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BY
DANCE REFLECTIONS
VAN CLEEF & ARPELS

A FESTIVAL PRESENTED WITH
SADLER'S WELLS
ROYAL OPERA HOUSE
TATE MODERN



London
09 — 23 March
2022

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MESSAGE FROM NICOLAS BOS

An art form of movement and harmony, dance has a universal dimension. It exists in myriad forms, with or without music, alone or coupled with other disciplines, and its vocabulary transcends linguistic, historical and cultural differences. Dance has always had a special space at Van Cleef & Arpels. The Maison's founders were passionate about this art form – a source of wonder and creative inspiration. Pursuing the same ideal as dancers and choreographers – a quest for beauty and lightness – they strove to forge links between dance and jewellery. A stunning illustration can be seen in Balanchine's ballet *Jewels*, fruit of the artistic affinity that united Claude Arpels and the American choreographer in the 1950s.

The Maison has perpetuated this tradition over the years through a variety of programmes, ranging from tributes honouring George Balanchine to a partnership with Benjamin Millepied's L. A. Dance Project, and from collaborations with worldwide dance troupes and major choreographic theatres to the creation of the FEDORA – Van Cleef & Arpels Prize for Ballet. This longstanding commitment took on a new impetus in 2020 with the launch of Dance Reflections by Van Cleef & Arpels.

Reflecting the values of creation, transmission and education that are dear to the Maison, this initiative centres on two main missions: supporting those involved in the world of contemporary dance and facilitating the staging of choreographic performances – new creations and repertory works – by appealing to a large audience. Activities include promotion and sponsorship, as well as the organization of an annual festival.

Dance Reflections by Van Cleef & Arpels does not seek to replace existing institutions and programmes, but rather to complement the current cultural offering by highlighting the work of talented choreographers and ensuring that significant creations are preserved and passed down. As a *Maison de création*, Van Cleef & Arpels thrives on daily dialogue with other creative spheres. It is therefore perfectly natural for us to promote this artistic discipline, in the areas of composition and distribution, as well as through educational projects.

On behalf of the Maison, I therefore take great pleasure in presenting the programme of the first annual Dance Reflections by Van Cleef & Arpels Festival, to be held in London in March 2022. Through this extensive event, the Maison is initiating a new phase in its century-long journey into the world of dance.

NICOLAS BOS
President and CEO of Van Cleef & Arpels



MESSAGE FROM

SERGE LAURENT

The culmination of our commitment to artists and institutions in the field of dance, the Dance Reflections by Van Cleef & Arpels Festival, developed in collaboration with Sadler's Wells, the Royal Opera House and Tate Modern, for its first edition in London is an invitation to revel in the richness of choreographic creation. Over a period of nearly three weeks, this first annual festival will feature a panoramic view of dance from the 1970s to the present day: some seventeen works will be staged, and there will also be artist forums and dance film screenings. The event also offers an opportunity to revisit the topic of transmission, and to discover – or rediscover – seminal works in the contemporary repertoire.

The creations presented include performances by Lucinda Childs, as passed down to her niece Ruth Childs, as well as *Dance*, a major work by the American choreographer, dazzlingly danced by the Lyon Opera Ballet. The programme also features *Set and Reset* by Trisha Brown, performed by two major British dance troupes: Rambert and Candoco. These works, created during the 1970s and 1980s, contributed immensely to shaping the history of contemporary dance, and exemplify choreographers' connections to music and other art forms. Transmission is a central topic for Anne Teresa De Keersmaeker, as well. Having danced *Fase* ever since its creation in 1982, she recently entrusted the performance of the piece to two dancers from her troupe. The Belgian choreographer will also be presenting her new work, *Mystery Sonatas*, in which her movements blend with the baroque sounds of composer Heinrich Ignaz Franz Biber. This focus on the history of dance is also remarkably illustrated by the work of Polish

choreographer Ola Maciejewska, who is presenting two works resulting from her research into Loïe Fuller's *Serpentine Dance*. Alessandro Sciarroni will stage two works that delve into the question of repertoire: one inspired by a Tyrolean folk dance, and a second based on a traditional dance from the Bologna region of Italy.

To round out this programme, there are also works by contemporary choreographers Boris Charmatz, Christian Rizzo and Gisèle Vienne – three top names in international dance – along with pieces by representatives of a new generation of choreographers: Brigel Gjoka and Rauf 'RubberLegz' Yasit, SERAFINE1369 (Jamila Johnson-Small) and Katerina Andreou.

The Dance Reflections by Van Cleef & Arpels Festival embodies our commitment to showcasing and sharing the legacy of dance and contemporary creation with the broadest possible audience. Together with our prestigious partners, we are thrilled to welcome you to this first annual event in London.

SERGE LAURENT

Dance Reflections by Van Cleef & Arpels

MESSAGE FROM

SADLER'S WELLS

It is well known that Van Cleef & Arpels has a long history of supporting dance and ballet, going back to its famous collaboration on Balanchine's masterwork *Jewels*. I am very happy to say that this support for the art form of dance continues today and is exemplified by this new initiative, Dance Reflections by Van Cleef & Arpels Festival, which will take place at Sadler's Wells as well as the Royal Opera House and Tate Modern this spring. What is particularly impressive is the focus on work that has been and is now on the leading edge of the art form rather than on more traditional repertoire, and it is the reason I was so keen to work with Nicolas Bos, the CEO, Curator Serge Laurent and the team on the project. This fits exactly with Sadler's Wells' mission, to bring the best of contemporary dance from around the world to London, and I thank Dance Reflections by Van Cleef & Arpels for helping us in that regard.

The festival includes some artists that are more familiar to Sadler's Wells audiences, such as Anne Teresa De Keersmaeker, Boris Charmatz, Gisèle Vienne and SERAFINE1369 (Jamila Johnson-Small), as well as others that are new to our stages, and we are relishing the chance to work with them. We are also delighted that Dance Reflections by Van Cleef & Arpels has co-produced with us the new duet evening *Neighbours* with Brigel Gjoka and Rauf 'RubberLegz' Yasit, which will have its London premiere during the season.

So, another big thank you to Van Cleef & Arpels and the whole team there for their continuing commitment to this art form that we love.

ALISTAIR SPALDING
Artistic Director and Chief Executive
Sadler's Wells Theatre

MESSAGE FROM

ROYAL OPERA HOUSE

The Royal Opera House has enjoyed a cherished partnership with Van Cleef & Arpels since 2006. This new collaboration with the High Jewellery Maison, a devotee of dance ever since its foundation, brings together the rich heritage and creativity of the Royal Opera House, Van Cleef & Arpels and of modern and contemporary dance.

Dance Reflections by Van Cleef & Arpels Festival creates a rich platform of work across our stages – in our Linbury Theatre, Paul Hamlyn Hall and Clore Studio – using our historic building to celebrate collaboration and captivating dance, and highlighting the tradition, innovation and exceptional standards of artistry that The Royal Ballet and Van Cleef & Arpels share.

We are delighted to collaborate in creating Dance Reflections by Van Cleef & Arpels Festival and welcome world-renowned guest companies to the Royal Opera House. It is a wonderful boost for us all after a year during which we have missed live performance and artistic exchange so much.

We look forward to sharing the collective creativity of extraordinary artists and works with our audiences.

KEVIN O'HARE
Director of The Royal Ballet
Royal Opera House

MESSAGE FROM TATE MODERN

The acquisition to the Tate collection of the installation representing the post-modern masterpiece *Set and Reset* (1983) by Trisha Brown, in collaboration with the artist Robert Rauschenberg, musician Laurie Anderson and lighting designer Beverly Emmons, has opened up new challenges and possibilities for Tate. How can a museum represent dance in its collection?

From January to September 2022, in our underground Tanks spaces, Tate Modern will present a new display of *Set and Reset* as an installation, archive and score for live performance. Together with the Dance Reflections by Van Cleef & Arpels Festival, we are delighted to be working with two London-based dance companies – Rambert and Candoco – to present Trisha Brown's original choreographic work and its evolution in *Set and Reset / Reset*, where working with disabled and non-disabled dancers, Candoco Dance Company provide other possibilities to push the boundaries of dance and Brown's original choreography. We will also present a deconstruction of the choreography through an informal demonstration titled *Set and Reset/Unset*.

This experimental, multi-part presentation unsettles the notion that the museum fixes works of art into a static shape upon collecting them; that preservation means stopping time. The 'Set and Reset' programme opens up the historic work as both an important artefact and a point of inspiration and direction for a next generation to inhabit and run with.

In the 1960s, Trisha Brown was one of a generation of significant dancers and choreographers in downtown New York who were not content with the idea that dance was about virtuosity, defying gravity and executing steps. She, alongside Yvonne Rainer, Steve Paxton and others, put walking, running and falling into the repertoire of movement.

Brown's work shows us how an artist's phrases, concepts and gestures shift and circulate, recurring and echoing between contexts and compositions through time, and this is fundamental to the design of her master work. This presentation of *Set and Reset* aims to both offer a view of that exceptional design and cultivate its mercurial spirit towards further experimentation, which is only made possible through the generous support of Van Cleef & Arpels, to whom we wish to pass on our gratitude.

CATHERINE WOOD
Senior curator of International Art (Performance)
Tate Modern



Royal Opera House



Sadler's Wells



Tate Modern

CONTENTS

14	NEIGHBOURS
16	DANCE
18	MYSTERY SONATAS / FOR ROSA
20	BOMBYX MORI
22	BSTRD
24	UNE MAISON
26	LOÏE FULLER: RESEARCH
28	FASE
30	CALICO MINGLING, KATEMA, RECLINING RONDO, PARTICULAR REEL
32	SOMNOLE
34	THIS IS HOW YOU WILL DISAPPEAR
36	THE COLLECTION
38	SAVE THE LAST DANCE FOR ME
40	INFINI
42	WHEN WE SPEAK I FEEL MYSELF, OPENING
44	SET AND RESET

POST-SHOW TALKS,
LECTURE DEMONSTRATIONS
& WORKSHOP 49

FILMS 50

CALENDAR OF EVENTS 52

VENUES 54

PRODUCTION CREDITS 56

NEIGHBOURS

BRIGEL GJOKA & RAUF 'RUBBERLEGZ' YASIT

SADLER'S WELLS
9 & 10 MARCH 7 pm

VENUE
LILIAN BAYLIS
STUDIO

DURATION
Approx. 60 min.

