

Ballet Preljocaj

Swan Lake

March 4-5, 2023

Jackson Hall

20TH
ANNIVERSARY
2002-2022



Photo credit © JC Carbonne

20th Anniversary Season is presented by
The Nancy and Hank Fisher Family Fund

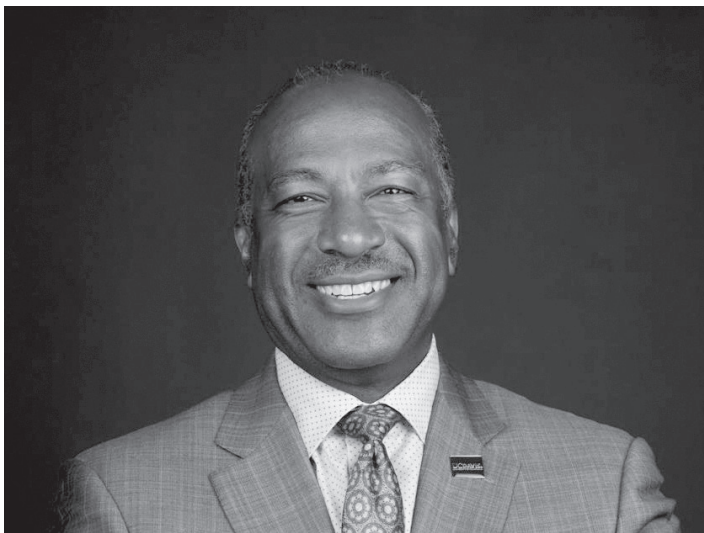
Mondavi Center
UCDAVIS

Land Acknowledgment

We should take a moment to acknowledge the land on which we are gathered. For thousands of years, this land has been the home of Patwin people. Today, there are three federally recognized Patwin tribes: Cachil DeHe Band of Wintun Indians of the Colusa Indian Community, Kletsel Dehe Wintun Nation and Yocha Dehe Wintun Nation.

The Patwin people have remained committed to the stewardship of this land over many centuries. It has been cherished and protected, as elders have instructed the young through generations. We are honored and grateful to be here today on their traditional lands.

<https://diversity.ucdavis.edu>



Happy 20th anniversary to the Robert and Margrit Mondavi Center for the Performing Arts!

The opening of this venue marked a transformative moment for the arts, not just at UC Davis but for the entire region. Here is a space with impeccable acoustics and design, along with programming that brings world-class artistry right to the heart of Northern California.

The opening of the Mondavi Center also established a true gateway between UC Davis and the greater Sacramento region. It's one of the few places where the UC Davis community and the general public join together regularly. Here, you are treated to a variety of art forms that leaves you entertained and inspired.

The Mondavi Center is much more than a platform for the performances. It stands as a bastion of community building, celebration and generating dialogue.

The Mondavi Center is a home for graduation ceremonies. It's a home for speakers and comedians who challenge our notions of race, gender, justice and nationality. It's a home for dancers who convey joy and suffering, empathy and apathy through body movement.

What a 20 years this has been.

This is a wonderful year of anniversaries at UC Davis, including my own. It was almost five years ago to the day that I arrived at UC Davis to serve as chancellor.

My wife LeShelle and I learned quickly that the Mondavi Center was one of the great perks of living in Davis. We've spent countless nights here in the audience. We've been dazzled by jazz legends like Wynton Marsalis and the Grammy-winning jazz singer Cécile McLorin Salvant. We've been awestruck by some of the world's great symphony orchestras and dance troupes—all within walking distance of our neighborhood.

The Mondavi Center holds so many fond personal memories as well. The ceremony that inaugurated me as chancellor was held here in Jackson Hall. Through my Chancellor's Colloquium series, I've had the opportunity to interview and spark dialogue with the great actor Alan Alda, the legendary rapper GZA and one of my own heroes, William Shatner of *Star Trek* fame.

As much as this is an opportunity to reflect on the past, this is also a chance to look forward and get excited about the future. That's what the Mondavi Center is all about—always pushing forward, always looking for new ideas and inspirations.

This 20th-anniversary season welcomes back some familiar faces. But this is not a retrospective year. We're seeing old friends who are doing new things and pushing their artistry into new realms. We're welcoming even more diverse voices who help us better understand our world and find inspiration in their craft.

