unusually layered contemporary collage. Imbued with rich, mysterious undertones, the piece plays with narrative and abstraction, formality and immediacy, creating a progression of images that dissolve and reappear throughout the work's path.

Neither Drums nor Trumpets uses Paul Hamlyn Hall's rich history, namely its application as a flower market, dance hall, storage for theatre scenery, and now as a gathering and hospitality space, weaving it through the work.

Qualities associated with the ballet and their relevance for dance today will be viewed from a reflective distance, releasing them from the comfort of convention and habit and forcing them into new spaces.

This piece is dedicated to one of Tanowitz's mentors, the late and prolific postmodern choreographer David Gordon.

Choreographer
PAM TANOWITZ

Producer
JASON COLLINS

Composer
CAROLINE SHAW

Costume Designer
and Rehearsal
Director
MAILE OKAMURA

Dancers
**MARC CROUSILLAT,
CHRISTINE FLORES,
LINDSEY JONES,
VICTOR LOZANO,
MAILE OKAMURA,
CAITLIN SCRANTON,
ANSON ZWINGELBERG**



SELF/UNNAMED

GEORGES LABBAT

SADLER'S WELLS
Mar. 26 & 27 / 7 p.m.

VENUE
LILIAN BAYLIS
STUDIO

DURATION
50 min.

 Baylis

SELF/UNNAMED is a duet for two bodies, that of an artist and a mannequin—a translucent, rigid and plastic alter-ego, fashioned in resin. These bodies, both vessels of a single-voice dialogue, partner in a lonely waltz, discover and apprehend the complexity of their relationship at once.

Bound by the contract uniting them, one-by-one they uncover a series of images making up the disturbing and confused desires of their encounter. They embody a multitude of individuals, as roles are traded, disputes and power dynamics coincide, accumulate, and collide... until the very boundary separating them does its disappearing act.

Choreography
and Interpretation
GEORGES LABBAT

Lighting Design
ALICE PANZIERA

Stage and Sound
Manager
REMY EBRAS

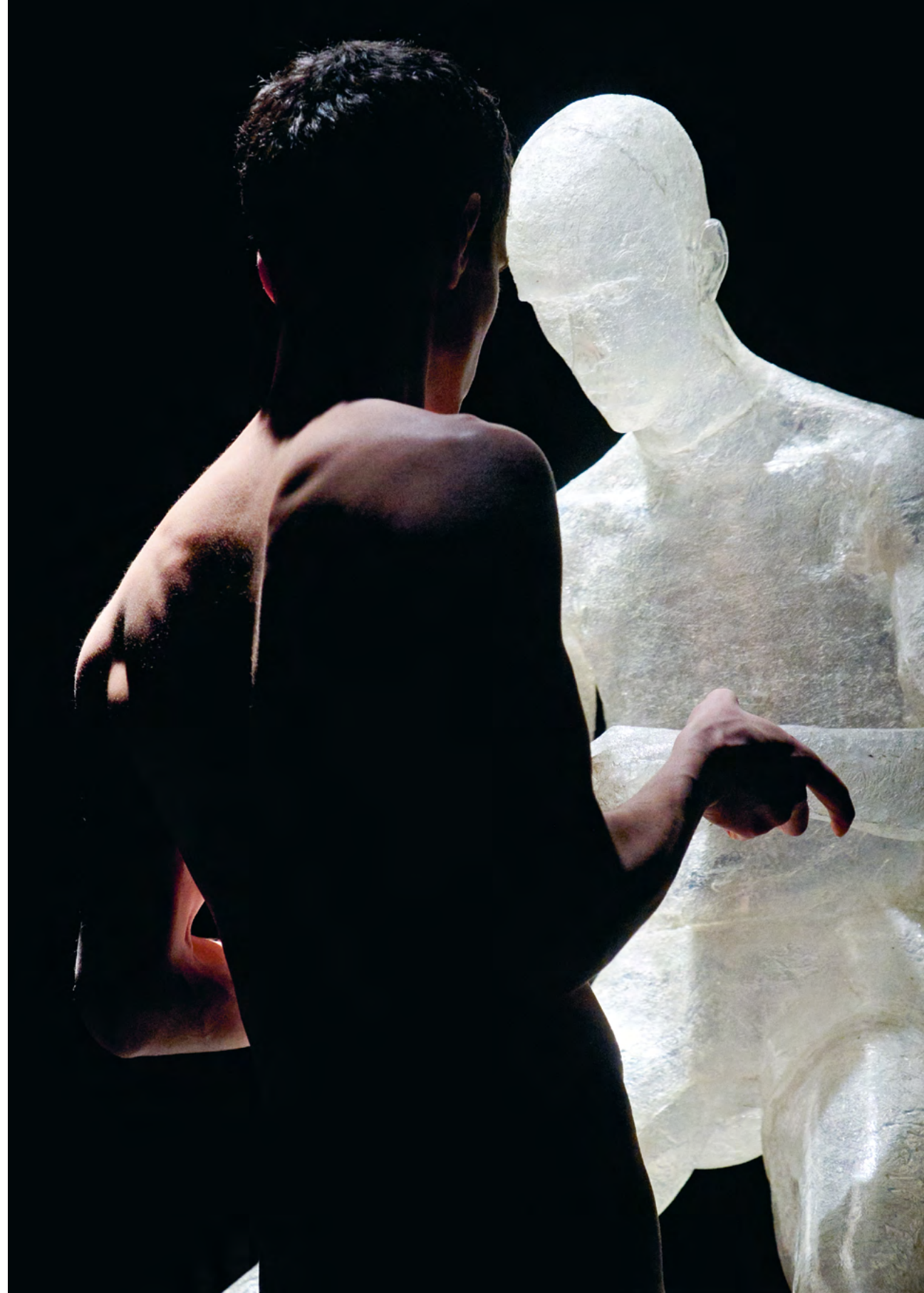
Musical Creation
and Sound
Management
PAUL FLEURY