TO BOOK TICKETS
SADLERSWELLS.COM

Neighbours is a raw, powerful collaboration by two extraordinary artists, each from a distinct movement and cultural heritage.

Pioneering abstract b-boy Rauf 'RubberLegz' Yasit and established contemporary dancer Brigel Gjoka were inspired by their time on William Forsythe's *A Quiet Evening of Dance*. Both at the cutting edge of their disciplines, they've created a work that brings together their diverse expertise and draws influence from their Kurdish and Albanian roots.

A new choreographic language forms as they examine moments of transformation and contemplation at the crossroads of urban, classical and contemporary dance. Through their shared experience, a simple truth emerges: dance is part of being human.

Choreography
and performance
BRIGEL GJOKA &
RAUF 'RUBBERLEGZ'
YASIT

Created in
collaboration with
WILLIAM FORSYTHE

Music
RUSAN FILIZTEK

Lighting
ZEYNEP KEPLIKI

Costumes
RYAN DAWSON
LAIGHT



LUCINDA CHILDS & PHILIP GLASS

DANCE

SADLER'S WELLS
9 & 10 MARCH 8.30 pm

VENUE
SADLER'S WELLS
THEATRE

DURATION
60 min.

TO BOOK TICKETS
SADLERSWELLS.COM

Dance, created in 1979, is considered to be 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. *Dance* is, in every sense of the word, a delight.

Lucinda Childs, co-founder of the Judson Dance Theater, became known in 1976 through her collaboration on the opera *Einstein on the Beach* by Robert Wilson and Philip Glass. *Dance* was, however, her first major work, and never did a piece so well deserve its title. Lyon Opera Ballet has been a regular visitor to Sadler's Wells, and we are delighted to welcome back the company for this special event.

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

©Jaime Roque de la Cruz



MYSTERY SONATAS / FOR ROSA

ANNE TERESA DE KEERSMAECKER

EARTH THEATRE
10 & 11 MARCH 8 pm

VENUE
EARTH THEATRE

DURATION
Approx. 105 min.

TO BOOK TICKETS
SADLERSWELLS.COM

After the thirty *Goldberg Variations* composed by Johann Sebastian Bach, Anne Teresa De Keersmaecker continues her choreographic trajectory with the fifteen *Mystery or Rosary Sonatas*, Heinrich Ignaz Franz Biber's best-known music.

Biber's virtuosic sonatas are a musical translation of the fifteen Sacred Mysteries of the life of the Virgin Mary. Each movement is divided into one of three cycles: five joyful, five sorrowful and five glorious. Intrinsically religious and narrative, they are at the same time an invitation to dance.

Attracted by the clarity of Biber's structure and his numerical approach, Anne Teresa De Keersmaecker examines the mystical and geometrical richness of this music and makes the sonatas her own in a choreography for six dancers. For this creation, she renews her collaboration with violinist Amandine Beyer, with whom she previously created *Partita 2* (2013) and *The Six Brandenburg Concertos* (2018). Beyer performs *The Mystery Sonatas* with her ensemble Gli Incogniti.

*You will hear my four-stringed lyre,
tuned in fifteen different ways.*

HEINRICH IGNAZ FRANZ BIBER

Choreography
ANNE TERESA
DE KEERSMAECKER

Performed by
ROSAS

Music
THE MYSTERY
SONATAS,
HEINRICH IGNAZ
FRANZ BIBER

Musical direction
AMANDINE BEYER

Musicians
GLI INCOGNITI

Set and lighting
design
MINNA TIIKKAINEN

Costumes
FAUVE
RYCKEBUSCH

Artistic coordination
and planning
ANNE VAN
AERSCHOT

Tour managers
BERT DE BOCK,
LAURA DELAERE

Technical director
MARLIES JACQUES



BOMBYX MORI

OLA MACIEJEWSKA

ROYAL OPERA HOUSE
11 & 12 MARCH 7.45 pm

VENUE
LINBURY THEATRE

DURATION
60 min.

TO BOOK TICKETS
ROH.ORG.UK

In this work for three dancers, Ola Maciejewska draws inspiration from Loïe Fuller's signature invention, the *Serpentine Dance*. 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.

POST-SHOW TALK

A chance to hear the artists talk about their work, which will take place in the auditorium following the performance. Simply gather at the front of the auditorium near the stage.

> See page 49

Choreography
OLA MACIEJEWSKA

Performed by
AMARANTA VELARDE
GONZALEZ,
MACIEJ SADO,
OLA MACIEJEWSKA

Sound
CAROLA CAGGIANO
in collaboration with
the dancers

Lighting and
technical direction
RIMA BEN BRAHIM

Design of Serpentine
Dance Construction
JOLANTA
MACIEJEWSKA

Realisation of
Serpentine Dance
Construction and
costumes
VALENTINE SOLÉ

Production
CAROLINE REDY



BSTRD

KATERINA ANDREOU

SADLER'S WELLS
12 & 13 MARCH 7 pm

VENUE
LILIAN BAYLIS
STUDIO

DURATION
50 min.

TO BOOK TICKETS
SADLERSWELLS.COM

BSTRD is an energetic and minimalist solo performance featuring Katerina Andreou and a single vinyl turntable, based on the notions of impurity and transformation. What if the idea of purity is an illusion and everything was made of a much more complex material?

She is accompanied by a pounding soundtrack inspired by house culture. Pressed onto vinyl and activated at the beginning of the piece, this score is a backdrop to an exploration of both political and poetic issues focusing on a dramatic bastardized figure. Katerina uses this hybrid music to explore the very origin of gesture.

Choreography
and performance
KATERINA ANDREOU

Sound
KATERINA ANDREOU
in collaboration with
ERIC YVELIN

Lighting
YANNICK
FOUASSIER

Stage manager
GAËTAN LAJOYE

External
consultants
MYRTO KATSIKI,
LYNDA RAHAL

Production &
touring
ELODIE PERRIN



CHRISTIAN RIZZO

UNE MAISON

SADLER'S WELLS
12 & 13 MARCH 8.30 pm

LOCATION
SADLER'S WELLS
THEATRE

DURATION
60 min.

TO BOOK TICKETS
SADLERSWELLS.COM

Living space has always fascinated Christian Rizzo. *une maison* (a house) is a hybrid theatre piece, in which performers enter into a dialogue with a suspended, mobile lighting structure. With this work, choreographer and artist Christian Rizzo continues his compelling exploration of the inscription of bodies in space.

A monumental, mobile structure made of fluorescent lights hangs over the stage, and functions as the architecture, the scenography and the light source of this piece. It hovers above the performers, illuminating and sheltering them.

As the stage gradually becomes covered in earth, the house is a space where bodies circulate, murmur, resound. The company plays out encounters and conflicts, solitude and community.

There are houses that we happen upon, houses that we build, houses in which we host guests, and houses that we leave behind.

CHRISTIAN RIZZO

Choreography, stage design, costumes and light objects
CHRISTIAN RIZZO

Performed by
YOUNESS
ABOULAKOUL,
JAMIL ATTAR,
LLUIS AYET,
LAUREN BOLZE,
JOHAN BICHOT,
LÉONOR CLARY,
PEP GARRIGUES,
ARIANE GUITTON,
HANNA HEDMAN,
DAVID LE BORGNE,
MAYA MASSE,
RODOLPHE TOUPIN,
VANIA VANEAU

At creation
JULIE GUIBERT,
MIGUEL GARCIA
LLORENS

Lighting design
CATY OLIVE

Media creation
JÉRONIMO ROÉ

Original music
PÉNÉLOPE MICHEL
AND NICOLAS
DEVOS (Cercueil/
Puce Moment)

Artistic assistant
SOPHIE LALY

Costume production
LAURENCE ACQUIER

Set design assistant,
media programming
YRAGAËL GERVAIS

Technical direction
THIERRY CABRERA

Lighting manager
NICOLAS CASTANIER

Sound manager
and led mapping
JERONIMO ROÉ

Stage manager
RÉMI JABVENEAU

Stage manager
coordinator
THIERRY CABRERA

Production and
touring
ANNE FONTANESI,
ANNE BAUTZ



LOÏE FULLER: RESEARCH

OLA MACIEJEWSKA

ROYAL OPERA HOUSE
13 MARCH 2 pm & 5 pm

VENUE
PAUL HAMLYN HALL

DURATION
40 min.

TO BOOK TICKETS
ROH.ORG.UK

Ola Maciejewska's first solo performance, *Loïe Fuller: Research*, reprises the famous *Serpentine Dances* invented by the American dancer, a controversial figure in Western dance: merging movement with special effects, she would transform into a flame, a rippling sea and other natural phenomena through the use of long swathes of silk attached to bamboo poles. Ola Maciejewska brings the iconic legend face to face with her paradoxes and intangible character. This work explores how dance connects with its own past. By chronicling dance through the body, the work pursues a singular approach to the history of dance, as well as the transmission and emancipation of this art form.

Performed by
OLA MACIEJEWSKA

Design of
Serpentine Dance
Construction
JOLANTA
MACIEJEWSKA

Production and
administration
CAROLINE REDY

© Martin Argyroglo



ANNE TERESA DE KEERSMAEKER

ROYAL OPERA HOUSE
16 & 17 MARCH 7.45 pm

VENUE
LINBURY THEATRE

DURATION
70 min.