Looking ahead, I'm excited about the return of the Vanderhoef Studio Theatre as a performance space following its closure from the pandemic. And, I look forward to the Mondavi Center continuing to transform our region. This anniversary moment isn't a victory lap: It's a chance to consider where we want to head in the future.

Congratulations once again to the Mondavi Center on this wonderful milestone. Enjoy the show!

Gary S. May
Chancellor, UC Davis

Ballet Preljocaj

Angelin Preljocaj

Swan Lake (2020)

Piece for 26 dancers

Duration: One hour and fifty minutes

Program

Choreography Angelin Preljocaj

Music Pyotr Ilyich Tchaikovsky

Additional Music 79D

Video Design Boris Labbé

Costume Design Igor Chapurin

Lighting Design Éric Soyer

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

Rehearsal Assistant Cécile Médour

Choreologist Dany Lévesque

Dancers

Lucile Boulay

Celian Bruni

Elliot Bussinet

Araceli Caro Regalon

Leonardo Cremaschi

Mirea Delogu

Lucia Deville

Antoine Dubois

Matt Emig

Chloé Fagot

Isabel García López

Mar Gómez Ballester

Verity Jacobsen

Erwan Jean-Pouvreau

Beatrice La Fata

Laurent Le Gall

Yu-Hua Lin

Théa Martin

Zoë McNeil

Víctor Martínez Cáliz

Ygraine Miller Zahnke

Florine Pegat-Toquet

Agathe Peluso

Mireia Reyes Valenciano

Simon Ripert

Micol Taiana

Main Roles

Odette/ Odile Isabel García López
Prince Siegfried Leonardo Cremaschi
Siegfried's Father Elliot Bussinet
Siegfried's Mother Mirea Delogu
Rothbart Antoine Dubois

Technical Director **Luc Corazza**

General Production and Sound Manager **Martin Lecarme**

Lighting Manager. **Anaïs Silmar**

Video Manager **Fabrice Duhamel**

Stage Manager **Rémy Leblond**

Stagehand **Jérémy Blanchard**

Wardrobe Mistress **Margarita Ospina**

Production **Ballet Preljocaj**

Co-Production. **Chaillot-Théâtre national de la Danse**

Biennale de la danse de Lyon 2021/Maison de la Danse

La Comédie de Clermont-Ferrand

Festspielhaus St Pölten (Austria)

Les Théâtres-Grand Théâtre de Provence

Théâtres de Compiègne

Working Residence. **Grand Théâtre de Provence**

The Ballet Preljocaj, National Choreographic Centre subsidized by Ministry of Culture and Communication
– DRAC PACA, Provence-Alpes-Côte d'Azur Region, Bouches-du-Rhône Department, Aix-Marseille
Provence Metropolis, City of Aix-en-Provence, supported by Groupe Partouche – Casino Municipal d'Aix-
Thermal, Individuals and companies sponsors, and private partners.

Exclusive U.S. Representation for Ballet Preljocaj:

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Program Notes

About the Program

After *Snow White* and *Romeo and Juliet*, Angelin Preljocaj is returning to story ballet and his taste for stories.

Combining Tchaikovsky's musical masterpiece with more contemporary arrangements as he likes to do, Preljocaj takes possession of the myth of the swan-dancer. Faithful to the original work, it transposes the story of the Swan Princess into the context of today's society, at the heart of the issues of our time.

At the edge of a lake, Rothbart wants to exploit a fossil energy deposit. A young girl, Odette, seems to thwart his plans, he is going to transform her into a swan. Elsewhere, during a party, Siegfried opposes his father, who wants to join forces with Rothbart to build a factory on the shores of Swan Lake.

Interview of Angelin Preljocaj

As a modern choreographer, what does *Swan Lake* mean to you?

To me, it's an Everest, it's one of the greatest creations ever. It's already a challenge to take on such a masterpiece, and it's even more of a challenge to do it in the midst of the COVID pandemic. There are a lot of unexpected setbacks, which makes it even more stressful than it already is.

What did you keep from the original ballet by Marius Petipa and Lev Ivanov, with music by Pyotr Ilyich Tchaikovsky?

