

L.A. DANCE PROJECT IN PARTNERSHIP WITH
DANCE REFLECTIONS BY VAN CLEEF & ARPELS PRESENT

GISÈLE VIENNE

CROWD

DANCE REFLECTIONS BY
VAN CLEEF & ARPELS



CHOREOGRAPHER/ GISÈLE VIENNE

Gisèle Vienne is a franco-austrian artist, choreographer and director. After graduating in Philosophy, she studied at the puppeteering school Ecole Supérieure Nationale des Arts de la Marionnette. She works regularly with, among others, the writer Dennis Cooper. Over the past 20 years, her work has been touring in Europe and regularly performed in Asia and in America, among which, *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 Puppentheater Halle and *Crowd* (2017). In 2020, she created with Etienne Bideau-Rey a fourth version of *Showroomdummies* at the Rohm Theater Kyoto, originally created in 2001. In 2021, she made the film *Jerk* and created *L'Etang*, a show based Robert Walser's short story *Der Teich*.

Gisèle Vienne has frequently been exhibiting her photographs and installations in museums among which the New York Whitney Museum, the Centre Pompidou Paris, the Museo Nacional de Bellas Artes de Buenos Aires and Musée d'Art Moderne de 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.

Gisèle Vienne is an associate artist at Théâtre National de Bretagne and at the CND Centre National de la Danse.



Photo: Andrea Montana

CREATIVE TEAM

Conception, choreography and scenography / Gisèle Vienne Lights Patrick Riou
Dramaturgy / Gisèle Vienne and Dennis Cooper

Music selections / from Underground Resistance, KTL, Vapour Space, DJ Rolando, Drexciya, The Martian, Choice, Jeff Mills, Peter Rehberg, Manuel Götttsching, Sun Electric and Global Communication

Edits, playlist selection / Peter Rehberg
Sound diffusion supervisor / Stephen O'Malley

Performers / Lucas Bassereau, Philip Berlin, Marine Chesnais, Sylvain Decloitre, Sophie Demeyer, Vincent Dupuy, Massimo Fusco, Rehin Hollant, Oskar Landström, Maya Masse, Katia Petrowick, Jonathan Schatz, Linn Ragnarsson and Henrietta Wallberg

Costumes / Gisèle Vienne in collaboration with Camille Queval and the performers

Sound engineer / Adrien Michel
Technical manager / Erik Houllier
Stage manager / Antoine Hordé
Light manager / Samuel Dosière

Special thanks / Louise Bentkowski, Dominique Brun, Zac Farley, Uta Gebert, Etienne Hunsinger, Margret Sara Guðjónsdóttir, Isabelle Piechaczyk, Richard Pierre, Arco Renz, Jean-Paul Vienne and Dorothea Vienne-Pollak.

Production at LADP / Sound Support & Crew: Ace January Productions
Entertainment Lighting & Production: ELP Events

DETAILED MUSIC CREDITS

Track selections in order of appearance :

Underground Resistance: The Illuminator (Underground Resistance, 1995)

KTL: Lampshade (exclusive, 2017)

Vapour Space: Gravitational Arch Of 10 (Plus 8, 1993)

DJ Rolando: Vibrations mix (Underground Resistance, 2002)

Underground Resistance: Sweat Electric (Somewhere In Detroit, 1994)

Underground Resistance: Twista (Underground Resistance, 1993)

Drexciya: Wavejumper (Underground Resistance, 1995)

The Martian: The Intruder (Red Planet, 1992)

Underground Resistance: Code Red (Underground Resistance, 1993)

Underground Resistance: Lunar Rhythms (Somewhere In Detroit, 1995)

Underground Resistance: Hi-Tech Funk (Underground Resistance, 1997)

Choice: Acid Eiffel (Fragile Records, 1992)

Jeff Mills: Phase 4 (Tresor/Axis, 1992)

Peter Rehberg: Furgan Matrix/Telegene (exclusive, 2017)

