



La Fresque

From the traditional Chinese tale
“The Painting on the Wall”

A production of
Ballet Preljocaj

Angelin Preljocaj
Artistic Director and Choreographer

Tuesday Evening, March 26, 2019 at 7:30
Wednesday Evening, March 27, 2019 at 7:30
Power Center
Ann Arbor

41st and 42nd Performances of the 140th Annual Season
28th Annual Dance Series

This week's performances are supported by David and Phyllis Herzig.

This week's performances are funded in part by The Doris Duke Charitable Foundation Endowment Fund.

Media partnership provided by *Between the Lines*.

Special thanks to Clare Croft, Anita Gonzalez, and Katie Gunning for their participation in events surrounding this week's performances.

Ballet Preljocaj appears by arrangement with Opus 3 Artists.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

COMPANY

Dancers / Déborah Casamatta, Margaux Coucharrière, Verity Jacobsen, Kelvin Mak Cheuk Hung, Tommaso Marchignoli, Simon Ripert, Fran Sanchez, Redi Shtylla, Anna Tatarova, Cecilia Torres Morillo

CREATIVE AND PRODUCTION TEAM

Artistic Director and Choreographer / Angelin Preljocaj

Music / Nicolas Godin, with the collaboration of Vincent Taurelle for some music tracks

Costumes / Azzedine Alaïa

Set Design and Video / Constance Guisset Studio

Lighting / Éric Soyer

Assistant, Deputy to the Artistic Direction / Youri Aharon Van den Bosch

Rehearsal Assistant / Cécile Médour

Choreologist / Dany Lévêque

Masks Creation / Michèle Belobradic

Scenery Construction / Atelier du petit chantier

Technical Director / Luc Corazza

General Production and Sound Manager / Martin Lecarme

Lighting Manager / Pierre Lafanechere

Stage Manager / Mario Domingos

Stagehand / Juliette Corazza

Wardrobe Manager / Nina Langhammer

La Fresque (The Painting on the Wall) runs approximately one hour and 20 minutes in duration and is performed without intermission.



Following Tuesday evening's performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

ABOUT THE PROGRAM

Might there be a secret passage that allows us to access the essence of a picture that fascinates us?

Did Francis I, one day in Amboise, search for the path that would lead him to Mona Lisa?

Did the Prince of Liechtenstein, when he acquired a canvas dating from the 16th century, believe that, if he looked at it assiduously, his imagination would acquire the power to teleport his body to Cranach's Venus?

La Fresque (The Painting on the Wall), inspired by the famous eponymous Chinese story, tells us about this journey into another dimension where the picture becomes a place of transcendence and physical being enters into a relationship with the picture.

This question of the picture is at the heart of our investigation. It also evokes Plato's cave and its shadows, which question our existence.

The ballet seeks to explore the mysterious relations between representation and reality, sites at which the dance creates the bonds that link the fixed image and movement, instantaneity and duration, the live and the inert.

This metaphor running through the Chinese tale raises the question of representation in our civilization. It speaks to us of the place of art in today's society.

—*Angelin Preljocaj*



Volunteer for UMS as a UMS Ambassador

UMS is recruiting new volunteers! If you are passionate about the arts and looking for ways to be an advocate for UMS, we hope you will consider joining us.

UMS Ambassadors advance the goals of UMS, champion the organization's mission through community engagement, provide and secure financial support, and assist in countless other ways. If you are passionate about arts advocacy and have a desire to connect with UMS on a deep level, the UMS Ambassadors may be a great match for you.

A few of our activities include:

- Hosting UMS events
- Greeting and ushering K-12 students at School Day Performances
- Producing fundraising events to raise money for UMS Education & Community Engagement programs
- Assisting UMS on a project-by-project basis

For further information or to volunteer, please contact Cindy Straub at **734.647.8009** or via email at **cstraub@umich.edu**.