I kept the original love story and the bewitching tale of a young woman being turned into a swan. The most important change that I made is about the role of the parents. In most versions of *Swan Lake*, they are rather transparent. They don't dance much and they play very banal parts. In my version, they become very important. They dance often because they influence the relations of the protagonists. Siegfried's father is a tyrant who abuses his power. His mother is rather protective, a bit reminiscent of a Proustian figure. And it's funny to remember that *In Search of Lost Time* tells the story of Swan and his mistress Odette! I suppose Proust was fond of *Swan Lake*. I also kept Rothbart's character and made it a very ambiguous one.

He is a sorcerer who uses magic when he needs it, but he has other social functions. He represents the businessmen and industrialists whose activities can be very detrimental to our societies. Siegfried's father has a similar profile, but he is not a sorcerer. And it seems like there is some sort of scheme going on between these two characters.

Do you see a form of commoditisation of bodies in this story? Because in a way, Rothbart is already using his daughter to pernicious purposes in the original scenario.

Exactly! In reality, Siegfried's father and Rothbart agree to marry their children in order to grow their own fortunes.

"The best way to pay homage to Marius Petipa is probably to reunite with his creative process and reinvent things."

Did you keep Tchaikovsky's score?

In my version, 90 percent of the score is from Tchaikovsky, with 90 percent of that coming from *Swan Lake* and the other 10 percent coming from some of his other works. The original score is three hours long, so I didn't keep it in its entirety. And since I want my version to tell things that are not in the original scenario, I looked for other pieces in his body of work, which led me to rediscover Tchaikovsky. I explored his symphonies, his orchestral compositions. The musical foundation of the score remains *Swan Lake*, with the addition of extracts from violin concertos, overtures or symphonies.

Are there elements from Petipa and Ivanov's choreography?

I thought it would be interesting to lean on some of its choreographic traits, like a palimpsest. As if I arrived at an oppidum and built a new city on these ancient foundations. There are some parts that I had a lot of fun with, such as the White Act. These are demonstrative moments that are truly exhilarating and that I kept in the form of small numbers in order to recreate them. The truth is that the choreography is not after Marius Petipa, because I rewrote it entirely. It's not a structural and fundamental rearrangement, it's an original choreography. The best way to pay homage to Marius Petipa is probably to reunite with his creative process and reinvent things.

Will Odette and Odile, the white swan and the black swan, be interpreted by a single dancer, as it is currently the case in the classical version?

Yes. But it's a difficult role that requires opposing qualities in terms of virtuosity and interpretation. It also requires an intense preparation in order to find the right balance in both characters and to meet the expected standards of quality.

—INTERVIEW BY AGNÈS IZRINE, SEPTEMBER 2020

About the Artists

Ballet Preljocaj

The Ballet Preljocaj, a national choreographic center, has been based in Aix-en-Provence, France, since 1996.

With 24 permanent dancers, it gives more than 110 performances per year and performs on stages all over the world. Angelin Preljocaj's repertoire, which varies from solo to large-scale forms, alternates between large narrative ballets and more abstract pieces. Some of these pieces have been included in the repertoire of international ballets.

In 2006, the Ballet Preljocaj moved into its new venue, the Pavillon Noir, designed by the famous architect Rudy Ricciotti. In its theatre and its four studios, meetings and dance performances by invited companies are offered throughout the year. Numerous awareness-raising initiatives are also put in place to introduce dance to as many people as possible, notably thanks to the G.U.I.D. (Groupe Urbain d'Intervention Dansée), which presents excerpts from Angelin Preljocaj's repertoire in public spaces, hospitals, schools, detention centres, etc. The Ballet Preljocaj Junior also trains young dancers for professional careers each year.

Angelin Preljocaj

Angelin Preljocaj was born in France and began studying classical ballet before turning to contemporary dance, which he studied with Karin Waehner, Zena Rommett, Merce Cunningham, and later Viola Farber and Quentin Rouillier. He then joined Dominique Bagouet before founding his own company in December 1984.

Since his beginning, he has created 56 choreographic works, ranging from solo to larger formations including *Romeo and Juliet*, *Snow White*, and *Swan Lake*. He enjoys alternating large narrative ballets with more abstract pieces like *Empty moves*, *Still Life*, and *Deleuze / Hendrix*.