Manuel Göttsching: E2-E4 (Inteam, 1984)

Sun Electric: Sarotti (R&S Records, 1993)

Global Communication: 14 31 (Ob-selon Mi-Nos) (Evolution, 1994)

Production & touring Alma Office, Anne-Lise Gobin, Camille Queval & Andrea Kerr // administration
Cloé Haas & Giovanna Rua

Producer: DACM / Company Gisèle Vienne

Coproducers : Nanterre-Amandiers, centre dramatique national / Maillon, Théâtre de Strasbourg -
Scène européenne / Wiener Festwochen / manège, scène nationale - reims Théâtre national de
Bretagne / Centre Dramatique National Orléans/Loiret/Centre / La Filature, Scène nationale -
Mulhouse / BIT Teatergarasjen, Bergen. Support: CCN2 - Centre Chorégraphique national de
Grenoble / CND Centre national de la danse

L.A. Dance Project Production Support by Nathan Shreeve, Director of Production, Chris Tynan, Director of
Operations and Technology, Alisa Wyman, Tour and Production Manager.

**INTERVIEW WITH GISÈLE VIENNE ABOUT CROWD
BY DAVID SANSON FOR THE FESTIVAL D'AUTOMNE À PARIS 2017**

With Crowd, you are continuing your examination of our fantasmatic universe and the relationship between art and the sacred, something that has characterized your productions from the very beginning. However, isn't this the first time that you are dealing with this subject in its collective dimension, and with such a large number of performers?

Up until *The Pyre* (2013) my pieces, regardless of the number of performers, have largely been about private space and superimposed intimacies through persons who are often rather isolated. Now, after *The Ventriloquists Convention* (2015), this is the second time that I'm depicting a group whose social activity and interactions play a central role. This group is certainly very different from that of the ventriloquists' convention, since it's a group of young people who have come together out of a desire for feelings of euphoria and out of a common interest in a musical genre, techno. The context chosen is that of a party. The staging of the group fits in nicely with the question of intimacy and its relation to the group, and the relationship between individual and collective emotions.

From the very beginning I've been interested in questions raised by sociologists, anthropologists, and philosophers on the relationship between the artistic and the religious and especially those thoughts and emotions which are improper, of their spaces of expression - archaic and contemporary, actual and potential. Whether it be eroticism, death, or violence, for example, these are issues that concern each of us and can disturb us, and might even jeopardize the community, depending on the way in which they are experienced.

With *Crowd*, there are often exhilarating aspects and outlets of expression of intensified emotions that develop through desire and the complex longing for love. The persons who go to this party, and thus form a community, are prepared to experience particularly intense emotions of any kind, and reach a state where their senses are already very much heightened. The group becomes excited by a piece where the structure and certain behaviors evoke various rituals. In the face of this emotional rollercoaster, the audience can likewise enter into a physical and emotional rapport with the piece.

What kind of place does music have in this work?

Peter Rehberg, who possesses an excellent knowledge of electronic music, proposed a number of tracks and on the basis of those I arrived at a selection for *Crowd*. He then did detailed work for the final mix.

I find it interesting that this selection in fact has a genuine historical relevance, since it's made up of records that are important for the history of electronic dance music - works by musicians that are significant for the Detroit scene, among others, with Jeff Mills and other people from *Underground Resistance*, plus Manuel Göttsching, for example. The aim was to create a mix that covers an entire range of essential sounds that has been exciting for us over the last forty years.

Besides these tracks, which are used over the greater part of the production, there's also an original piece composed by KTL (Stephen O'Malley and Peter Rehberg) and another by Peter Rehberg on his own.

And what is the role of Dennis Cooper's text? You yourself have talked of a "subtext"...