TO BOOK TICKETS
ROH.ORG.UK

Fase, Four Movements to the Music of Steve Reich, the very first work by choreographer Anne Teresa De Keersmaeker, premiered in 1982. *Fase* comprises three duets and one solo, choreographed to four repetitive compositions by the American minimalist Steve Reich. Anne Teresa De Keersmaeker uses the structure of Reich's music to develop an independent movement idiom that does not merely illustrate the music, but enriches it with a new dimension. Both the music and the dance explore the same founding principle of 'phase shifting' through tiny variations: movements begin in perfect synchrony, and then gradually start slipping and sliding, resulting in an ingenious play of continuously changing forms and patterns.

Having always danced *Fase* herself, Anne Teresa De Keersmaeker now passes it on to two new dancers.

Choreography
ANNE TERESA
DE KEERSMAEKER

Performed by
LAURA BACHMAN,
SOA RATSIFANDRIHANA

Created in
collaboration with
MICHÈLE ANNE DE
MEY, ANNE TERESA
DE KEERSMAEKER

Music
STEVE REICH
Piano Phase (1967)
Come Out (1966)
Violin Phase (1967)
Clapping Music (1972)

Lighting
REMON FROMONT

Costumes
1981: MARTINE
ANDRÉ / ANNE TERESA
DE KEERSMAEKER

Rehearsal director
FUMIYO IKEDA

Artistic coordination
and planning
ANNE
VAN AERSCHOT

Tour managers
TIS DANEELS,
BERT DE BOCK,
LAURA DELAERE

Technical director
MARLIES JACQUES

Costume coordinator
FAUVE
RYCKEBUSCH

Costume production
MARIA EVA
RODRIGUES-REYES,
CHARLES GISELE



CALICO MINGLING, KATEMA, RECLINING RONDO, PARTICULAR REEL

LUCINDA CHILDS & RUTH CHILDS

ROYAL OPERA HOUSE
18 MARCH 1 pm & 6 pm

VENUE
PAUL HAMLYN HALL

DURATION
60 min.

TO BOOK TICKETS
ROH.ORG.UK

In 2015, choreographer Lucinda Childs passed down three of her iconic solos from the 1960s to her niece, Ruth Childs. This initial artistic encounter led to the reprise of *Pastime* (1963), *Carnation* (1964) and *Museum Piece* (1965).

Two years after this first successful collaboration, Ruth Childs continues to breathe new life into her aunt's choreographies through a second selection of performances originally created in the 1970s: *Particular Reel* (1973), *Calico Mingling* (1973), *Reclining Rondo* (1975) and *Katema* (1978). These works embody three cornerstones of the creative process espoused by the pioneer of post-modern dance: use of a score, a spatial itinerary and rhythm established without music. This new programme focuses on the choreographer's aesthetic transition leading up to the 1979 creation of her now famous work, *Dance*.

Choreography
LUCINDA CHILDS

Performed by
STÉPHANIE
BAYLE, RUTH
CHILDS, KARINE
DAHOUHINDJI,
PAULINE
WASSERMANN

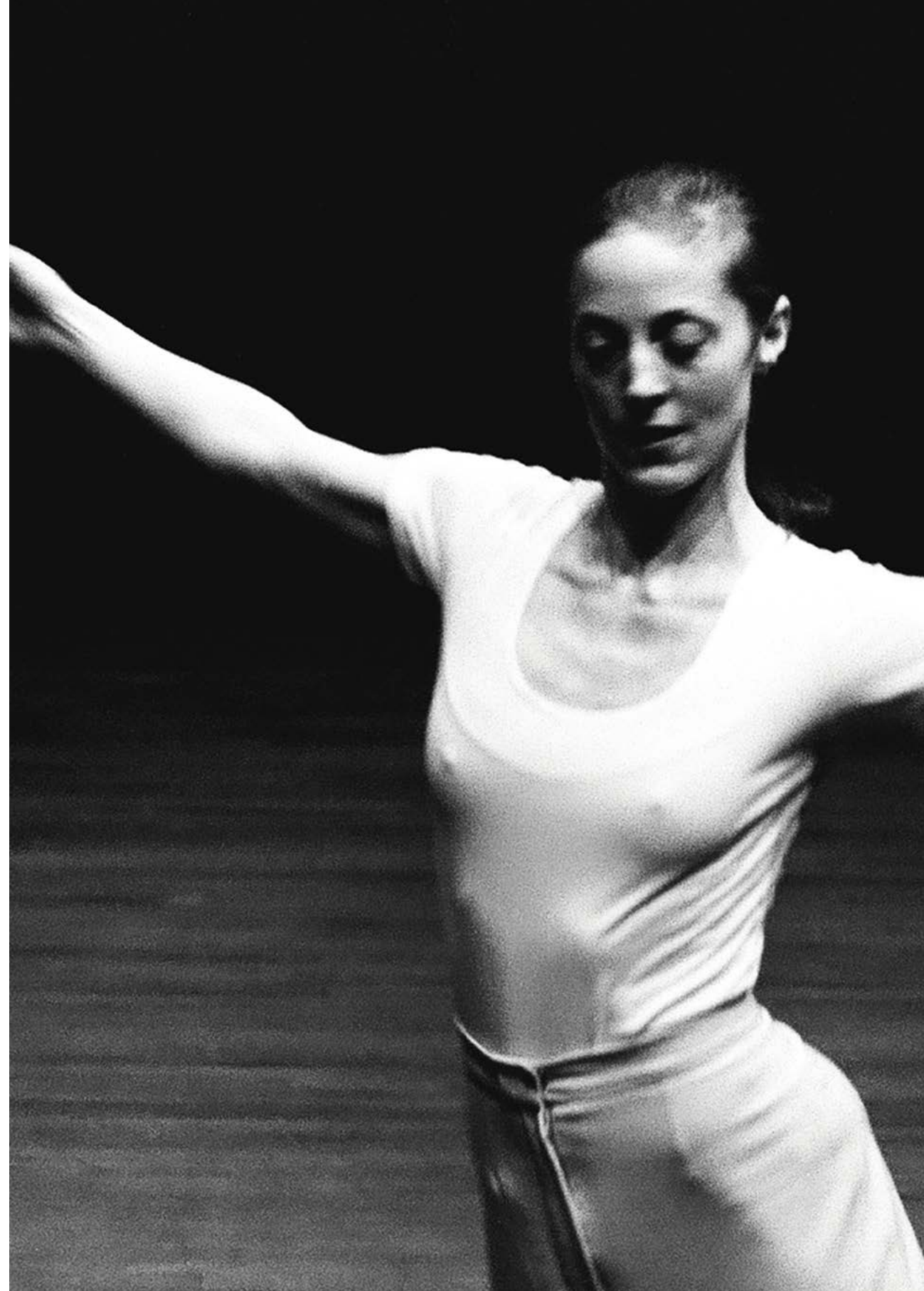
Choreographic
assistant
TY BOOMERSHINE

Costumes
SEVERINE BESSON

POST-SHOW TALK

A chance to hear the artists talk about their work, following the performance.

> See page 49



BORIS CHARMATZ

SOMNOLE

SADLER'S WELLS
18 & 19 MARCH 7 pm

VENUE
LILIAN BAYLIS
STUDIO

DURATION
Approx. 60 min.

TO BOOK TICKETS
SADLERSWELLS.COM

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* (see page 40), 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 the sound and the 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.

Choreography
and performance
BORIS CHARMATZ

Choreographic
assistant
MAGALI
CAILLET GAJAN

Lighting
YVES GODIN

Costumes
collaboration
MARION REGNIER

Vocal work
DALILA KHATIR

With advice from
MÉDÉRIC
COLLIGNON,
BERTRAND CAUSSE

General stage
manager
FABRICE LE FUR

Deputy director
HÉLÈNE JOLY

Production heads
LUCAS CHARDON,
MARTINA
HOCHMUTH

Production
managers
FLORENTINE
BUSSON,
BRIAC GEFFRAULT



THIS IS HOW YOU WILL DISAPPEAR

GISÈLE VIENNE

SADLER'S WELLS
18 & 19 MARCH 8.30 pm

VENUE
SADLER'S WELLS
THEATRE

DURATION
75 min.

TO BOOK TICKETS
SADLERSWELLS.COM

Created in 2010 for the Festival d'Avignon, *This is how you will disappear* is a giant installation as well as a dance piece. It explores the shifting depths of a forest with a sinister secret. In this ominous, foggy setting, three figures – a young athlete, her coach and a rock star – come together in an epic tableau that evokes the underlying battle between society and the self.

This striking theatrical experience is set in an immense forest – a large-scale, naturalistic installation. Curious weather events soon rip through the landscape, disrupting space, perception and sensation and pitting the beauty of order against that of chaos. This contrast resonates with the three characters.

The coach represents authority, upholding an orderly structure. The young gymnast typifies the beauty of culturally defined perfection. The rock star personifies the allure of anarchy. *This is how you will disappear* is an epic performance that probes to startling effect the contradictory cultural ideals and standards of beauty at work in today's world.

POST-SHOW TALK

A chance to hear the artists talk about their work, which will take place in the auditorium following the performance. Simply gather at the front of the auditorium near the stage.