Preljocaj collaborates regularly with other artists in various fields such as music (Goran Vejvoda, Air, Laurent Garnier, Granular Synthesis, Karlheinz Stockhausen), visual arts (Claude Lévêque, Subodh Gupta, Adel Abdessemed), design (Constance Guisset), fashion (Jean Paul Gaultier,

Azzedine Alaïa), drawing (Enki Bilal), and literature (Pascal Quignard, Laurent Mauvignier) and animation movies (Boris Labbé). His productions are now part of the repertoire of many companies, which also commission original productions from him (New York City Ballet, Staatsoper Berlin, Paris Opera Ballet). He has directed several short films and films featuring his choreography. His first feature film, *Polina, danser sa vie*, directed with Valérie Müller and adapted from the comic strip by Bastien Vivès, was released in 2016. In 2019, he was appointed to the Academy of Fine Arts in the new “Choreography” section. After *Swan Lake* in 2020 and *Deleuze / Hendrix* in 2021, he choreographed and directed Lully’s opera *Atys* for the Grand Théâtre de Genève in 2022. At the same time, he created a short choreography for the *Danse Europe!* application, a participatory project open to all. For Dior, he created the choreography and the film *Roman Night* with the dancers of the Rome Opera Ballet. He also participated in the television series *Irma Vep* by Olivier Assayas as an actor and choreographer. In July 2022, he created *Mythologies* with original music by ex-Daft Punk Thomas Bangalter at the Opéra National de Bordeaux.

Boris Labbé

graphic artist/video director

Boris Labbé was born in 1987 in Lannemezan (Hautes Pyrénées). He lives and works in France and in Madrid, Spain. He studied contemporary art at the École supérieure d’art des Pyrénées in Tarbes and at the Animated Film School of Angoulême until 2011.

Labbé has participated in several residencies: the Casa de Velázquez, HEAR – Haute école des arts du Rhin in Strasbourg, CICLIC – Center-Val de Loire Region, VIDEOFORMES in Yssingaux, Tenjinyama art studio in Sapporo, the Q21 program of Museums Quartier in Vienna and Cinémathèque Québécoise in Montréal.

Labbé’s works have been shown at international contemporary art exhibitions (including in Japan, United States, Canada, Austria and Spain), screened in over 300 international film festivals (including in Cannes, Clermont-Ferrand, Annecy, Ottawa, Toronto, and Hiroshima), broadcast on television (on France 2, Numéro 23, and

Movistar +), and performed during audiovisual concerts (with the Orchestre National de Lyon, the Ensemble Intercontemporain and the Orchestre des Pays de Savoie).

His films and video installations have received 50 awards and honors from around the world, including the Grand Prize at Taichung, an international animation festival in Taiwan; Grand Prize at Curtas Vila do Conde in Portugal; Fipresci Prize at the Annecy Festival; Grand Prize at Animafest Zagreb; Grant Author of animation films from the Lagardère Foundation; Golden Nica Animation at the Ars Electronica Festival in Linz; and Grand Prize at Japan Media Arts Festival in Tokyo.

His last short film, *The Fall*, was selected in special screenings at the 57th Semaine de la Critique, Cannes Festival.

Igor Chapurin

costumes

Igor Chapurin was born in the Belorussian town of Velikiye Luki. After finishing secondary school, he entered the Vitebsk Technological Institute, where he specialized in women’s clothing design. He won the Nina Ricci Young Designer Contest in Paris shortly after completing his studies. After that, offers followed to create evening dresses for Miss Europe, Miss World, and Miss Universe finalists. His first collection, To “Russia with Love,” was shown in 1995, bringing him general recognition.

From 1996 to 1998, Chapurin received a personal invitation from Princess Irene Galitzine and designed the first line for the Italian fashion house Galitzine. 1998 proved to be a turning point in Chapurin’s career: his “Chapurin-99” collection received a Golden Mannequin, the highest award of the Russian High Fashion Association. The designer became a full member of the Association. He received a *Harper’s Bazaar* award in the “Style” nomination. That year also brought Chapurin his first experience in a stage design, as he created costumes for a renowned Russian director Oleg Menshikov’s production *The Woes of Wit* by Nikolay Gogol.

1998 saw the opening of Chapurin’s own boutique in downtown Moscow, thus marking the beginning of the brand CHAPURIN. Over the next several years, CHAPURIN

expanded its presence as a brand in Moscow and many Russian regions and also began selling abroad. Clothing under the CHAPURIN label was then seen in many Western and Asian glossy magazines and was able to be purchased in many multibrand boutiques across Europe and Asia.