The pieces - as is the world itself - are made up of different layers of texts, though not entirely. Language is not located solely in the realm of audibility. In *Jerk* (2008) the actor speaks throughout the entire play; with *I Apologize* (2004) very similar issues arise, although the same actor does not say a single word from the beginning to the very end. What Dennis Cooper and I have been passionate about, right from the start of our long collaboration, is the attempt with each project to reinvent new relationships to the text, to language, to speech, and to narration, and new ways of writing for the stage.

The "subtext" of *Crowd* is a text that is not audible but is partly intelligible. In *Crowd*, the fifteen dancers also constitute individual personae whose psychologies, imaginations, feelings, and histories are in each case very different. When you're observing a party, there's a huge number of "stories" that are unfolding right before your eyes; in *Crowd* there are histories and portraits of persons that Dennis has developed based on work done with the actors, which refines and influences the creation of the piece. This aspect of the piece brings to mind the process of mixing in music. It involves a mixing of narrations, as though you have fifteen different music tracks and you're adjusting their respective volume levels, and thus a composition that allows the audience to have a key role in the way in which they will see and experience the piece.

This dissociation of the various planes - dream vs. reality, real vs. fantasy - that produces a feeling of time distortion is another characteristic of your work.

Crowd has a very rich formal potential. One of the central components of this type of piece occurs by way of the multiple stylization of the movements and their montage. This is not an imitation of the movements reworked, but a very intimate interpretation guided by the emotions and the intentions that can motivate the performers, their attentiveness, and their greater reception of what is unfolding around them. I likewise work with subdivisions - at certain points the dancers are going to all be in the same type of stylization, a common language, and at others they will be in a different type of gesture. This creates a very rich range of rhythmical and musical vibrations resulting in a slightly altered perception that is somewhat reminiscent of a hallucinatory or hypnotic feeling, and still producing meaning. In fact, this musical and choreographic work itself allows a narrative work to be created. This play of rhythms provokes a very strong feeling of time distortion. These distortions are highly dynamic, while simultaneously stretching time, making it possible to observe the persons and situations from close-up, and to dissect their actions in detail. Various temporalities are superimposed, through the same movements, but also in their relationship to the music and lighting, whose relationship to time varies almost constantly.

PERFORMERS BIOGRAPHIES

Massimo Fusco. Born in 1986, living in France. Massimo Fusco studied contemporary dance at the Conservatoire National Supérieur de Musique et de Danse of Paris. As a dancer, he collaborated with Jean-Claude Gallotta, Annabelle Bonnéry & François Deneulin, Hervé Robbe, Sarah Crépin & Etienne Cuppens, Joanne Leighton, Clédat & Petitpierre, Alban Richard, Mélanie Perrier, Christian Rizzo, Dominique Brun, and Gisèle Vienne with whom he performed all around the world. He danced in the movie *Le Bal des actrices* directed by Maïwenn, and he is one of the characters of *If it were love* directed by Patric Chiha, Teddy Award-winning at the Berlinale 2020. As a teacher, he is invited to give workshops and professional trainings for dancers at the Ballet Preljocaj, at the Ballet National of Marseille / (LA)HORDE, at the DCA company / Philippe Decouflé, at the Montpellier Danse festival and at the Centre National de la Danse. He developed workshops for more than ten years in France and in Europe in various contexts especially for medico-social structures in which research and experimentation are subjects of special attention. As a choreographer, he is interested in Performance Art and he completed a university degree of art, dance and performance art. Since then, he uses improvisation's skills as a motor for creativity and composition in order to create more transversality between Arts. Certified as a Tui Na massage practitioner, he sets out to connect dance and somatic methods in an immersive sound installation : *CORPS SONORES*.