Lighting Director
TOM BOURDON

Artistic Advisors
NÉMO FLOURET,
SOLÈNE WACHTER,
GEORGE CIZERON

Production
MARGAUX ROY
and CLAIRE HEYL

Administration
FLORENCE PÉARON



OUTSIDER

RACHID OURAMDANE

With the BALLET DU GRAND THÉÂTRE DE GENÈVE

SADLER'S WELLS
Mar. 26 & 27 / 8.30 p.m.

VENUE
SADLER'S WELLS
THEATRE

DURATION
65 min.

 Sadler's

With 20 Ballet du Grand Théâtre de Genève dancers and four extreme sport athletes, Rachid Ouramdane's show is crafted in the image of a crowd. The horizontality of movement pairs with Julius Eastman's hypnotic music.

For several years, Rachid Ouramdane has oriented his writing towards masses in motion, in performances that question community and the place each individual seeks within it. After working with the Lyon Opera Ballet (*Tout autour*, 2014) and the Ballet de Lorraine (*Murmuration*, 2017), the choreographer brings on board 20 performers from the Ballet du Grand Théâtre de Genève, as well as four extreme sport athletes, for a cross-disciplinary creation. *Outsider* explores the image of the swarm and that precise moment when the horizontality of movement is in jeopardy. The show questions the limit that a dancer or athlete can surpass. In dialogue with the repetitive music of Julius Eastman, a little-known figure in the New York frenzy of the 1970s and minimalism, this choreography encourages the performers to take on the risk of falling. It is a bounding pulse that guides the collective movements of the performers, like a crowd grappling with the interplay of lines generated by the dimensions of the set and the lighting design.