Chapurin gained recognition as a talented and trendy theater designer. Costume and stage designs for a number of further drama, ballet and operette productions have followed since then, among which are 2003 London Albert Hall production of *Madam Lioneli*, Russian director Kirill Serebryannikov's 2004 drama *Demon*, Oleg Menshikov's 2005 production *Kitchen*, Bolshoi Ballet director Alexey Ratmansky's re-staging of Leonid Massine's *Les Présages*, Bolshoi Ballet's *Go for Broke* (choreographed by Alexey Ratmansky), Bolshoi Ballet's *Class-Concert* (choreographed by Mikhail Messerer), Bolshoi Operette *Die Fledermaus* (directed by Vasily Barkhatov), Angelin Preljocaj's and Bolshoi Ballet's joint production *Creation 2010*, ballet pieces *Cinque* and *Reflections* (choreographed by Mauro Bigonzetti), as well as his recent costumes for the ballet project *King of the Dance, Opus 3* (choreographed by Mauro Bigonzetti and shown in opera houses around the world). Chapurin is the only Russian fashion designer to have the honor of collaborating with the world-famous Bolshoi Ballet.

For the Athens Olympics in 2004, Chapurin, together with Swarovski, successfully created costumes for Russian Olympic champions in artistic gymnastics Alina Kabaeva and Irina Chashina. 2005 marked Chapurin's first show in the official calendar of the Paris prêt-à-porter Fashion Week, which brought him prompt international recognition. In recent years, Chapurin has been awarded a number of prizes for his achievements in fashion, including the Russian GQ 2005 Designer of the Year, 2007 *ELLE* Style Award, and the 2010 World Fashion Channel Best Designer award (among others).

Chapurin's works today include seasonal prêt-à-porter and yearly haute couture collections, accessories and jewelry lines, bed linen collections, limited editions for his own boutique in Moscow's

GUM on Red Square, special American collections, and capsule collections for local mass-market brands. The designer continues his successful collaboration with the Bolshoi, in addition to engaging himself in a whole number of exciting Russian and international fashion and art projects.

Éric Soyer

lights

After studying ephemeral architectures at the École Boulle, Éric Soyer designed stage sets and lighting for many directors and choreographers on the stages of Europe. He

worked with the writer-director Joël Pommerat in 1997, who has worked on the creation of a repertoire of 20 repeated shows by the Louis Brouillard company.

Since 2006, Soyer has been responsible for 10 projects with Hermès, for whom he has created the lighting arenas of the Salon de Musique and unique pieces of music and choreographies played in international capitals with the invited choreographers Shantala Shivalingappa, Raphaëlle Delaunay, Hofesh Shechter, David Drouard, Rachid Ouramdane, and Andrea Sitter.

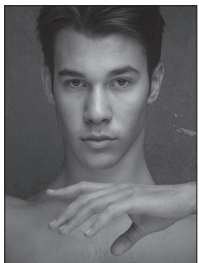
Soyer's activities also extend to street art with the Collectif Bonheur Intérieur Brut, to music with the French singer Jeanne Added, and to contemporary opera with composers Oscar Strasnoy, Oscar Bianchi, Daan Jansen, Philippe Boesmans, and Ondrej Adamek.

He received the French journalistic critic prize for his work in 2008 and 2012.

Dancers



Lucile Boulay was born in France in 2001. She trained at the Royal Ballet School in Sweden in Stockholm and later in the National Ballet of Santiago in Chile. She joined the Ballet Preljocaj Junior in 2019 and the Ballet Preljocaj the next year.



Born in 2002 in Italy, **Celian Bruni** began dance through break dance. After 12 years of breakdancing and a few years of contemporary dance, he entered the Ecole-Atelier Rudra Bejart in Lausanne, Switzerland. When he graduated in 2020, he joined the Ballet Preljocaj for *Swan Lake*.



Born in France in 1997, **Elliot Bussinet** trained at the Conservatory of Dijon and at the National Superior Conservatory of Music and Dance in Lyon. He worked with the Delattre Dance Company, Germany, then entered the NEXT cell of the Ballet National de Marseille. He joined the Ballet Preljocaj in 2020.



Born in Spain in 1996, **Araceli Caro Regalon** trained at the Professional Conservatory of Cordoba and then in Madrid. In 2018, she joined the Ballet Preljocaj Junior and then the company intermittently. She has worked with Teatro Real, Teatro de la Zarzuela in Madrid, La Fura Dels Baus, and La Yerbanegra.