Vincent Dupuy. Sports were a big part of his childhood including 10 years of artistic gymnastics and later on dance classes. In 2013, he joined the National Conservatory of Music and Dance in Paris and met many different artists. He trained there as a contemporary dancer from his 16 to his 19 and obtained his DNSPD (Professional National Diploma of Dance Performer). When he finished, he became the 2016 winner of ADAMI Talents and participated in the revival of 'May B', emblematic piece of contemporary dance, within the Compagnie Maguy Marin. He collaborates for 5 years as director and choreographer of the Arthésic Company, young theatre collective, leading to 4 creations in collaboration with Matthieu Carrani (adaptation of *Manque* by Sarah Kane (2017), original creation *Asile* (2018) and *Charlie* (2019) and adaptation of *Bleu de Thury* by Malika Bey Durif (2020)). Since 2017 Vincent has been performing in *A New Landscape* by Hervé Robbe, in Catherine Legrand re-creation of *Dominique Bagouet's So Schnell* and in *Crowd* and *Kindertotenlieder* by Gisèle Vienne. In September 2021 he founded the Cie Atlas to develop his own choreographic work and his first creation *Infra* (2024). He is currently performing in the solo *Fuglane* directed by Hélène Rocheteau and dances in the piece *Stabat Mater* by Pauline Bayard.

Henrietta Wallberg. Henrietta Wallberg, born in 1990 in Göteborg, Sweden, is a dancer, performance artist and actress, working in Sweden, Denmark and France. Since 2009, she has worked within a wide spectra of the international art scene, moving between dancing, singing and acting on stage. Henrietta has performed within diverse artistic expressions as 1800th century opera, as well as avant garde performance art in Stockholm. Over the years, Henrietta has continuously collaborated with the Swedish choreographer and director Charlotte Engelkes, member of *Sasha Waltz and Guests*. Together, they have dug into the world of Wagner and created the multi art performances *Flying Dutchmen* and *Lohengrin Dreams*, which they performed at *Radialsystem V*, Berlin, and *Helsingborgs stadsteater*, Helsingborg. Henrietta has performed on stages such as *Stockholms Stadsteater*, *Norrlands Operan* in Umeå, *Centre Pompidou* in Paris, *ROHM Theatre* in Kyoto, *Guangzhou Opera House* in Canton and *Sadler's Wells* in London. Since 2016, Henrietta is part of the *Compagnie Gisèle Vienne*. Starting in 2017, Henrietta has toured with the performances *Crowd* and *The Ventriloquists Convention* in Europe, Asia and South America. From 2022, Henrietta is also touring the theatre piece *L'Etang*, based on the novel *Der Teich*, by the Swiss author Robert Walser, and directed by Vienne. Henrietta is educated at *The Royal Swedish Ballet School* in Stockholm, and graduated from there in 2009.

Oskar Landström is based in Stockholm and has been working as a freelancing dancer since 2009. He has worked with choreographers such as *Cristina Caprioli*, *Björn Säfsten*, *Sebastian Matthias*, *Malin Elgán*, *Mia Habib*, *Ingri Fiksdal* and *Anne Imhof*. Oskar premiered his first creation with Gisèle Vienne in 2017 with the production *Crowd*.

Philip Berlin was born in 1991, he works as a freelancer in the field of dance and choreography in Sweden and internationally.

Philip has shown choreographic works at Théâtre de la Ville, Scenkonstmuseet, Dansens Hus, and in collaboration with Lousie Dahl, at Moderna Museet and MDT in Stockholm. Since 2013 Philip has collaborated regularly with Cristina Caprioli. In 2014 Philip initiated together with Ulrika Berg, Anna Grip, and Cristina Caprioli the project SUNDAY RUN UP - a context that brings together artists working in literature, choreography, music, and art. Philip has worked with CCN Ballet de Lorraine in France where he danced in works by Merce Cunningham, Mathilde Monnier, William Forsythe, Tero Saarinen, and Maria La Ribot, among others. He has also worked with companies such as Norrdans and Cullbergbaletten/Riksteatern. Since 2016, he has regularly taught at the Stockholm School of the Arts.