Choreography
RACHID
OURAMDANE

With
the dancers of the
BALLET DU GRAND
THÉÂTRE DE
GENÈVE

Highliners
NATHAN PAULIN,
TANIA MONIER,
LOUISE LENOBLE,
DANIEL LARUELLE

Set Design
SYLVAIN
GIRAUDAU

Costumes
GWLADYS DUTHIL

Lights
STÉPHANE
GAILLOT

Choreographer
Assistant
MAYALEN OTONDO

Music
JULIUS EASTMAN
Evil Nigger
Gay Guerilla

LUCA MOSCHINI,
LUCIE MADURELL,
MARÍA DEL PILAR
HUERTA GÓMEZ,
ADRIÁN
FERNÁNDEZ
GARCÍA
Improvisation

Music Recording
GRAND THÉÂTRE
DE GENÈVE

Pianists
LUCA MOSCHINI,
LUCIE MADURELL,
MARÍA DEL PILAR
HUERTA GÓMEZ,
ADRIÁN
FERNÁNDEZ
GARCÍA
Under the
direction of
STÉPHANE
GINSBURGH



CROW / PIGEONS

JULES CUNNINGHAM / JULIE CUNNINGHAM & COMPANY

SADLER'S WELLS
Mar. 27 & 28 / 7.30 p.m.

VENUE
SADLER'S WELLS
EAST

DURATION
80 min.

East

Sadler's Wells Associate Artist Jules Cunningham offers a tender exploration and disruption of normativity with new works *CROW* and *Pigeons*.

"Marginalised people find a way to keep moving and living, as pigeons and crows do within urban spaces. They carve lives around the exclusion and hostile environment. In these two works we relate to outsiders and invisibility – applicable universally, felt painfully and personally" says Jules Cunningham.

CROW and *Pigeons* are connected by the composers and performers Julius Eastman and Pauline Oliveros, who worked from the 1960s onwards. Each of their work touched on themes of queerness, and they experienced marginalisation based on race, sexuality and mental illness.

CROW is a reimagining of a performance between Oliveros and Eastman that happened nearly fifty years ago in New York. Focused on what is needed now, collaborators consider a spacious world of responsive ritual, symbolism and connected solitude, qualities associated with the crow, with a soundscore by JD Samson (*Le Tigre*) and design by Julie Verhoeven. *Pigeons*, by contrast, is non-stop dancing to Eastman's *Gay Guerilla*, working with pigeon groupings and behaviour to explore ways of being alone and together, distraction and disruption.

Choreographed by
JULES CUNNINGHAM

Performed by
HARRY ALEXANDER,
NAFISAH BABA,
YU-CHIEN CHENG,
JULES CUNNINGHAM,
MATTHIAS SPERLING

CROW Soundscore
JD SAMSON

Lighting Design
JOSHIE HARRIETTE

Design for *CROW*
JULIE VERHOEVEN

Pigeons Costume
Design
LOE D'ARCY

Outside Eye
ORROW BELL

Access Consultancy
QUIPLASH

Producer
KAT BRIDGE

Assistant Producer
ROSA MANZI REID

Press/ PR Consultant
LYDIA WHARF



© Photography Studio Long

BALANCHINE: THREE SIGNATURE WORKS

GEORGE BALANCHINE With THE ROYAL BALLET

ROYAL BALLET AND OPERA
Mar. 28 — Apr. 8 / 7.30 p.m.

VENUE
ROYAL OPERA
HOUSE,
MAIN STAGE

DURATION
160 min.



BALANCHINE: THREE SIGNATURE WORKS brings together three of the renowned choreographer's major works.

In the early 1930s, when George Balanchine arrived on the shores of America, he changed the landscape of 20th-century ballet. Pushing the boundaries of the art form with extreme speed, dynamism and athleticism, he defined the American neoclassical style.

Serenade was the first ballet he created in the United States (1935). Its ethereal beauty is contrasted with the avant-garde *Prodigal Son* (1929), a parable of sin and redemption. *Symphony in C* (1947), with its symmetrical formations and crystalline placements, brings this programme to a majestic and exhilarating close.