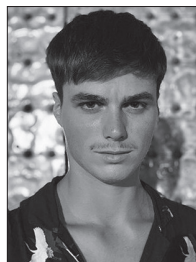
Leonardo Cremaschi was born in 1992 in Italy. He entered the Ecole-Atelier Rudra-Béjart Lausanne in 2011 while dancing in the Béjart Ballet. In 2014, he pursued at the National Superior Conservatory of Dance María de Ávila in Madrid. He joined the Ballet Preljocaj Junior in 2015 and performed the same year in the G.U.I.D. before joining the Ballet Preljocaj.



Mirea Delogu was born in Italy in 1997. She entered the Rosella Hightower Dance School in Cannes and had internships at the Aalto Ballet Theater Essen, the Rhine Ballet and the Dortmund Ballet in Germany. She joined the Ballet Preljocaj Junior in 2016 and the Ballet Preljocaj in 2017.



Lucia Deville was born in France in 2002. She began her studies in the dance section in secondary school, then entered the Conservatoire of Region in Avignon and finally the Superior National School of Marseille. She joined the Ballet Preljocaj Junior in 2019 and the Ballet Preljocaj in 2020.



Antoine Dubois was born in France in 1995. He studied at the Conservatory of Toulouse and entered the National Superior Conservatory of Music and Dance in Paris in 2013. In 2015, he joined Ballet Preljocaj Junior and the Ballet Preljocaj in 2016.



Matt Emig was born in United States in 1994 and studied at the University of the Arts in Philadelphia. He participated in Springboard Danse Montreal, then worked for MGM in Macau (China), performed in 'Städtische Bühnen Frankfurt' and 'Staatsballett Hannover' productions. He joined the Ballet Preljocaj in 2019.



Born in France in 1999, **Chloé Fagot** started at the Dance Academy of Chartres before joining the Regional Conservatory of Tours. She then trained at the Area Jeune Ballet in Geneva, Switzerland. In 2021, she joined the G.U.I.D. of the Ballet Preljocaj then the Ballet Preljocaj Junior.



Isabel García López was born in 1995 in Spain. She started dancing in Murcia Dance School before joining the CSDMA in Madrid, supervised by Virginia Valero. In July 2015, she began a dancing internship with the Berlin Ballet School. She joined the Ballet Preljocaj Junior in 2016 before joining the Ballet Preljocaj in 2017.



Born in 1998 in Spain, **Mar Gomez Ballester** trained at the Conservatorio of danza of Riba-Roja in Valencia, Spain, then she entered at Cinevox Junior company in Switzerland, where she began her professional experience on stage. After participating in other projects, she joined Ballet Preljocaj in 2020.



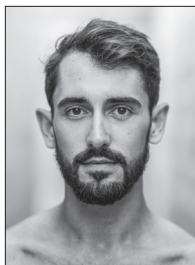
Verity Jacobsen was born in Australia and studied at the New Zealand School of Dance. She has worked with Daniel Belton and Good Company Arts and with the Royal New Zealand Ballet as a movement coach. She has also worked with Dean Walsh, Vicki Van Hout, Fiona Malone, Malia Johnson, and Empire of the Sun. She joined the Ballet Preljocaj in 2015.



Erwan Jean-Pouvreau was born in France in 1999. He entered the Regional Conservatory of Boulogne Billancourt in 2011, followed by the Regional Conservatory of Paris in 2015, before beginning with the Rudra Béjart Ballet School in Lausanne. He joined the Ballet Preljocaj in 2019.



Born in 1999 in Italy, **Beatrice La Fata** began dancing in her city of Palermo, then joined the Ecole Nationale Supérieure de danse in Marseille. She graduated from the Rosella Hightower School in Cannes. She was engaged in May 2020 with the Ballet Preljocaj for the creation of *Swan Lake*.



Laurent Le Gall was born in France in 1993. He trained at the National Superior Conservatory of Music and Dance in Paris and continued at the Peridance Capezio Center in New York. In 2015, he joined Kelemenis & Cie, and the Ballet Preljocaj in 2017.



Born in 1997 in Taipei, Taiwan, **Yu-Hua Lin** graduated from Taipei University of Fine Arts. He has performed pieces by Jiří Kylián, Leigh Warren, Lin Hwai-min, Zhang Xiaoxiong and Wu Jian-wei. He worked with Tussock Dance Theater Taiwan and Bryan Arias. He joined the Ballet Preljocaj in 2021.