THE PAINTING ON THE WALL

Once upon a time, there were two travelers, one called Chu and the other Meng. On a rainy, windy day, they arrived at a small temple. In this peaceful place where the silence was disrupted only by squalls of rain, a hermit who lived there invited the two travelers to look at a magnificent fresco painted on a temple wall. The fresco showed a group of girls in a copse of parasol pines. One of them was picking flowers. She was smiling sweetly, her lips were as bright as the flesh of cherries, and her eyes were bright. Chu was fascinated by her long, loose dark hair, the symbol of young girls and single women. He stared at the girl so intensely for such a long time that he felt as if he was floating in the air and was transported inside the painting. The adventure lasted for several years, years of idyll and happiness, until one day some warriors chased Chu out of the world of the fresco. When he returned to the real world, his friend Meng had only been looking for him for a few minutes. The two friends looked at the fresco. The girl was still there, but her hair was now in a magnificent chignon, the symbol of married women.

ARTISTS

Created in 1985 in Champigny-sur-Marne, the **Ballet Preljocaj** has been based in Aix-en-Provence, in the South of France, since 1996. Since founding his company, now composed of 24 dancers, Angelin Preljocaj has created 52 choreographic works, ranging from solo to larger formations. The Ballet Preljocaj performs approximately 110 dates per year on tour, in France and abroad.

In addition to its repertory performances, the Ballet Preljocaj has been expanding its local activities in order to share its passion for dance with the broader public with public rehearsals and workshops — all means of viewing and understanding dance from different perspectives.

Since 2006, the Ballet Preljocaj has called the Pavillon Noir, designed by the architect Rudy Ricciotti, its home. Performances are programmed year-round, featuring Angelin Preljocaj's creations and performances from invited companies.

Angelin Preljocaj (*artistic director and choreographer*) was born in Paris, France, and began studying classical ballet before turning to contemporary dance, which he studied with Karin Waehner, Zena Rommett, and Merce Cunningham, and later with Viola Farber and Quentin Rouillier. He then joined Dominique Bagouet before founding his own company in December 1985. He works regularly with other artists, including Enki Bilal, Goran Vejvoda, Air, Granular Synthesis, Fabrice Hyber, Karlheinz Stockhausen, Jean Paul Gaultier, Laurent Mauvignier, Natacha Atlas, and Azzedine Alaïa. His productions are now part of the repertoire of companies around the world, many of which also commission original productions from him, including New York City Ballet, La Scala of Milan, Staatsoper Berlin, and Paris Opera Ballet. He has also

directed and collaborated on several films of his own choreographic work. Mr. Preljocaj has received numerous awards, including the Benois de la Danse in 1995, a Bessie Award in 1997, les Victoires de la Musique in 1997, a Globe de Cristal for *Snow White* in 2009, and the Samuel H. Scripps/American Dance Festival Award in 2014.

After seven albums as half of the celebrated musical duo Air, **Nicolas Godin's** (*composer*) first solo album, *Contrepoint*, reached back in time to move further forward. Four years in the making, *Contrepoint* is a dazzling recording that conjoins Godin's habitual musical fusions — drawn from modern pop, film soundtracks, and retrospective pop (soft rock, exotica, 1980s Eurodance, Yé-yé) — with the classical forms of J.S. Bach. In 2003, Mr. Godin created Angelin Preljocaj's music spectacle *Near Life Experience* in conjunction with Air.

A graduate of the Beaux-Arts in Tunis, **Azzedine Alaïa** (*costume designer*) came to Paris in the 1950s and met Louise de Vilmorin, Simone Zehrfuss, and Arletty. He has worked for Cécile de Rothschild, Claudette Colbert, and Greta Garbo. In the 1980s, he presented his first ready-to-wear collection and opened his first store. He designed the famous dress of Jessye Norman for the Bicentenary of the French Revolution and dedicated a dress to Tina Turner. Mr. Alaïa has become the spokesperson for modernity in tradition, elevating women with skillful cutting and unusual combinations of fabric.

After studying at the ESSEC Business School, Institute of Political Science in Paris, and spending a year in the

Tokyo parliament, **Constance Guisset** (*stage designer*) graduated from the Ecole Nationale Supérieure de Création Industrielle before establishing her own studio. She has won several prestigious awards, including the Grand Prix du Design from the City of Paris, the Public Prize at the Design Parade festival in Hyères in 2008, the Audi Talent Award in 2010, and the “Best Stage Design” award at Designer’s Days in 2011. She has created for Louis Vuitton and Christian Dior Parfums.