Sophie Demeyer lives and works in Paris. She began her training at Montpellier CNR, continued her studies in Angers at Centre National De la Danse. Since 2006, she worked with Annie Vigier & Franck apertet (Cie les gens d'uterpan), Thibaud Croisy, Julien Prévieux, Geisha Fontaine et Pierre Cottreau, and more recently Mathilde Monnier cie. She met and started working with Gisele in 2016. She also works as a comedian in the short and feature films of the directors Lora Mure Ravaud, Patric Chiha, River, Damien Manivel, Georgia Azoulay.

Katia Petrowick. Born in 1986, Katia Petrowick is a French artist. She trained in dance at the Conservatoire National Supérieur de Danse de Paris from 2001 to 2006, in clowning at the Centre National des Arts du Cirque from 2008 to 2009 and is a graduate of the Somatic Movement Education course (Body-Mind Centering®). Since May 2009, she has been a choreographer and performer for the company L'Embellie Musculaire, in which she presents the young audience creations CoNg COng coNG, PULL OVER and JOGGING. Since 2007, she has also worked as a performer and/or assistant with choreographers and directors: Marilèn Breuker, Stéphanie Chêne, Eric Senen, Dominique Boivin and Dominique Rebaud, Luc Petton, Kataline Patkai, Stéphanie Constantin, Estelle Clareton, Bérénice Legrand, Clémentine Vanlerberghe, Elodie Sicard, Louise Vanneste. In 2015, she joined the Gisèle Vienne company for the recreation of I Apologize, Kindertotenlieder and the creation CROWD.

Marine Chesnais. Born in 1988, she lives in Groix, island in Brittany. Passionated by the sea and our relationship with nature she created the company ONE BREATH in 2017 and developed the notion of bio-inspired dance. Her latest choreographocal piece Habiter Le Seuil is curenly touring in France and abroad. The movie of the same name accompanying the performance was selected in various international cinema festival. The premiere was in April 2022 at the festival HOTDOCS in Toronto, Canada. As a performer she collaborates with Gisèle Vienne since 2016.

Sylvain Decloitre . After studying at the Paris Conservatoire, Sylvain Decloitre performed with various artists such as Olivier Dubois, Jean-Claude Gallotta, Gerard and Kelly, Nile Koetting, Dennis Cooper and Zac Farley... He started to collaborate with Gisèle Vienne by joining the team of the piece Kindertotenlieder in 2016 and continues with Crowd since 2017.

Jonathan Schatz is a dancer and choreographer, living in Brussels, born in France in 1984. After studying at the École de l'Opéra national de Paris, he studied at the CNSMD in Lyon, the CNDC in Angers and the Fondation Royaumont under the direction of Myriam Gourfink. Since 2009 he has been a performer with Gisèle Vienne and has worked with several choreographers, including Marianne Baillot, Thibaud le Maguer, Dominique Brun, Philippe Saire, Pierre Droulers, Claudia Sorace and Riccardo Fazi. Since 2011, through his research into trance, ritual and perception, he has been developing a hybrid work at the edge of disciplines, in immersive devices bringing together and dialoguing various artistic media such as sculpture, experimental music and digital art. From 2016 onwards, he has been associated with Les Bains, laboratories for the exploration of the amplified hypnotic tool, conceived by Catherine Contour, and participates in some of the creations resulting from this research, such as Suites Japonaises, une plage en Chartreuse in June 2019. Today he is starting Kodama, a research/creation project resulting from the laboratory initiated by Catherine Contour on the use of the hypnotic tool for creation. He is performing in Crowd, This is how you will disappear and Kindertotenlieder by Gisèle Vienne.

Rehin Hollant. After graduating in theater and dance studies Rehin graduated from the CNDC in Angers in 2013, under the direction of Emmanuelle Huynh. There she studied the works of Trisha Brown, Kô Murobushi, Trajal Harrel, Lia Rodrigues, Julie Nioche etc. She dances for Danyan Hammoud who created for her the solo 14 tours at the Ballet du Nord. Since 2017 she is touring with Crowd by Gisèle Vienne. She joined various works by Amélie Poirier for Les Nouveaux Ballets, the Brussels based company Droit dans le mur with Lurent Plumhans, and recently the company Nour in Nantes. She reconnected with acting by shooting in If it were love directed by Patric Chiha, Un homme Heureux directed by Tristan Séguéla and for Ruben Alves in Escort Boys. She defines herself as an actress, dancer and performer across the disciplines.