> See page 49

Concept, direction,
choreography,
doll and set design
GISÈLE VIENNE

Created in
collaboration with
and performed by
JONATHAN
CAPDEVIELLE,
NURIA GUIU
SAGARRA,
JONATHAN
SCHATZ

Musical composition
STEPHEN O'MALLEY,
PETER REHBERG

Live music
STEPHEN O'MALLEY

Book and lyrics
DENNIS COOPER

Lighting design
PATRICK RIOU

Fog sculpture
FUJIKO NAKAYA

Video
SHIRO TAKATANI

Costumes
and styling
JOSÉ ENRIQUE
OÑA SELFA

Falconer
PATRICE POTIER /
LES AILES
DE L'URGA

Doll fabrication
RAPHAËL
RUBBENS,
DOROTHÉA
VIENNE-POLLAK

Recreation of trees
and consultancy
HERVÉ MAYON /
LA LICORNE VERTE

Hollowing and
recreation of trees
FRANÇOIS CUNY /
O BOIS FLEURI,
LES ATELIERS
DE GRENOBLE

Makeup and hair
REBECCA FLORES

Fog engineering
URS HILDEBRAND

General direction
NICOLAS BARROT

Stage management
PHILIPPE DELIENS,
ANTOINE HORDÉ

Lighting desk
ARNAUD LAVISSE,
SAMUEL DOSIERE

Sound desk
ADRIEN MICHEL

Costumes creation
MARINO
MARCHAND

Floor decor
MICHEL ARNOULD,
CHRISTOPHE
TOCANIER



THE COLLECTION

ALESSANDRO SCIARRONI

ROYAL OPERA HOUSE
19 MARCH 7.45 pm & 20 MARCH 4.30 pm

VENUE
LINBURY THEATRE

DURATION
Approx. 80 min.

TO BOOK TICKETS
ROH.ORG.UK

From Schuhplattler – the traditional Tyrolean dance in which performers strike the soles of their shoes and their thighs with their hands – Sciarroni creates a series of combinations that test the dancers' physical endurance. As in the film *They Shoot Horses, Don't They?*, the piece ends when there is only one dancer left on stage – or no more audience!

Coming from the visual and performing arts world, Sciarroni is fascinated by the limits of physical performance and the exhaustion of forms, as he had already shown in 2016 with his *TURNING_Motion Sickness*, a real mystical experience created for the Lyon Opera Ballet. Here, the Italian choreographer works again with the company to re-create one of his iconic works, the third part of a triptych begun with *Untitled* and *Aurora*. Taking motifs inspired by the Tyrolean Schuhplattler, Sciarroni rewrites traditional ideas and transposes them into the collective imagination of clubbing, in order to better connect them to our times. On stage, a relentless mechanism reveals, through small variations on a pre-established motif, a metaphor for the world and the time in which we live. A post-modern performance, both physical and intellectual, totally hypnotic, that takes form and intention to the point of exhaustion.

Choreography
ALESSANDRO SCIARRONI

Performed by
LYON OPERA BALLET

Music
PABLO ESBERT
LILIENTFELD

Lighting
ROCCO GIANANTE

Costumes
ETTORE LOMBARDI



SAVE THE LAST DANCE FOR ME

ALESSANDRO SCIARRONI

ROYAL OPERA HOUSE
20 MARCH 3.30 pm

VENUE
CLORE STUDIO

DURATION
20 min.

TO BOOK TICKETS
ROH.ORG.UK

In *Save the last dance for me*, Alessandro Sciarroni works with dancers Gianmaria Borzillo and Giovanfrancesco Giannini using a Bolognese dance step known as 'Polka Chinata'. A courtship dance dating back to the early twentieth century, it was originally performed only by men: physically demanding, even acrobatic, it involves dancers whirling around in a crouching position, facing each other with arms interlocked. The work was created in collaboration with Giancarlo Stagni, a Filuzzi dance master who brought this age-old tradition back to life by studying unearthed documentary videos from the 1960s. Sciarroni discovered this dance in December 2018. At that time, it was practised by no more than five dancers in all of Italy. The project was thus designed to include a performance by two of these dancers, as well as a series of workshops intended to promote and revive this endangered popular tradition.

WORKSHOP

The performers will be leading an exclusive workshop (Sun 20 at 12 noon). Participants will dive into this Polka Chinata, helping revive an art form on the brink of extinction. Although the dance is traditionally reserved for men, this workshop is open to all.

> Limited space available. Book on the ROH website

Invention
ALESSANDRO SCIARRONI

Performed by
GIANMARIA BORZILLO,
GIOVANFRANCESCO GIANNINI

Artistic collaboration
GIANCARLO STAGNI

Music
AURORA BAUZÀ,
PERE JOU
(TELAMANN REC.)

Styling
ETTORE LOMBARDI

Technical direction
VALERIA FOTI

Promotion,
development, advice
LISA GILARDINO

Administration
CHIARA FAVA

Communication
DAMIEN MODOLO



BORIS CHARMATZ

INFINI

SADLER'S WELLS
22 & 23 MARCH 7.30 pm

VENUE
SADLER'S WELLS
THEATRE

DURATION
70 min.

TO BOOK TICKETS
SADLERSWELLS.COM

Staged in Sadler's Wells main theatre but in an intimate configuration with seating for only 400, including some on stage, this is a unique presentation. Numbers and counting set the pace – and the theme – for this remarkable work. For centuries, dancers have counted to four, six or eight, and then started over. In modern choreography, they may count in more complex ways, combining thirteens and fives, but what would happen if they counted to infinity?

Boris Charmatz explores the relationship between the finite nature of the body and concepts of infinity. Navigating mathematical purity and the symbolic value attached to numbers, the performers mesmerize as they dance and count at the same time, in a test of memory and resilience. They count on the spot, backwards, towards the infinitely small and the infinitely large, alone or in unison, keeping the beat or standing in the face of time.

I've always hated counting while dancing ... I've always preferred letting my mind wander ... in this piece, we count, speak and sing, and dance, but it's only so that we can wander better.

BORIS CHARMATZ

POST-SHOW TALK

A chance to hear the artists talk about their work, which will take place in the auditorium following the performance. Simply gather at the front of the auditorium near the stage.

> See page 49

Choreography
BORIS CHARMATZ

Performed by
BORIS CHARMATZ,
ASHLEY CHEN,
RAPHAËLLE
DELAUNAY,
FABRICE MAZLIAH,
SOLÈNE WACHTER

Choreographic
assistant
MAGALI
CAILLET GAJAN

Lighting design
YVES GODIN

Lighting manager
MELISSANDRE
HALBERT

Sound
OLIVIER RENOUF

Costumes
JEAN-PAUL
LESPAGNARD

Vocal work
DALILA KHATIR

General stage
manager
FABRICE LE FUR

Deputy director
HÉLÈNE JOLY

Production heads
LUCAS CHARDON,
MARTINA
HOCHMUTH

Production
managers
FLORENTINE
BUSSON, BRIAC
GEFFRAULT



WHEN WE SPEAK I FEEL MYSELF, OPENING SERAFINE1369

SADLER'S WELLS
22 & 23 MARCH 9 pm

VENUE
LILIAN BAYLIS
STUDIO

DURATION
60 min.

TO BOOK TICKETS
SADLERSWELLS.COM

When one thing shifts, so does everything else. Something simple. Something mythological. Something about the weight of each gesture. Something about the ways that forces form bodies. A study in walking and weight-distribution, thinking about how we move with what we must carry, heaviness and lightness, light and dark, and the shifting perception of time. Tuning to micro movements, the subconscious pull marking the beginning of a feeling connects multiple cycles, both internal and external.

Working with the detail of sensory experience, *When we speak I feel myself, Opening* seeks to give voice to sensations and impulses as they rise to the surface.

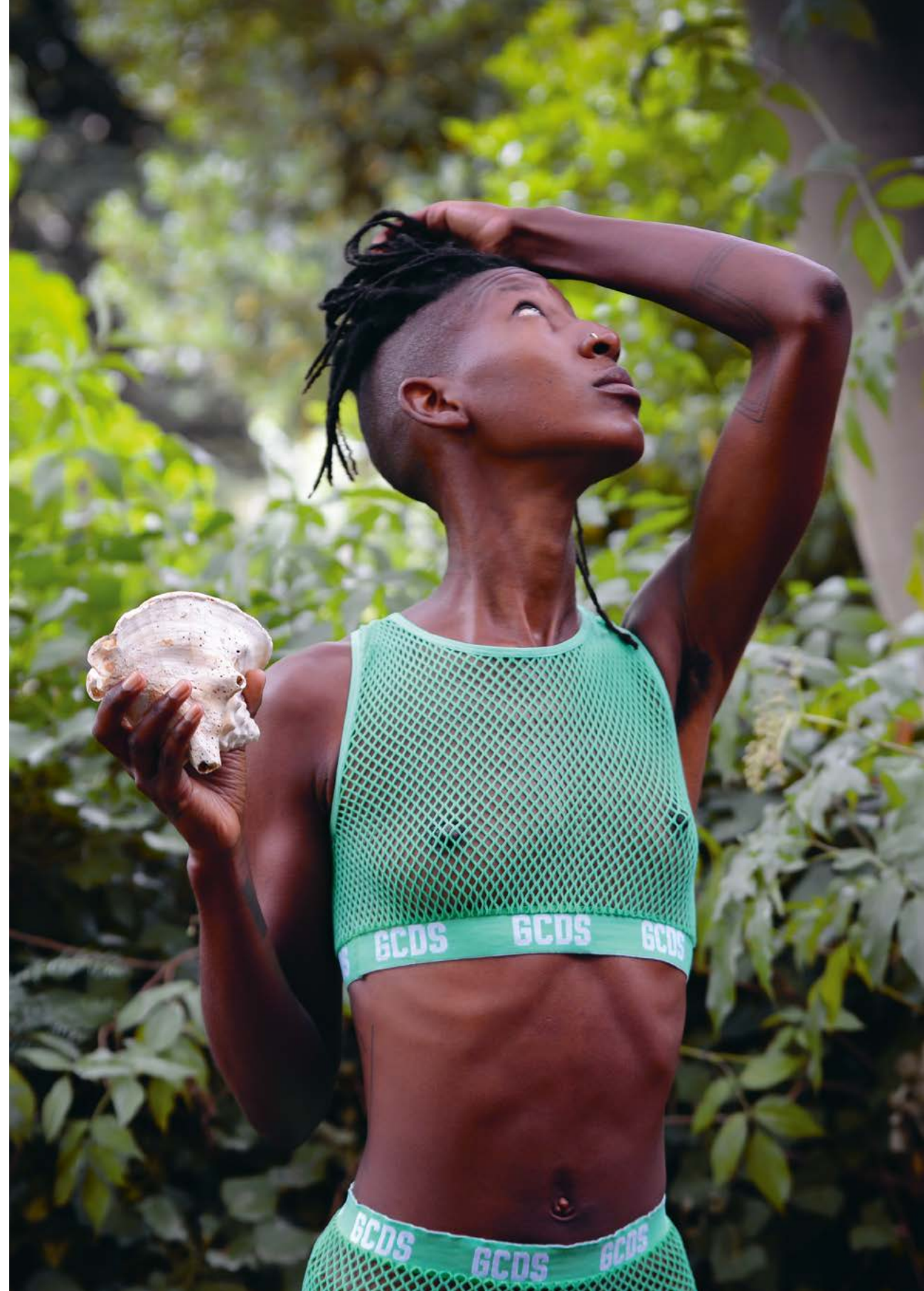
A duet by SERAFINE1369 performed with Fernanda Muñoz-Newsome. SERAFINE1369 is the London-based artist and dancer Jamila Johnson-Small, one half of Sadler's Wells New Wave Associate Project O.