After studying ephemeral architectures at the École Boule, **Éric Soyer** (*lighting designer*) has designed stage sets and lighting for many directors and choreographers. In 1997 he worked with the writer-director Joël Pommerat, who has worked on the creation of a repertoire of 20 repeated shows by the Louis Brouillard company. Mr. Soyer has been responsible for 10 projects since 2006 with Hermès. His activities also extend from street art to music and contemporary opera. He received the French journalistic critic prize for his work in 2008 and 2012.

Verity Jacobsen (*dancer*) was born in Sydney, Australia in 1987. She studied at the New Zealand School of Dance and graduated with a National Diploma in dance performance. She has worked with Daniel Belton, Dean Walsh, Vicki Van Hout, Fiona Malone, and Malia Johnson, as well as with Good Company Arts and with the Royal New Zealand Ballet as a movement coach. She has toured with Empire of the Sun and danced in *The Nights* by Angelin Preljocaj. She joined Ballet Preljocaj in 2015.

Redi Shtylla (*dancer*) was born in Albania in 1994. He joined the Albanian National

Ballet School in 2004 and danced with the Albanian Opera Ballet. After spending time in Athens in 2012, he joined the Rosella Hightower Superior Dance School in Cannes in 2013. He has danced for Jifí Kylián, Jean-Christophe Maillot, Davide Bombana, Hervé Koubi, Jean-Claude Gallotta, and Jean-Charles Gil. He joined Ballet Preljocaj in 2015.

Cecilia Torres Morillo (*dancer*) was born in Spain in 1990. She began studying classical dance at the Conservatory of Córdoba. In 2008, she joined the Andaluz Dance Center, led by Blanca Li, and specialized in contemporary dance. In 2010, she joined the Company La Imperdible. In 2011, she entered the Conservatoire of Madrid and worked with the Company CaraBdanza. She joined Ballet Preljocaj in 2013.

Anna Tatarova (*dancer*) was born in Russia in 1986. She was awarded a Tatiana Galtseva High School Diploma with highest honors from the Moscow Dance School. She joined the Bolshoi Theatre in 2003. Trained by Svetlana Adyrkhaeva, she danced in many Bolshoi ballets, including *Coppélia*, *Giselle*, and *Cinderella*. In 2009, she worked with Angelin Preljocaj while at the Bolshoi Theatre; she joined Ballet Preljocaj in 2011.

Margaux Coucharrière (*dancer*) was born in France in 1988. She studied classical dance in Biarritz. In 2008, she entered Epsedanse, a professional training center in Montpellier, and worked with choreographers such as Gil Roman, Isabelle Sissmann, Bruno Agati, Claude Brumachon, and Benjamin Larmarche. She joined Ballet Preljocaj in 2009.

Simon Ripert (*dancer*) was born in France in 1988. He trained at the National Ballet

School of Marseille from 2001–06. He then joined the Conservatoire National Supérieur of Lyon and the Lyon Jeune Ballet in 2008. From 2009–12, he danced with the Ballet de Chemnitz under the direction of Lode Devos. In 2013, he created his own dance and art festival in the Lubéron region. He joined Ballet Preljocaj in 2013.

Fran Sanchez (*dancer*) was born in Spain in 1988. He began studying jazz dance in 2004 in Madrid; he also attended ballet classes at the Victor Ullate Dance Center for two years. He then worked with Juan Carlos Santamaria's company, Santamaria Compañía de Danza, for two years, in addition to working with Thomas Noone's company, Thomas Noone Dance, for the piece *Bound*. He joined Ballet Preljocaj in 2009.

Déborah Casamatta (*dancer*) was born in 1985. She joined the Jeune Ballet Corse in 1998, and in 2001, she joined Ballet Studio Colette Armand. She continued her training at Epsedanse Montpellier. She works with different companies, including Ccandance, Anne Marie Porras, La Licorne, and La Parenthèse. In 2010, she created the Doublefil Company. She joined the G.U.I.D. in 2007, in addition to participating in tours with Ballet Preljocaj.

Kelvin Mak Cheuk Hung (*dancer*) studied at the Hong Kong Academy for Performing Arts, where he completed the Gifted Young Dance Programme and received several scholarships. He participated in various local and overseas dance competitions before joining City Contemporary Dance Company (CCDC) in 2013. He received the Hong Kong Dance Award in 2017 and was also nominated for this award in 2016 for his performance in *Soledad*.