Choreography
GEORGE
BALANCHINE

Lighting Designer
JOHN B. READ

Conductor
FAYÇAL KAROUI

Orchestra
ORCHESTRA OF
THE ROYAL OPERA
HOUSE

SERENADE
Music
PYOTR IL'YICH
TCHAIKOVSKY

Costume Designer
KARINSKA

PRODIGAL SON
Music
SERGEY
PROKOFIEV

Designer
GEORGES ROUAULT

SYMPHONY IN C
Music
GEORGES BIZET

Designer
ANTHONY DOWELL

© Marianela Núñez and Artists of The Royal Ballet
in George Balanchine's *Serenade* © ROH/Tristram Kenton. 2014



CALENDAR OF SHOWS

March 12th — April 8th

Date	Hour	Title	Artist(s)	Venue
Mar. 12	6.30 p.m.	SAKINAN GÖZE ÇÖP BATAR	CHRISTIAN RIZZO	SW Lilian Baylis Studio
	8 p.m.	WORKING TITLE IN THE FALL	TRISHA BROWN, NOÉ SOULIER, TRISHA BROWN DANCE COMPANY	SW Theatre
Mar. 13	6.30 p.m.	SAKINAN GÖZE ÇÖP BATAR	CHRISTIAN RIZZO	SW Lilian Baylis Studio
	7.30 p.m.	HAGAY DREAMING	SHU LEA CHEANG, DONDON HOUNWN	TM South Tank
	8 p.m.	WORKING TITLE IN THE FALL	TRISHA BROWN, NOÉ SOULIER, TRISHA BROWN DANCE COMPANY	SW Theatre
Mar. 14	7.30 p.m.	AGE OF CONTENT	(LA)HORDE with the BALLET NATIONAL DE MARSEILLE	SW East
	7.30 p.m.	HAGAY DREAMING	SHU LEA CHEANG, DONDON HOUNWN	TM South Tank
Mar. 15	2.30 p.m.	GISELLE...	FRANÇOIS GREMAUD	ROH Linbury Theatre
	7.30 p.m.	AGE OF CONTENT	(LA)HORDE with the BALLET NATIONAL DE MARSEILLE	SW East
	7.30 p.m.	HAGAY DREAMING	SHU LEA CHEANG, DONDON HOUNWN	TM South Tank
Mar. 16	2.30 p.m.	GISELLE...	FRANÇOIS GREMAUD	ROH Linbury Theatre
	6 p.m.	AGE OF CONTENT	(LA)HORDE with the BALLET NATIONAL DE MARSEILLE	SW East
Mar. 19	7 p.m.	G R O O V E	SOA RATSIFANDRIHANA	SW Lilian Baylis Studio
	8.30 p.m.	MERCE CUNNINGHAM FOREVER	MERCE CUNNINGHAM with the LYON OPERA BALLET	SW Theatre
Mar. 20	7 p.m.	G R O O V E	SOA RATSIFANDRIHANA	SW Lilian Baylis Studio
	7.45 p.m.	CLOSE UP	NOÉ SOULIER	ROH Linbury Theatre
	8.30 p.m.	MERCE CUNNINGHAM FOREVER	MERCE CUNNINGHAM with the LYON OPERA BALLET	SW Theatre
Mar. 21	7.30 p.m.	WE WEAR OUR WHEELS WITH PRIDE	ROBYN ORLIN	SC Queen Elizabeth Hall
	7.45 p.m.	CLOSE UP	NOÉ SOULIER	ROH Linbury Theatre
Mar. 22	7.30 p.m.	WE WEAR OUR WHEELS WITH PRIDE	ROBYN ORLIN	SC Queen Elizabeth Hall
	7.30 p.m.	JOIN	IOANNIS MANDAFOUNIS, DFDC, RAMBERT	SW East
Mar. 23	6 p.m.	JOIN	IOANNIS MANDAFOUNIS, DFDC, RAMBERT	SW East