Performed by
SERAFINE1369,
FERNANDA
MUÑOZ-NEWSOME
AND GUESTS

Latex costume
and artefacts
AGF HYDRA

Lighting
JACKIE SHEMESH

Sound
JOSH ANIO GRIGG



SET AND RESET

TRISHA BROWN

TATE MODERN

VENUE
THE TANKS

DATES & TIMES
SAT 12:
4 pm & 6.30 pm
SUN 13:
3 pm & 5.30 pm
MON 14:
5 pm & 7.30 pm

DURATION
24 min.

TO BOOK TICKETS
TATE.ORG.UK

SET AND RESET BY TRISHA BROWN WITH RAMBERT

12 — 14 MARCH 2022

For the first time, Trisha Brown's masterpiece of post-modern dance, *Set and Reset*, will be licensed outside of the Trisha Brown Dance Company and performed by Rambert, showcasing the fluid and unpredictable style of Brown's original choreography, which transformed dance history. Working with a process of memorized improvisation, in *Set and Reset*, Brown layered phrases and timing to create a deconstruction of choreographic practice. Like the original production, it will feature stage-set and costumes by Robert Rauschenberg, lighting design by Beverly Emmons and music by Laurie Anderson, which were key parts of the project. Brown stated that *Set and Reset* was defined by 'metamorphic relationships; relationships between figures both plastic and organic, about space, both physical and aural'.

Premiere
Next Wave Festival,
BAM Opera House,
Brooklyn Academy
of Museum,
Brooklyn, New York,
20–25 October 1983.

Choreography
TRISHA BROWN

Music
LAURIE ANDERSON
Long Time No See

Visual design
ROBERT
RAUSCHENBERG

Lighting
BEVERLY EMMONS

Direction
CAROLYN LUCAS,
JAMIE SCOTT,
MARC CROUSILLAT

VENUE
THE TANKS

DATES & TIMES
SUN 13: 11.30 am
WED 23: 4.30 pm
Followed by
presentations on
the last weekend
of each month until
August. See Tate
website for details.

DURATION
Approx. 30 min.

TO BOOK TICKETS
TATE.ORG.UK

SET AND RESET / UNSET

13 MARCH — 28 AUGUST 2022

As part of Tate's display of a major installation representing *Set and Reset* in the gallery, Rambert and Candoco Dance Company will present *Set and Reset / Unset* – a series of performance lectures that will provide visitors with rare insight into the core principles and processes that Brown used to shape the choreography.

The project builds upon Trisha Brown's own history of combining spoken-word with movement and performance lectures where she explained the process of making *Set and Reset* while her dancers performed on stage.

Set and Reset / Unset will draw upon archival materials from the Trisha Brown Company Archive and feature dancers re-building sections of choreography live using the same parameters that Brown set for her dancers.

1. KEEP IT SIMPLE (the clarity issue)
2. PLAY WITH VISIBILITY AND INVISIBILITY (the privacy issue)
3. IF YOU DON'T KNOW WHAT TO DO, GET IN LINE (helping out with downtime)
4. STAY ON THE OUTSIDE EDGE OF THE STAGE (the spatial issue)
5. ACT ON INSTINCT (the wild card)

Presented over consecutive months, this expanded demonstration will open up the intricate way Brown formed her choreography, the role of the dancer in this process, and the importance of *Set and Reset* to dance and art history.

VENUE
THE TANKS

DATES & TIMES
SAT 19:
4 pm & 6.30 pm
SUN 20:
3 pm & 5.30 pm
MON 21:
5 pm & 7.30 pm

DURATION
24 min.

TO BOOK TICKETS
TATE.ORG.UK

SET AND RESET / RESET: CANDOCO DANCE COMPANY

19 — 21 MARCH 2022

Candoco Dance Company present *Set and Reset / Reset*, a reconstruction of Trisha Brown's *Set and Reset*. The dancers move with dream-like fluidity within a kaleidoscopic form to Laurie Anderson's driving score in their unique version of Trisha Brown's choreography.

First created in 2011 with Abigail Yager, a former member of the Trisha Brown Dance Company, it uses Brown's set of instructions to examine what Yager describes as: 'the shifting nature of choreography in relation to underlying structures that anchor a dance to itself. The process of re-construction (as opposed to replication) is a negotiation between freedom and limit – an exploration of possibility as the dancers create a new version of Trisha Brown's landmark choreography.'

Through this process, *Set and Reset / Reset* represents a significant example of an artist creating a living legacy for their work that allows for new creative input, an iteration of Brown's choreographic brilliance, in conversation with the impulses and instincts of the dancers performing this work.

*My concept was to force the esprit
of improvisation – a mercurial element
– into a memorized choreography.*

TRISHA BROWN

Choreography of
Set and Reset (1983)
TRISHA BROWN

Choreography of
*Set and
Reset / Reset* (2022)
COMBINATION OF
THE ORIGINAL AND
CANDOCO DANCERS'
CHOREOGRAPHY

Direction of
*Set and
Reset / Reset* (2021)
ABIGAIL YAGER

Co-Direction of
*Set and
Reset / Reset* (2021)
JAMIE SCOTT

Music
LAURIE ANDERSON
(music used with
the kind permission
of Canal Street
Communications /
Laurie Anderson
Studio)

Set Design
ROBERT
RAUSCHENBERG

Costumes
CELESTE DANDEKER-
ARNOLD OBE
(based on the
original design
by Robert
Rauschenberg
in 1983)

Original restaging
Co-commissioned
by Dance Umbrella
2011

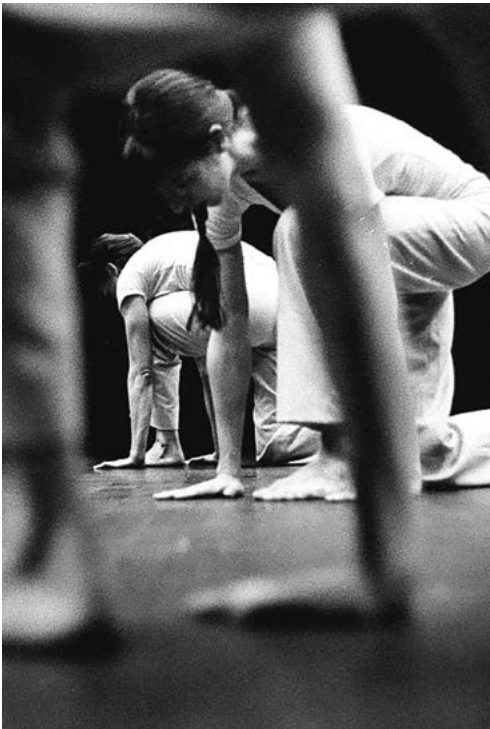


POST-SHOW TALKS, LECTURE DEMONSTRATIONS & WORKSHOP

In addition to the performances themselves, the festival features a series of events intended to offer greater insight into the works and the themes explored. At Sadler's Wells, we invite you to post-show talks with the artists, while Tate Modern will host a lecture demonstration on the inception of Trisha Brown's work *Set & Reset*. A dance workshop is also being offered as a complement to Alessandro Sciarroni's performance at the Royal Opera House. This experience, orchestrated by the troupe's dancers, offers a new means of approaching and interpreting the choreographer's work. Finally, a selection of films looking back on the modern history of dance will be presented at the Royal Opera House, as well as on the Dance Reflections by Van Cleef & Arpels and CN D websites. This dance-film programme is co-presented with the Centre national de la danse – CN D (Paris).