Tommaso Marchignoli (*dancer*) was born in Italy in 1998. He trained at the Rosella Hightower School of Dance in Cannes, studying both classical and contemporary dance. At the age of 15, he entered the Staatliche Ballettschule Berlin, from which he graduated in 2017. He has worked with Marco Goecke, Paolo Mangiola, Catarina Carvallho, and Jose Agudo. He joined Ballet Preljocaj in 2018.

After studying at the Ecole Jacques Sausin in Brussels, **Youri Aharon Van den Bosch** (*assistant deputy to the artistic direction*) began his career as a professional dancer. He holds a State Diploma as a dance professor. He has directed classes for professionals (to prepare for the State Diploma), workshops, and classes for amateurs, as well as many projects to promote dance awareness in schools. In September 1999, he joined Ballet Preljocaj, assisting Angelin Preljocaj. He has been the deputy to the artistic direction since 2005. He is also a visiting professor at the International Dance Academy of Biarritz and is a practicing somatopath in Poyet method osteopathy.

Cécile Médour (*rehearsal assistant*) graduated from the National Conservatory of Music and Dance of Paris in 2010. She also holds a State Diploma in jazz dance. Trained as a dancer for Raza Hammadi, she first joined the Krefeld Und Mönchengladbach Theater in Germany in 2012 as a dancer. She then worked as a choreographic assistant and coach for the company ECO and 2Minimum. She is pursuing a career in notation. She joined Ballet Preljocaj in 2018 as a rehearsal assistant.

A student of Solange Golovine, **Dany Lévêque** (*choreologist*) studied choreographic notation and graduated

from the Benesh Institute of London. She made her first notation for Hervé Robbe. As an assistant to Jean-Christophe Maillot in the organization of the arrival of the Olympic Flame Bearer in Paris (1991), she received the Villa Médicis Hors les Murs for her study of the relationship between video and notation. Since 1992, she has been working for Angelin Preljocaj, for whom she has noted and reconstructed numerous pieces and restaged several productions, especially for London Contemporary Dance Theater, Ballets de Monte-Carlo, Staatsoper Berlin, and Paris Opera Ballet.

La Fresque is a production of Ballet Preljocaj. It is a co-production with the Grand Théâtre de Provence, Maison des Arts de Créteil, Théâtre de la Ville — Paris / Chaillot — Théâtre national de la danse, Scène Nationale d'Albi, and National Taichung Theater (Taiwan). This tour of Ballet Preljocaj is supported by the French Institute.

Performed in memory of Cléo Thiberge Edrom.

The Ballet Preljocaj, National Choreographic Centre is subsidized by the Ministry of Culture and Communication — DRAC PACA, Region Sud Provence-Alpes-Côte d'Azur, Bouches-du-Rhône Department, Aix-Marseille Provence Metropolis/ Aix Regional Territory, and City of Aix-en-Provence; and supported by Groupe Partouche — Casino Municipal d'Aix-Thermal, individuals and company sponsors, and private partners.



UMS ARCHIVES

This week's performances mark the fourth UMS appearance by **Ballet Preljocaj**, following the company's UMS debut in February 2001 at the Power Center in a performance of Angelin Preljocaj's *Paysage après la Bataille*. The company subsequently appeared in April 2012 in performances of *Snow White*, and most recently appeared in November 2013 in performances of *And Then, One Thousand Years of Peace* at the Power Center.

THIS WEEK'S VICTORS FOR UMS:



David and Phyllis Herzig

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The Doris Duke Charitable
Foundation Endowment Fund

Supporter of this week's performances by Ballet Preljocaj.

MAY WE ALSO RECOMMEND...

- 4/5–6 Théâtre National de Bretagne: *Julius Caesar*
4/12 The English Concert: Handel's *Semele*
4/26–27 Martha Graham Dance Company

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- 3/30 Research Residency Work-in-Progress Showing:
Little Syria by Omar Offendum
(Neutral Zone, 310 E. Washington Street, 8:00 pm)
Free; RSVP required at ums.org/offendum.
- 4/5 *Julius Caesar* Talk: "On Shakespeare's Roman Trails"
with Peter Holland
(Hussey Room, Michigan League, 911 N. University Avenue, 4:00 pm)
- 4/5 Post-Performance Q&A: *Julius Caesar*
(Power Center)
Must have a ticket to that evening's performance of Julius Caesar to attend.

Educational events are free and open to the public unless otherwise noted.