© Maria Baranova / In the fall

Date	Hour	Title	Artist(s)	Venue
Mar. 25	1 p.m.	NEITHER DRUMS NOR TRUMPETS	PAM TANOWITZ	ROH Paul Hamlyn Hall
Mar. 26	1 p.m.	NEITHER DRUMS NOR TRUMPETS	PAM TANOWITZ	ROH Paul Hamlyn Hall
	7 p.m.	NEITHER DRUMS NOR TRUMPETS	PAM TANOWITZ	ROH Paul Hamlyn Hall
	7 p.m.	SELF/UNNAMED	GEORGES LABBAT	SW Lilian Baylis Studio
	8.30 p.m.	OUTSIDER	RACHID OURAMDANE with the BALLET DU GRAND THÉÂTRE DE GENÈVE	SW Theatre
Mar. 27	7 p.m.	SELF/UNNAMED	GEORGES LABBAT	SW Lilian Baylis Studio
	7.30 p.m.	CROW / PIGEONS	JULES CUNNINGHAM / JULIE CUNNINGHAM & COMPANY	SW East
	8.30 p.m.	OUTSIDER	RACHID OURAMDANE with the BALLET DU GRAND THÉÂTRE DE GENÈVE	SW Theatre
Mar. 28	7.30 p.m.	BALANCHINE: THREE SIGNATURE WORKS	GEORGE BALANCHINE with the THE ROYAL OPERA BALLET	ROH Main Stage
	7.30 p.m.	CROW / PIGEONS	JULES CUNNINGHAM / JULIE CUNNINGHAM & COMPANY	SW East
Mar. 29	7.30 p.m.	BALANCHINE: THREE SIGNATURE WORKS	GEORGE BALANCHINE with the ROYAL OPERA BALLET	ROH Main Stage
Mar. 31	7.30 p.m.	BALANCHINE: THREE SIGNATURE WORKS	GEORGE BALANCHINE with the ROYAL OPERA BALLET	ROH Main Stage
Apr. 02	7.30 p.m.	BALANCHINE: THREE SIGNATURE WORKS	GEORGE BALANCHINE with the ROYAL OPERA BALLET	ROH Main Stage
Apr. 03	7.30 p.m.	BALANCHINE: THREE SIGNATURE WORKS	GEORGE BALANCHINE with the ROYAL OPERA BALLET	ROH Main Stage
Apr. 05	7.30 p.m.	BALANCHINE: THREE SIGNATURE WORKS	GEORGE BALANCHINE with the ROYAL OPERA BALLET	ROH Main Stage
Apr. 07	7.30 p.m.	BALANCHINE: THREE SIGNATURE WORKS	GEORGE BALANCHINE with the ROYAL OPERA BALLET	ROH Main Stage
Apr. 08	7.30 p.m.	BALANCHINE: THREE SIGNATURE WORKS	GEORGE BALANCHINE with the ROYAL OPERA BALLET	ROH Main Stage

DANCE REFLECTIONS WORKSHOPS

True to its values of transmission and education, Dance Reflections by Van Cleef & Arpels enriches the programming of its Festival with choreographic workshops involving all its partners.

Open to everyone—amateurs and professionals—they offer the audience a lively and immersive look into the world of contemporary dance. During these moments, choreographers and performers become educators, relaying their artistic vocabulary and excerpts from their repertoires to participants.

These workshops aim both to foster exchanges between the dance community and the audience and to allow the latter to understand this universe through experience.