Maya Masse, dancer born in 1990, worked as a performer for Akram Khan (London Olympic Games opening), Raphaëlle Boitel (Mac Beth , L'oubliée), Karim Bel Kacem & Maud Blandel (Cheerleader), Liz Santoro & Pierre Godard (Maps), Lisbeth Gruwez (The sea within), Emilie Pitoiset (Where did our love go), Cindy Van Acker (Shadow piece IV , Without references), Christian Rizzo (Le syndrome lan , HB5 , Une maison), Maud Blandel (Touch Down , Lignes de conduite , Diverti menti , Double septet , Bang Bang) and Gisele Vienne (Crowd), and has created and performed bullet time with Louis Schild and Wrestler.

Lucas Bassereau started his training at the Paris' Conservatory, and from 2013 to 2015 joined the Training Cycle of P.A.R.T.S. (Brussels) He began to dance in the works of Noé Soulier, first as a replacement in « Removing » and « Faits et Gestes » , and then took part in his latest creations The Waves (2016) and First Memory (2022). With Noé Soulier he also worked on the film Fragments (2021) , produced by the CNDC Angers. Lucas is collaborating with Liz Santoro and Pierre Godard for the Creation of MAPS (2017) and with them took part in the LEARNING project at the Centre Pompidou in Paris and at the National Gallery of Singapore. In 2019 he joined the team of « CROWD » by Gisele Vienne. In 2020, he collaborated with Sylvain Huc for his piece « NUIT » . Alongside this, Lucas leads workshops for both amateurs and future professionals in an array of establishments (CCN Orleans, CDCN Toulouse-Occitanie, CNDC Angers, CNSMDP, Schools etc...). In 2019, with Constance Diard, he created the platform Cognitive Overload and together are developing a number projects. 2023 will see the premiere of two pieces: Big Bang at the Manège, National Scene de Reims, and Ambiance, created in-situ, at the Villa Cavrois, Croix.

Linn Ragnarsson has been freelancing within the field of dance and choreography since 2009 and is based in Stockholm. Linn has worked with choreographers such as Mia Habib, Hagar Malin Hellqvist Sellén, Guilherme Bothelo & Cie Alias, Nicole Neidert, Malin Elgán, Lena Josefsson & Kompani Raande-Vo, Claire Parsons Co, Khosro Adibi, Judith Sanchez Ruiz, David Zambrano and Gisèle Vienne.

ABOUT LADP AND DANCE REFLECTIONS BY VAN CLEEF & ARPELS

Nicolas Bos and Benjamin Millepied met in 2012, as Millepied was founding L.A. Dance Project, and shared an artistic affinity that has led to a decade long partnership between the choreographer and the High Jewelry Maison.

Inspired by their mutual passion for extraordinary craftsmanship and skill in the arts, these bonds have seen the creation of both dance works and jewelry collections. To mark the creation of Millepied's "Romeo & Juliet Suite", which premiered in Paris in September 2022, Van Cleef & Arpels released the Romeo & Juliet High Jewelry collection in 2019, in which the fate of the star-crossed lovers plays out in precious stones.

In 2021, L.A. Dance Project paid homage to Nicolas Bos in recognition of his friendship, commitment, and dedication to the art of dance, at their annual Gala. During the performance portion of the evening, Millepied surprised Bos with the premiere of Pillar V, a new work choreographed as a gift to his friend and artistic partner.

Since 2021, the L.A. Dance Project has been supported by Dance Reflections by Van Cleef & Arpels, the Maison's new initiative towards contemporary dance.