CN D
Centre national de la danse

dancereflections-vancleefarpels.com
cnd.fr



p.46-47: *Set and reset*, Candoco dance company ©Camilla Greenwell / p.48: *Recreation*, Lucinda & Ruth Childs ©Mehdi Benkler

FRI 11	9 pm	POST-SHOW TALK	OLA MACIEJEWSKA	ROYAL OPERA HOUSE	LINBURY THEATRE
SUN 13	11.30 am	LECTURE DEMONSTRATION	SET AND RESET / UNSET	TATE MODERN	THE TANKS
FRI 18	2.15 pm	POST-SHOW TALK	RUTH CHILDS	ROYAL OPERA HOUSE	PAUL HAMLYN HALL
SAT 19	10 pm	POST-SHOW TALK	GISÈLE VIENNE	SADLER'S WELLS	SADLER'S WELLS THEATRE
SUN 20	12 noon	WORKSHOP	ALESSANDRO SCIARRONI	ROYAL OPERA HOUSE	CLORE STUDIO
WED 23	4.30 pm	LECTURE DEMONSTRATION	SET AND RESET / UNSET	TATE MODERN	THE TANKS
WED 23	9 pm	POST-SHOW TALK	BORIS CHARMATZ	SADLER'S WELLS	SADLER'S WELLS THEATRE

FILMS

Director
ELLIOT CAPLAN

Choreography
MERCE CUNNINGHAM

Featuring
HELEN BARROW, KIMBERLY BARTOSIK, MICHAEL COLE, EMMA DIAMOND, VICTORIA FINLAYSON, FREDERIC GAFNER, ALAN GOOD, DAVID KULICK, PATRICIA LENT, LARISSA MCGOLDRICK, RANDALL SANDERSON, ROBERT SWINSON, CAROL TEITELBAUM, JENIFER WEAVER

Music
JOHN CAGE, *FOUR3*

Musicians
JOHN D.S. ADAMS, TAKEHISA KOSUGI, MICHAEL PUGLIESE, DAVID TUDOR

Costumes
MARSHA SKINNER

Director of photography
MATTHEW WILLIAMS

Editing
ELLIOT CAPLAN, MERCE CUNNINGHAM

Production
THE CUNNINGHAM DANCE FOUNDATION

BEACH BIRDS FOR CAMERA

ELLIOT CAPLAN (DIRECTOR)
MERCE CUNNINGHAM (CHOREOGRAPHER)
ROYAL OPERA HOUSE LINBURY THEATRE
14 MARCH 6 pm

Beach Birds for Camera is an adaptation of a dance work originally made for the stage, adding three additional dancers. This film combines different shooting locations, black and white and colour film, and Dolby stereo sound to present dance through the visual medium of film.



©DR / Centre national de la danse CND

Director
THIERRY DE MEY

Choreography
ANNE TERESA DE KEERSMAEKER

Featuring
CYNTHIA LOEMIJ, SARAH LUDI, ANNE MOUSSELET, SAMANTHA VAN WISSEN, MUSIC THIERRY DE MEY, PETER VERMEERSCH

Director of photography
MICHEL HOUSSIAU

Camera
PHILIPPE GUILBERT, JORGE LEON

Editing
RUDI MAERTEN

Sound
RICARDO CASTRO

Mixing
THOMAS GAUDER

Assistant to the director
ANNE VAN AERSCHOT

Production
AVILA & SOPHIMAGES

ROSAS DANST ROSAS

THIERRY DE MEY (DIRECTOR)
ANNE TERESA DE KEERSMAEKER (CHOREOGRAPHER)
ROYAL OPERA HOUSE LINBURY THEATRE
14 MARCH 7.45 pm

Thierry De Mey filmed *Rosas danst Rosas* in the former technical school of architect Henry Van de Velde in Leuven. The film version is much shorter than the show itself. In his film, Thierry De Mey opts for a heavily 'inter-cut' version, in which, apart from the cast of four dancers from 1995 and 1996, he also has all the other performers from the long history of the show along. He makes maximum use of the geometrical and spatial qualities of the Van de Veldes building. Incidentally, the building was thoroughly renovated straight after the film was made, making it one of the last testimonials to the original architecture. The film was shown on all of the major European television channels and also had a cinema career on the art-house circuit.



©Herman Sorgelboos

Director
PATRIC CHIHA

Based on
CROWD BY GISELE VIENNE

Featuring
PHILIP BERLIN, MARINE CHESNAIS, KERSTIN DALEY-BARADEL, SYLVAIN DECLOITRE, SOPHIE DEMEYER, VINCENT DUPUY, MASSIMO FUSCO, NURIA GUIU SAGARRA, REHIN HOLLANT, ANTOINE HORDE, GEORGES LABBAT, OSKAR LANDSTRÖM, THEO LIVESEY, LOUISE PERMING, KATIA PETROWICK, RICHARD PIERRE, ANJA RÖTTGERKAMP, JONATHAN SCHATZ, GISELE VIENNE, HENRIETTA WALLBERG, TYRA WIGG

Executive film director
SOPHIE LALY

Camera
SOPHIE LALY, PHILIPPE VUILLERMET

Conception, choreography, set design and costumes
CHRISTIAN RIZZO

Featuring
FABIEN ALMAKIEWICZ, YAÏR BARELLI, MASSIMO FUSCO, MIGUEL GARCIA LLORENS, PEP GARRIGUES, KEREM GELEBEK, FILIPE LOURENÇO, ROBERTO MARTÍNEZ

Director of photography
JORDANE CHOUZENOUX

Editing
ANNA RICHE

Sound
PIERRE BOMPY

Sound editing and mixing
MIKAËL BARRE

Color grading
GADIEL BENDELAC

Administration
YANN PICHOT

Line producer
KATIA KHAZAK

Production
CHARLOTTE VINCENT, AURORA FILMS

IF IT WERE LOVE

PATRIC CHIHA (DIRECTOR)
GISELE VIENNE (CHOREOGRAPHER)
ROYAL OPERA HOUSE LINBURY THEATRE
23 MARCH 6 pm

Fifteen young dancers of different origins and backgrounds are on tour with *Crowd*, Gisèle Vienne's epic dance piece exploring the 1990's rave scene. From theatre to theatre, the work mutates into strange, intimate relationships. Is the stage contaminating real life – or the opposite? A disturbing journey exploring our nights, our parties, our loves.



©Aurora Films

D'APRÈS UNE HISTOIRE VRAIE

CHRISTIAN RIZZO (CHOREOGRAPHER)
ROYAL OPERA HOUSE LINBURY THEATRE
23 MARCH 8.15 pm

The true story revolves around a group of guys: eight dancers and two drummers, with tousled hair and bushy beards. It is the tale of a distant and elusive memory that summons up deep-seated emotions for Christian Rizzo: a sudden folk dance improvised by a group of men in the streets of Istanbul. To the throbbing, bewitching or downright rock rhythm of drum sets, the choreographer leads his men in a breathtaking ballet to bring this recollection back to life. Undulations, rounds, chains and leaps: the performers cast the motif of a very masculine dance suffused with Mediterranean colours. An ode to the joy of being and dancing together, fashioned from fragility and solidarity, a blend of delicacy and irresistible energy.



©Marc Domage

CALENDAR OF EVENTS

9 — 23 MARCH

WED 9	7 pm	NEIGHBOURS	BRIGEL GJOKA & RAUF 'RUBBERLEGZ' YASIT	SADLER'S WELLS	LILIAN BAYLIS STUDIO
	8.30 pm	DANCE	LUCINDA CHILDS & PHILIP GLASS	SADLER'S WELLS	SADLER'S WELLS THEATRE
THU 10	7 pm	NEIGHBOURS	BRIGEL GJOKA & RAUF 'RUBBERLEGZ' YASIT	SADLER'S WELLS	LILIAN BAYLIS STUDIO
	8 pm	MYSTERY SONATAS	ANNE TERESA DE KEERSMAEKER	EARTH THEATRE	
	8.30 pm	DANCE	LUCINDA CHILDS & PHILIP GLASS	SADLER'S WELLS	SADLER'S WELLS THEATRE
FRI 11	7.45 pm	BOMBYX MORI	OLA MACIEJEWSKA	ROYAL OPERA HOUSE	LINBURY THEATRE
	8 pm	MYSTERY SONATAS	ANNE TERESA DE KEERSMAEKER	EARTH THEATRE	
	9 pm	POST-SHOW TALK	OLA MACIEJEWSKA	ROYAL OPERA HOUSE	LINBURY THEATRE
SAT 12	4 pm	SET AND RESET	RAMBERT DANCE COMPANY	TATE MODERN	THE TANKS
	6.30 pm	SET AND RESET	RAMBERT DANCE COMPANY	TATE MODERN	THE TANKS
	7 pm	BSTRD	KATERINA ANDREOU	SADLER'S WELLS	LILIAN BAYLIS STUDIO
	7.45 pm	BOMBYX MORI	OLA MACIEJEWSKA	ROYAL OPERA HOUSE	LINBURY THEATRE
	8.30 pm	UNE MAISON	CHRISTIAN RIZZO	SADLER'S WELLS	SADLER'S WELLS THEATRE
SUN 13	11.30 am	LECTURE DEMONSTRATION	SET AND RESET / UNSET	TATE MODERN	THE TANKS
	2 pm	LOÏE FULLER: RESEARCH	OLA MACIEJEWSKA	ROYAL OPERA HOUSE	PAUL HAMLYN HALL
	3 pm	SET AND RESET	RAMBERT DANCE COMPANY	TATE MODERN	THE TANKS
	5 pm	LOÏE FULLER: RESEARCH	OLA MACIEJEWSKA	ROYAL OPERA HOUSE	PAUL HAMLYN HALL
	5.30 pm	SET AND RESET	RAMBERT DANCE COMPANY	TATE MODERN	THE TANKS
	7 pm	BSTRD	KATERINA ANDREOU	SADLER'S WELLS	LILIAN BAYLIS STUDIO
	8.30 pm	UNE MAISON	CHRISTIAN RIZZO	SADLER'S WELLS	SADLER'S WELLS THEATRE
MON 14	5 pm	SET AND RESET	RAMBERT DANCE COMPANY	TATE MODERN	THE TANKS
	6 pm	BEACH BIRDS FOR CAMERA	ELLIOT CAPLAN / MERCE CUNNINGHAM	ROYAL OPERA HOUSE	LINBURY THEATRE
	7.30 pm	SET AND RESET	RAMBERT DANCE COMPANY	TATE MODERN	THE TANKS
	7.45 pm	ROSAS DANST ROSAS	THIERRY DE MEY / ANNE TERESA DE KEERSMAEKER	ROYAL OPERA HOUSE	LINBURY THEATRE
WED 16	7.45 pm	FASE	ANNE TERESA DE KEERSMAEKER	ROYAL OPERA HOUSE	LINBURY THEATRE
THU 17	7.45 pm	FASE	ANNE TERESA DE KEERSMAEKER	ROYAL OPERA HOUSE	LINBURY THEATRE
FRI 18	1 pm	CALICO MINGLING, KATEMA, RECLINING RONDO, PARTICULAR REEL	RUTH CHILDS & LUCINDA CHILDS	ROYAL OPERA HOUSE	PAUL HAMLYN HALL
	2.15 pm	POST-SHOW TALK	RUTH CHILDS	ROYAL OPERA HOUSE	PAUL HAMLYN HALL
	6 pm	CALICO MINGLING, KATEMA, RECLINING RONDO, PARTICULAR REEL	RUTH CHILDS & LUCINDA CHILDS	ROYAL OPERA HOUSE	PAUL HAMLYN HALL
	7 pm	SOMNOLE	BORIS CHARMATZ	SADLER'S WELLS	LILIAN BAYLIS STUDIO
	8.30 pm	THIS IS HOW YOU WILL DISAPPEAR	GISÈLE VIENNE	SADLER'S WELLS	SADLER'S WELLS THEATRE