CALENDAR

Date	Hour	Duration	Thematic	Artist(s)	Venue	Space	Level	Background	Age Range
Mar. 10	3 p.m.	2h	EARLY WORKS	JENNIFER PAYÁN (Trisha Brown Dance Company)	Sadler's Wells	Studio C	Non-professional	None	12+
Mar. 11	1 p.m.	2h	PLAYGROUND	KEREM GELEBEK	Sadler's Wells	Studio C	Non-professional	None	16+
Mar. 13	10 a.m.	2h	TRISHA BROWN REPERTORY	CECILY CAMPBELL (Trisha Brown Dance Company)	Sadler's Wells	Studio C	Professional	Any	18+
	1 p.m.	2h	CONNECTION	CHRISTIAN RIZZO	Sadler's Wells	Studio C	Professional	Any	16+
Mar. 15	1 p.m.	1h30	AGE OF CONTENT REPERTORY	Dancers from BALLET NATIONAL DE MARSEILLE	Sadler's Wells East	Studio 2	Non-professional	None	16+
Mar. 16	3 p.m.	2h	XCHANGE MOVEMENT WORKSHOP	SHU LEA CHEANG	Tate Modern	South Tank	Non-professional	None	16+
Mar. 17	4.30 pm.	1h30	DRAWING & MOVEMENT	JULES CUNNINGHAM	Sadler's Wells	Studio C	Non-professional	None	16+
Mar. 18	10:30 a.m.	2h	MOVEMENT & CONNECTION	SOA RATSIFANDRIHANA	Sadler's Wells	Studio C	Professional	Any	14+
	4 p.m.	1h30	MOVEMENT & CONNECTION	SOA RATSIFANDRIHANA	Sadler's Wells	Studio C	Non-professional	None	14+
Mar. 19	4 p.m.	1h15	CUNNINGHAM TECHNIQUES	CÉDRIC ANDRIEUX (Lyon Opera Ballet)	Sadler's Wells	Studio C	Non-professional	None	14+
Mar. 20	11 a.m.	1h15	CUNNINGHAM TECHNIQUES	RAÚL SERRANO NUÑEZ (Lyon Opera Ballet)	Sadler's Wells	Studio C	Professional	Any	14+
Mar. 22	10 a.m.	2h	NOÉ SOULIER'S MOVEMENT APPROACH	YUMIKO FUNAYA (Ondc Angers)	Royal Opera House	Clore Studio	Non-professional	None	15-50
Mar. 26	10 a.m.	2h	COMPOSITION	GEORGES LABBAT	Sadler's Wells	Studio C	Professional	Any	12+
Mar. 27	10 a.m.	2h	IMPROVISATION & CHOREOGRAPHY INSPIRED BY SIDI LARBI CHERKAoui	ENDRE SCHUMICKY (Ballet du Grand Théâtre de Genève)	Sadler's Wells	Studio C	Professional	Any	15+

PARTNERS

SADLER'S WELLS

Sadler's Wells Founded in London in 1683, Sadler's Wells is a world-leading dance organisation dedicated to choreographic arts. Since 2005, the theatre has fostered the creation of new works and participated in co-production and broadcasting projects in collaboration with dance troupes and international partners, as well as with in-house artists, including: Russell Maliphant and Sylvie Guillem, Crystal Pite, Sidi Larbi Cherkaoui, and William Forsythe. In 2025, Sadler's Wells opens a fourth London venue in Stratford's Queen Elizabeth Olympic Park, on top of Sadler's Wells Theatre and the Lilian Baylis Studio in Angel, Islington, and Peacock Theatre in the West End.

sadlerswells.com



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PARTNERS

ROYAL BALLET AND OPERA



The Royal Ballet and Opera brings together two world-class performing companies in one of the UK's leading arts institutions. Its work is enjoyed by audiences in two theatres in London's Covent Garden and globally through tours, streaming and cinemas. Broadening participation and diversifying the future of the art forms, it runs national programmes in schools and communities, talent development projects and a range of tours, exhibitions and activities.

rbo.org.uk



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tate.org.uk/visit/tate-modern



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SOUTHBANK CENTRE

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southbankcentre.co.uk



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VENUES & TICKETING

© Agathe Poupeney / Merce Cunningham Forever



SADLER'S WELLS

Sadler's Wells Theatre & Lilian Baylis Studio
Rosebery Avenue, London EC14TN

Sadler's Wells East
101 Carpenters Road
Stratford, E20 2AR

Ticket Office Monday – Saturday
from 12 p.m. to 6 p.m.
020 7863 8000
sadlerswells.com

ROYAL BALLET AND OPERA

Royal Opera House
Bow Street, London WC2E 9DD

Contact the Box Office by phone
020 7304 4000
(lines are open Monday – Saturday
from 10 a.m. to 6 p.m.)
rbo.org.uk

TATE MODERN

Tate Modern
Bankside, London SE1 9TG

Contact the Box Office by phone
+44 (0)20 7887 8888
(Everyday from 10 a.m. to 5 p.m.)
tate.org.uk

SOUTHBANK CENTRE

Queen Elizabeth Hall, Southbank Centre
Belvedere Rd, London SE1 8XX

Ticket Office location
Level 2, Royal Festival Hall, Southbank
Centre

Ticket Office Monday – Friday, from 10 a.m.
to 5 p.m.
Saturday and Sunday, from 12 p.m. to 5 p.m.
020 3879 9555
southbankcentre.co.uk