Born in 1998, **Théa Martin** began at the Kdance school in 2009 and then was admitted to the Superior National School of Marseille, where she danced various ballets of the repertoire. In 2016, she joined the Rosella Hightower Dance School in Cannes before entering the Ballet Preljocaj Junior in 2017 and the company in 2018.



Víctor Martínez Cáliz was born in 1990 in Spain. He started at the Conservatory of Murcia in 2008. He won the first prize at the Tiempo en Danza competition in 2011 and then entered the Conservatory of Dance in Madrid. He joined the Ballet Preljocaj in 2015.



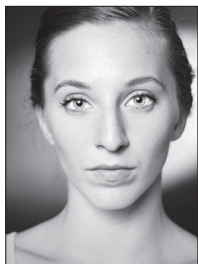
Zoë McNeil was born in 1994 in Chicago, Illinois. She trained at The Academy of Movement and Music. She graduated from The Juilliard School in 2016. After that she worked with Gallim Dance (direction by Andrea Miller). She joined Ballet Preljocaj in 2019.



Born in 2000, **Ygraine Miller-Zahnke** grew up in Spain. She trained in Palma Dance Center, Spain before entering the Central School of Ballet, London, graduating in 2020. In 2021, she joined the Arles Youth Ballet Company and joined the Ballet Preljocaj in 2022.



Born in France, **Agathe Peluso** trained at the Conservatory of Region in Dijon, before entering a classical ballet school in Lyon, and later Studio Harmonic in Paris. She was an apprentice in Ballet de Marseille, then worked with Julio Arozarena in Geneva and joined the Ballet Preljocaj in 2020.



Born in France in 1995, **Florine Pegat Toquet** entered the National Superior School of Dance of Marseille in 2010 and joined the Cannes Jeune Ballet in 2014. She then joined the Ballet National de Marseille. In 2018, she assisted Emio Greco for a creation. In 2020, she joined the Ballet Preljocaj.



Born in 1998 in Spain, **Mireia Reyes Valenciano** graduated from the Institut del Teatre, Professional Conservatory of Dance in Barcelona and from the Superior National School of Cannes Rosella Hightower. In 2019, she joined the Valencia Dancing Forward project and Ballet Preljocaj in 2020.



Simon Ripert was born in France in 1988. He trained at the National Ballet School of Marseille, before entering the National Superior Conservatory of Music and Dance in Lyon. He then danced with the Ballet de Chemnitz. In 2013, he created an Art festival in the Luberon region and joined the Ballet Preljocaj the same year.



Born in 1999 in Italy, **Micol Taiana** started her professional training in Opus Ballet choreographic centre in Florence. She then moved to Lausanne to study in Rudra Béjart School. She joined Ballet Preljocaj in 2020.

Artistic Assistants

Youri Aharon Van den Bosch

assistant deputy to the artistic direction

After studying at the Ecole Jacques Sausin in Brussels, Youri Van den Bosch started his career as a professional dancer. He holds a state diploma as dance professor and directs classes for professionals (to prepare the state diploma), workshops, and classes for amateurs, as well as many projects to promote dance awareness in schools. In September 1999, he entered the company assisting Angelin Preljocaj for the Ballet. He has been deputy to the artistic direction since 2005. At the same time, he is a visiting professor at the International Dance Academy of Biarritz and practices as a somatopath, Poyet Method Osteopathy (Somatopathy P.C. Vernet).

Cécile Médour

rehearsal assistant

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

Dany Lévêque

choreologist

A student of Solange Golovine, Dany Lévêque studied choreographic notation and obtained the Benesh Institut of London Diploma. 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 obtained the Villa Médicis prize “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 the London Contemporary Dance Theater, the Ballet of Ankara, the Ballets de Monte-Carlo, the Staatsoper of Berlin, New York City Ballet, and the Ballet of the Opera of Paris. She is also a scribe for opera and ballet recordings, the most recent being Tommy Pascal’s *Swan Lake* by Angelin Preljocaj. She is the author of the book *Angelin Preljocaj, de la création à la mémoire de la danse*, published by Belles Lettres and has also presented a TEDx conference on “The Art of Writing Dance.”

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