Fuse, Anne Teresa de Keersmaecker © Anne Van Aerschot



SAT 19	4 pm	SET AND RESET / RESET	CANDOCO DANCE COMPANY	TATE MODERN	THE TANKS
	6.30 pm	SET AND RESET / RESET	CANDOCO DANCE COMPANY	TATE MODERN	THE TANKS
	7 pm	SOMNOLE	BORIS CHARMATZ	SADLER'S WELLS	LILIAN BAYLIS STUDIO
	7.45 pm	THE COLLECTION	ALESSANDRO SCIARRONI	ROYAL OPERA HOUSE	LINBURY THEATRE
	8.30 pm	THIS IS HOW YOU WILL DISAPPEAR	GISÈLE VIENNE	SADLER'S WELLS	SADLER'S WELLS THEATRE
	10 pm	POST-SHOW TALK	GISÈLE VIENNE	SADLER'S WELLS	SADLER'S WELLS THEATRE
SUN 20	12 noon	WORKSHOP	ALESSANDRO SCIARRONI	ROYAL OPERA HOUSE	CLORE STUDIO
	3 pm	SET AND RESET / RESET	CANDOCO DANCE COMPANY	TATE MODERN	THE TANKS
	3.30 pm	SAVE THE LAST DANCE FOR ME	ALESSANDRO SCIARRONI	ROYAL OPERA HOUSE	CLORE STUDIO
	4.30 pm	THE COLLECTION	ALESSANDRO SCIARRONI	ROYAL OPERA HOUSE	LINBURY THEATRE
MON 21	5.30 pm	SET AND RESET / RESET	CANDOCO DANCE COMPANY	TATE MODERN	THE TANKS
	5 pm	SET AND RESET / RESET	CANDOCO DANCE COMPANY	TATE MODERN	THE TANKS
TUE 22	7.30 pm	SET AND RESET / RESET	CANDOCO DANCE COMPANY	TATE MODERN	THE TANKS
	7.30 pm	INFINI	BORIS CHARMATZ	SADLER'S WELLS	SADLER'S WELLS THEATRE
WED 23	9 pm	WHEN WE SPEAK I FEEL MYSELF, OPENING	SERAFINE1369	SADLER'S WELLS	LILIAN BAYLIS STUDIO
	4.30 pm	LECTURE DEMONSTRATION	SET AND RESET / UNSET	TATE MODERN	THE TANKS
	6 pm	IF IT WERE LOVE	PATRIC CHIHA / GISÈLE VIENNE	ROYAL OPERA HOUSE	LINBURY THEATRE
	7.30 pm	INFINI	BORIS CHARMATZ	SADLER'S WELLS	SADLER'S WELLS THEATRE
	9 pm	POST-SHOW TALK	BORIS CHARMATZ	SADLER'S WELLS	SADLER'S WELLS THEATRE
	9 pm	WHEN WE SPEAK I FEEL MYSELF, OPENING	SERAFINE1369	SADLER'S WELLS	LILIAN BAYLIS STUDIO

SADLER'S WELLS

HOW TO BOOK
sadlerswells.com

+44 (0)20 7863 8000
tickets@sadlerswells.com

Sadler's Wells Ticket Office
Open Monday–Saturday 12–6 pm

£3 transaction fee for online
and telephone bookings.

ACCESS INFORMATION
For details of our Access for All Scheme:
sadlerswells.com/access

For people with hearing impairments,
booking is available by minicom/textphone
on +44 (0)20 7863 8015

Assisted performances are available for
some shows: sadlerswells.com/assisted
Private wide-bay car park is available
for Sadler's Wells and Lilian Baylis Studio:
book in advance at Ticket office.

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Rosebery Avenue
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ROYAL OPERA HOUSE

HOW TO BOOK
roh.org.uk/tickets-and-events
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Box Office telephone lines are open
Monday–Saturday 10 am–6 pm (except Bank
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for more information.

The Royal Opera House is operating with
e-tickets only. It is not possible to collect
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ACCESS INFORMATION
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Royal Opera House.

FIND US
ROYAL OPERA HOUSE
Bow Street
London
WC2E 9DD
Tube station: Covent Garden

roh.org.uk/visit-us



TATE MODERN

HOW TO BOOK
Please visit tate.org.uk

ENQUIRIES
ticketing@tate.org.uk
members@tate.org.uk
Tel +44 (0)20 7887 8888

ACCESS INFORMATION
Please visit tate.org.uk

FIND US
TATE MODERN
Bankside
London
SE1 9TG

Tube stations: London Blackfriars /
Southwark / London Bridge



EARTH THEATRE

HOW TO BOOK
sadlerswells.com

ACCESS INFORMATION
There is step-free access from street
level to Earth Theatre.
Wheelchair users and companions have
a designated space in Row A. Please note
that, unfortunately, at present, Earth
Kitchen & Bar does not have step-free
access – from street level there are sixteen
steps with a handrail. The venue is undergoing
renovations and will be making changes
soon to allow access to this space for
wheelchair users.

FIND US
EARTH (Evolutionary Arts Hackney)
11–17 Stoke Newington Road
Dalston
London
N16 8BH

The entrance to Earth Theatre is through
the red doors on the left as you are looking
at the building.

earthackney.co.uk/

PRODUCTION CREDITS

BRIGEL GJOKA & RAUF 'RUBBERLEGZ'

YASIT / NEIGHBOURS
Production
SADLER'S WELLS
Artistic Director & Chief Executive
Alistair Spalding CBE
Executive Producer
Suzanne Walker
Head of Production & Touring
Bia Oliveira
Producer
Florent Trioux
Assistant Manager
Hannah Gibbs
Technical Production Manager
Adam Carrée
Marketing Manager
Jordan Archer
Head of Press
Caroline Ansdell
Marketing Assistant
Chantal Edwards
Producing and Touring Trainee
Molly Martin
Co-production
PACT Zollverein Essen | Pôle européen de création – Ministère de la Culture / Maison de la Danse Lyon | Biennale de la danse de Lyon 2021 | CNDC Angers | TAP – Théâtre Auditorium de Poitiers | Sydney Festival | Festival d'Automne à Paris | Chaillot – Théâtre national de la danse | La Filature, scène nationale de Mulhouse | Julidans Amsterdam | Théâtre de Liège | MC2: Maison de la culture de Grenoble | Teatro municipal do Porto | KDF / Kalamata Dance Festival | Torinodanza Festival – Teatro Stabile di Torino / Teatro Nazionale | Centre chorégraphique national de Caen en Normandie.
With the support of
Dance Reflections by Van Cleef & Arpels

LUCINDA CHILDS & PHILIP GLASS / DANCE
Production
LYON OPERA BALLET
The Lyon National Opera is registered by Ministère de la Culture | Ville de Lyon | Conseil régional Auvergne-Rhône-Alpes | Métropole du Grand Lyon.

ANNE TERESA DE KEERSMAEKER / MYSTERY SONATAS
Production
ROSAS (Brussels)
Co-production
Concertgebouw | La Monnaie / De Munt (Brussels).
With the support of
Dance Reflections by Van Cleef & Arpels

This production is realised with the support of the Tax Shelter of the Belgian Federal Government, in collaboration with Casa Kafka Pictures – Belfius.

Rosas is supported by the Flemish Community and by Fondation BNP Paribas.

OLA MACIEJEWSKA / BOMBYX MORI
Production
SO WE MIGHT AS WELL DANCE
With support from
Fondation d'entreprise Hermès as part of the New Settings Programme.
Co-production
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' programme.
With the kind support of
Vivarium Studio | Nanterre-Amandiers – centre dramatique national.
Thanks to
Thomas Laigle for his help designing original sound and light scores, ICK Amsterdam, Judith Schoneveld, Nienke Scholts.

KATERINA ANDREOU / BSTRD
Production
MI-MAÏ / BARK
Co-production
Atelier de Paris / CDCN | Onassis Stegi | Centre chorégraphique national d'Orléans | Centre chorégraphique national de Caen en Normandie, as part of the studio allocation scheme | La Place de la danse CDCN de Toulouse-Occitanie | Ballet de Marseille.
Partners
Studiolab / La Ménagerie de Verre | Kunstencentrum BUDA (Kortrijk) | Réservoir danse Rennes | ImpulsTanz Festival (Wien) (residency Prix jardin d'Europe) | CN D Pantin | La Cabine – pad (Angers) | Monitor Fest Heraklion.
With the support of
Arcadi and Drac Ile-de-France

CHRISTIAN RIZZO / UNE MAISON
Production
ICI — CENTRE CHORÉGRAPHIQUE NATIONAL MONTPELLIER-OC-CITANIE
Direction Christian Rizzo
With the support of
Fondation d'entreprise Hermès
Co-production
Bonlieu, scène nationale Annecy | Chaillot-Théâtre national de la danse (Paris) | Théâtre de la Ville (Paris) | Festival Montpellier danse 2019 | Opéra de Lille | National Performing Arts Center / National Theater & Concert Hall (Taipei) | Théâtre national de Bretagne | L'Empreinte, scène nationale Brive / Tulle | Teatro Municipal do Porto / Festival DDD – Dias da Dança (Porto) | Mercat de les Flors – Casa de la Dansa (Barcelona) | La Ménagerie de Verre (Paris) | La Place de la danse, CDCN Toulouse-Occitanie | Charleroi danse, centre chorégraphique de la Fédération Wallonie-Bruxelles | Domaine d'O, domaine d'art et culture (Montpellier) | Theater Freiburg.
With the participation of
CNC – Dicréam
Thanks to
Centre national de la danse for providing studio space.