PRODUCTION CREDITS

SAKINAN GÖZE ÇÖP BATAR
(AN OVER PROTECTED EYE ALWAYS GETS
SAND IN IT) - CHRISTIAN RIZZO

Executive production
Association fragile
Coproductio
ICI – centre chorégraphique national
Montpellier - Occitanie |
Centre de Développement Chorégraphique
de Toulouse / Midi-Pyrénées (FR) | réseau
Open Latitudes / Latitudes Contemporaines
(FR) | Les Halles de Schaerbeek (BE) |
l'Arsenic (CH) | Le Manège Mons / Maison
Folie (BE) | Body/Mind Warsaw (PL) |
Teatro delle Moire (IT) | SIN Arts (H) |
Le Phénix (FR)

With the support of
E.U. Culture Programme, Fondation
Serralves - Porto (PT)
Residencies
Opéra de Lille (FR) | Fondation Serralves
de Porto (PT) | Centre de Développement
Chorégraphique de Toulouse /
Midi-Pyrénées (FR) | Théâtre de Vanves /
Scène conventionnée pour la danse (FR) |
Manège Mons (BE) / Maison Folie (BE)

IN THE FALL - NOÉ SOULIER
Commissioned by
the Trisha Brown Dance Company (US)
Coproductio
Cndc-Angers (FR) | Festival d'Automne
à Paris (FR)
With the support of
Dance Reflections by Van Cleef & Arpels |
Villa Albertaine (US)

AGE OF CONTENT - (LA)HORDE WITH
THE BALLET NATIONAL DE MARSEILLE
Production
CCN - Ballet national de Marseille (FR)
Coproductio
MC2 Maison de la Culture de Grenoble,
scène nationale (FR) | Biennale de la danse
de Lyon 2023 (FR) | Théâtre de la Ville-Paris
(FR) | MAC, scène nationale de Créteil (FR) |
Maison de la culture d'Amiens – Pôle
européen de création et de production (FR) |
La Comédie, scène nationale de Clermont-
Ferrand (FR) | L'Équinoxe, scène nationale
de Châteauroux (FR) | Espace des Arts,
scène nationale de Chalon-sur-Saône (FR) |
Opéra de Dijon (FR) | Charleroi Danse,
Centre chorégraphique de Wallonie –
Bruxelles (BE) | Teatro Rivoli de Porto (PT) |
Kampnagel Hambourg (DE) | Grand Théâtre
de Provence (FR)
With the support of
Dance Reflections by Van Cleef & Arpels

The CCN - Ballet national de Marseille -
(LA)HORDE management is supported
by the DRAC PACA, the Ministry of Culture,
the city of Marseille and the BNP Paribas
foundation.

GISELLE... - FRANÇOIS GREMAUD
Production
2b company (CH)
Coproductio
Théâtre de Vidy-Lausanne (CH) |
Théâtre Saint-Gervais (CH) |
Bonlieu Scène nationale Annecy (FR) |
Malraux – Scène nationale Chambéry
Savoie, dans le cadre du projet PEPS –
Plateforme Européenne de Production
Scénique (FR) | Théâtre de la Ville - Paris
(FR) | Festival d'Automne à Paris (FR)
With the support of
the PEPS Programme for European
territorial cooperation INTERREG V

2b company is supported by a joint
agreement with the City of Lausanne,
the Canton of Vaud and the Swiss Arts
Council Pro Helvetia

With the support of
la Loterie Romande (CH) | Ernst Göhner
Stiftung (CH) | Fondation Leenaards (CH)
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Fondation Suisse des Artistes Interprètes
(CH) | CORODIS (CH)

HAGAY DREAMING -
SHU LEA CHEANG X DONDON HOUNWN
An Elug Art Corner Production
Production Sponsor
National Culture and Arts Foundation (TW) -
Taipei Performing Art Centre (TPAC)