"Dance has been a significant field for the Maison throughout its history, with examples that include the encounter between Claude Arpels and George Balanchine in the 1960s, the partnership with Benjamin Millepied's L.A. Dance Project (LADP), collaborations with various companies and operas across the world and the FEDORA - Van Cleef & Arpels Prize for Ballet. In 2020, we wished to take things a step further by uniting our activities in this domain. With the program Dance Reflections by Van Cleef & Arpels, the Maison aims to support modern and contemporary dance, and encourage new choreography."

Nicolas Bos

President and CEO of Van Cleef & Arpels

"Dance brings all the artistic disciplines together: it can incorporate music, the plastic arts, costume, lighting, set design, graphic design and even jewelry. It is a fascinating art form and an incredible field of expression. That is why it can appeal to such a wide audience. I'd like to encourage spectators to admire the works freely, with no preconceptions."

Serge Laurent

Van Cleef & Arpels' Director of Dance and Culture Program

ABOUT LADP

Co-founded by choreographer Benjamin Millepied in 2012, L.A. Dance Project (LADP) has become an incubator for possibility in Los Angeles. The company has found a true home in DTLA with the opening of the 2245 performance space in 2017, for audiences and artists alike.

LADP programming includes daring new commissions with an emphasis on cross-genre collaborations, revivals of choreographic masterpieces, new works from local emerging artists, and educating young dancers from LA's most economically under-resourced communities.

LADP is committed to reaching a broad audience and making dance accessible to the communities it serves. LADP keeps ticket prices low, offers student discounts, and hosts free-of-charge dress rehearsals with the goal of ensuring members of the public are not excluded due to their economic status.

Throughout the year, LADP provides free behind-the-scenes access to its rehearsal process through open rehearsals and question-and-answer sessions with the artists. These initiatives, plus the company's core programming, help LADP fulfill its mission to inspire, create, educate, and change perspectives through the transformative power of dance in Los Angeles and around the world.

Artistic Director, Benjamin Millepied
Executive Director, Lucinda Lent
Associate Artistic Director, Sebastien Marcovici
Rehearsal Director, Janie Taylor
Rehearsal Director, Charlie Hodges
Assistant to the Executive Director, Katherine Gonzalez
Director of Legal and Business Affairs, Christopher Macdougall
Director of Development, Cassandra Krause
Grants Manager, Rachelle Rafeiledes Mucha
Director of Communications, Alice Mathis
Director of Operations & Technology, Chris Tynan
Director of Production, Nathan Shreeve-Moon
Production & Tour Manager, Alisa Wyman
Director of Artist Residency Program, Rachelle Rafeiledes Mucha

ABOUT DANCE REFLECTIONS BY VAN CLEEF & ARPELS

A devotee of dance ever since its origins, the Maison is today strengthening its commitment to the arts with Dance Reflections by Van Cleef & Arpels.

Guided by the values of creation, transmission and education, this initiative aims to uphold the artists and institutions that showcase the modern and contemporary choreographic repertoire, while encouraging new productions. Since fall 2020, the Maison has been supporting diverse performances at festivals, as well as several companies for their future creations. A major annual event will come along with these partnerships in the field of dance.

The initiative Dance Reflections by Van Cleef & Arpels marks a new chapter in the history of the Maison's ties with the world of dance. Developed in collaboration with partners from across the world, the program expresses Van Cleef & Arpels' desire to support the choreographic heritage, nourish contemporary creation and bring this artistic universe to the widest possible audience.

Finally, Dance Reflections by Van Cleef & Arpels aims to raise the general public's awareness of the history and culture of dance. Committed to the values of transmission and education, the Maison plans to complement its annual event with a cultural program, intended for both professionals and amateurs: it will offer film screenings retracing the history of dance, lecture series, master classes presented by the artists and workshops open to all.



BY
**DANCE
REFLECTIONS**
VAN CLEEF & ARPELS