OLA MACIEJEWSKA / LOÏE FULLER: RESEARCH
Production
SO WE MIGHT AS WELL DANCE
Commissioned by
TENT Rotterdam
With support from
Zeebelt Theatre
Thanks to
Judith Schoneveld

ANNE TERESA DE KEERSMAEKER / FASE
Production
1982: Schaamte vzw | Avila vzw | 1993: Rosas, La Monnaie / De Munt (Brussels)
Co-production
La Monnaie / De Munt (Brussels) | Sadler's Wells | Les Théâtres de la Ville de Luxembourg | Théâtre de la Ville (Paris)
Special thanks to
Ella De Vos, Stefano Scolti

LUCINDA CHILDS & RUTH CHILDS / CALICO MINGLING, KATEMA, RECLINING RONDO, PARTICULAR REEL
Production
SCARLETT'S
Executive production and distribution
Tutu Production
Co-production
La Bâtie Festival de Genève | Arsenic – Centre d'art scénique contemporain (Lausanne).
Creative support
Ville de Genève | Pro Helvetia – Swiss Cultural Foundation | Swiss Foundation for Performing Artists | SIG Sponsorship Fund | Fondation Nestlé pour l'art | Stanley Thomas Johnson Foundation | Ernst Göhner Stiftung.
Touring support
Pro Helvetia | Canton de Genève | Corodis.

BORIS CHARMATZ / SOMNOLE
Production and touring
[TERRAIN]
With the support of
Dance Reflections by Van Cleef & Arpels
Co-production
Opéra de Lille | Le phénix, scène nationale Valenciennes – pôle européen de création | Bonlieu, scène nationale Annecy | International Arts Festival Regarding... (Tel Aviv) | Festival d'Automne à Paris | Festival de Marseille | Teatro Municipal do Porto | Scène nationale d'Orléans | Pavillon ADC (Geneva) | MC93, Maison de la Culture de Seine-Saint-Denis.
Acknowledgments
Charleroi Danse
[Terrain] receives financial support from Ministère de la Culture – Drac Hauts-de-France. Based in Région Hauts-de-France, [terrain] partners with Opéra de Lille | Le phénix, scène nationale Valenciennes – pôle européen de création | Maison de la Culture Amiens – pôle européen de création et de production.

Boris Charmatz is an associate artist with Charleroi danse from 2018 to 2022 and artist in residency at Lafayette Anticipations 2021–2022.

GISELE VIENNE / THIS IS HOW YOU WILL DISAPPEAR
Production
DACM
Co-production
Festival d'Avignon | Le Quartz-Scène nationale de Brest | Festival / Tokyo | Steep Slope Studio (Yokohama) | Steirischer Herbst (Graz) | Comédie de Caen – Centre dramatique national de Normandie | Centre dramatique national Orléans-Loiret-Centre | Kyoto Experiment Festival with support from Saison Foundation & EU Japan Fest | BIT Teatergarasjen (Bergen) | Göteborg Dans & Teater Festival | Kampnagel (Hamburg) | The National Theatre (Oslo) | Centre chorégraphique national de Franche-Comté (Belfort) as part of the studio allocation scheme | Centre chorégraphique national de Grenoble, as part of the studio allocation scheme | residence-association Art Zoyd / Le phénix, scène nationale Valenciennes | NXTSTP, with support from the EU Culture Programme.
With the support of
Dance Reflections by Van Cleef & Arpels | Japan Foundation through the Performing Arts Japan programme | Ville de Grenoble | Étant donné, the French-American Fund for the performing arts, a programme of FACE | Dicréam Ministère de la Culture | Culturesfrance and Ville de Grenoble, as part of the Culturesfrance-Ville de Grenoble Convention | Cultural Office of the Embassy of France in Tokyo | SACD, through the Stage Music Fund | Conseil départemental de l'Isère.
The Gisèle Vienne Company is supported by Ministère de la Culture – DRAC Grand Est | Région Grand Est | Ville de Strasbourg | Institut Français for international touring.

Gisèle Vienne is an associated artist at the CN D Centre national de la danse and at the Théâtre National de Bretagne.

ALESSANDRO SCIARRONI / THE COLLECTION
Production
LYON OPERA BALLET
The Lyon National Opera is registered by Ministère de la Culture | Ville de Lyon | Conseil régional Auvergne-Rhône-Alpes | Métropole du Grand Lyon.

ALESSANDRO SCIARRONI / SAVE THE LAST DANCE FOR ME
Production
CORPOCELESTE_C.C.00# I MARCHÉ
TEATRO – TEATRO DI RILEVANTE INTERESSE CULTURALE
Co-production
Santarcangelo Festival | B.Motion | Festival Danza Urbana (Bologna).

BORIS CHARMATZ / INFINI
Production and touring
[TERRAIN]
With the support of
Fondation d'entreprise Hermès as part of the New Settings Programme.
Co-production
Musée de la danse / CCN de Rennes et de Bretagne | Charleroi danse (Brussels) | Sadler's Wells | Festival d'Automne (Paris) | Théâtre de la Ville (Paris) | Athens & Epidaurus Festival | Nanterre-Amandiers – Centre dramatique national | PACT Zollverein (Essen) | Théâtre national de Bretagne | Festival Montpellier Danse 2019 – résidence de création, l'Agora – Cité internationale de la danse with support from Fondation BNP Paribas | Bonlieu, scène nationale Annecy | Kampnagel (Hamburg) | Zürcher Theater Spektakel.
Thanks to
Régis Badel, Amélie-Anne Chapelain, Sidonie Duret, Esther Ferrer, Bryana Fritz, Julien Gallée-Ferré, Alexis Hedouin, Tatiana Julien, Maud Le Pladec, Sandra Neuveut and the students of the Certificat Danse et pratiques chorégraphiques – Charleroi – class of 2019.
[Terrain] receives financial support from Ministère de la Culture – Drac Hauts-de-France. Based in Région Hauts-de-France, [terrain] partners with Opéra de Lille | Le phénix, scène nationale Valenciennes – pôle européen de création | Maison de la Culture Amiens – pôle européen de création et de production.

Boris Charmatz is an associate artist with Charleroi danse from 2018 to 2022 and artist in residency at Lafayette Anticipations 2021–2022.

SERAFINE1369 / WHEN WE SPEAK I FEEL MYSELF, OPENING
Commissioned by
Sadler's Wells
With the support of
Dance Reflections by Van Cleef & Arpels

TRISHA BROWN / SET AND RESET
TRISHA BROWN COMPANY
Founding Artistic Director and Choreographer
Trisha Brown
Executive Director
Barbara Dufty
Associate Artistic Director
Carolyn Lucas
Programming Director
Anne Dechêne
Archive Director
Anne Boissonnault
Production Manager / Lighting Supervisor
Nick Kolin

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RAMBERT
Chief Executive / Executive Producer
Helen Shute
Artistic Director
Benoit Swan Pouffer
Senior Producer
Francesca Moseley
rambert.org.uk

CANDOCO DANCE COMPANY
Artistic Director
Charlotte Darbyshire
Producer
Georgia Kersh
Production Manager
Phil Webb
candoco.co.uk

TATE MODERN
Director
Frances Morris
Project curated by
Catherine Wood, Senior Curator, International Art (Performance), with Fiontán Moran and Tamsin Hong, Assistant Curators, Tate Modern.
Production Manager
Steve Wald
Thanks to
Achim Borchardt-Hume, Jessica Baxter, Stephanie Biddle, Sophie Busby, Francesca Colussi, Richard Install, Kitty Malton, Charlotte Reeves, Marco Testa-Ryan, and Adam Wozniak.

DANCE FILMS
THIERRY DE MEY / ANNE TERESA DE KEERSMAEKER / ROSAS DANST ROSAS
Co-production
NPS | BRTN TV2 | ZDF / Arte | Le Fresnoy (Tourcoing) | Rosas
With the support of
Fonds Film in Vlaanderen, Direction de l'audiovisuel de la communauté française de Belgique | National Lottery | P.A.R.T.S.

CHRISTIAN RIZZO / D'APRÈS UNE HISTOIRE VRAIE
Co-production
L'association Fragile | Théâtre de la Ville (Paris) | Festival d'Avignon | Opéra de Lille | Centre de développement chorégraphique de Toulouse | La Ménagerie de Verre (Paris) | La Filature, scène nationale Mulhouse | L'Apostrophe, scène nationale de Cergy-Pontoise et du Val d'Oise | Centre chorégraphique national de Rillieux-la-Pape / direction Yuval Pick.
With the support of
Conseil régional Nord-Pas-de-Calais (agreement between Institut Français – Ville de Lille) | association Beaumarchais – SACD | Institut Français as part of the Circles production fund.
With the help of
Le phénix, scène nationale Valenciennes – pôle européen de création.
Co-presented with
Centre national de la danse – CN D (Paris).

p.1: Recreation, Lucinda & Ruth Childs © Mehdi Benkler / p.2–3: une maison, Christian Rizzo © Marc Domage
p.58–59: Fase, Anne Teresa de Keersmaeker © Anne Van Aerschoot / p.60: Neighbours, Brigel Gjoka & Rauf RubberLegz' Yasit © Riley Watts





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DANCE BY
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