G R O O V E - SOA RATSIFANDRIHANA
Coproductio
Atelier 210 (BE) | Charleroi Danse (BE) |
MARS - Mons Arts de la Scène (BE) |
La Place de la Danse - CDCN Toulouse
Occitanie (FR) | workspacebrussels (BE) |
T2G - Théâtre de Gennevilliers, Centre
Dramatique National (FR) | la Soufflerie -
scène conventionnée de Rezé (FR)
With the support of
the Fédération Wallonie-Bruxelles (BE) |
CNDIC - Angers (FR) | La Place de la Danse
- CDCN Toulouse Occitanie (FR) | Charleroi
Danse (BE) | Centre National de la Danse (FR)
| Point Culture (BE) | PARC Performing Arts
Research Centre (IT) | GC De Kriekelaar,
Kaaitheater (BE) | Iles asbl (BE)

MERCE CUNNINGHAM
WITH THE LYON OPERA BALLET
Production
Lyon Opera Ballet (FR)
With the support of
Dance Reflections by Van Cleef & Arpels

CLOSE UP - NOÉ SOULIER
Production
Cndc – Angers (FR)
Coproductio
Il Convito (FR) | Théâtre de la Ville (FR) |
Angers Nantes Opéra (FR) | Romaeuropa
Festival (IT) | Espaces Pluriels Scène
conventionnée danse (FR) | Theater Freiburg
(BE) | Arsenal Cité musicale de Metz (FR)
| Maison de la danse Pôle européen de
création à Lyon (FR) | Théâtre Auditorium
de Poitiers (FR) | Chaillot-Théâtre national
de la danse (FR)
With the support of
Dance Reflections by Van Cleef & Arpels |
OARA (residency programme) (FR) |
Villa Albertaine (US)

WE WEAR OUR WHEELS WITH PRIDE
AND SLAP YOUR STREET WITH COLOR...
WE SAID “BONJOUR” TO SATAN IN 1820 -
ROBYN ORLIN
Production
City Theatre & Dance Group (ZA) |
MIDM – Moving Into Dance Mophatong (ZA) |
Damien Valette Prod (FR)
Coproductio
Festival Montpellier Danse (FR) |
Tanz im August – HAU Hebbel am Ufer (DE) |
Chaillot – Théâtre national de la Danse
(FR) | Le Grand T – Théâtre de Loire-
Atlantique (FR) | Charleroi danse – Centre
chorégraphique de Wallonie Bruxelles (BE) |
théâtre Garonne – scène européenne (FR) |
Château Rouge, scène conventionnée (FR)

JOIN - IOANNIS MANDAFOUNIS
Production
Dresden Frankfurt Dance Company (DE)
In cooperation with
HELLERAU – Europäisches Zentrum der
Künste (DE)
With the support of
Dance Reflections by Van Cleef & Arpels

Funded by the Zero program of the
Kulturstiftung des Bundes (German
Federal Cultural Foundation). Funded by
the Beauftragte der Bundesregierung für
Kultur und Medien (Federal Government
Commissioner for Culture and Media)

In cooperation with the Rambert School of
Ballet and Contemporary Dance.

The Dresden Frankfurt Dance Company
is supported by the state capital Dresden
and the Free State of Saxony as well as
the city of Frankfurt am Main and the
state of Hesse. Company-in-Residence at
HELLERAU – European Center for the Arts
in Dresden and at Bockenheimer Depot
in Frankfurt am Main.

NEITHER DRUMS NOR TRUMPETS -
PAM TANOWITZ
With the support of
Dance Reflections by Van Cleef & Arpels
With additional support provided by
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CCNO - Centre Chorégraphique National
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L'Antre-Peaux - Bourges (FR) |
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World Premiere May 2024 - Ballet du Grand
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Ballet du Grand Théâtre de Genève
General Director
Aviel Cahn
Ballet Director
Sidi Larbi Cherkaoui
Ballet du Grand Théâtre
Partner INDOSUEZ WEALTH
MANAGEMENT

CROW / PIGEONS - JULES CUNNINGHAM
Pigeons is a Stanley Arts Queer Arts
Commissions in collaboration with Raze
Collective and part of This Is Croydon's
Queer Arts Development Strand.

CROW and Pigeons are created in and
amongst different communities moving
together and drawing in South London
with residencies at and support from
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