



Jérôme Bel and Ariel Osterweis

- Jérôme Bel

Dance

APR 4 & 6, 2024
8:30 PM

REDCAT
Roy and Edna Disney
CalArts Theater

CALARTS
California Institute of the Arts

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Jérôme Bel and Ariel Osterweis

• Jérôme Bel

Text and Video: JÉRÔME BEL

Assistant: MAXIME KURVERS, HENRIQUE NEVES

Director: ARIEL OSTERWEIS

Rehearsal Assistant: ELOISE DELUCA

Performers: BRITYN RAMSEY, FRÉDÉRIC SEGUETTE, CLAIRE HAENNI, GISÈLE PELOZUELO, YSEULT ROCH, ELOISE DELUCA, GIADA JIANG, SIYONA RAVI, ADIE SAN DIEGO, TZONG-HAN WU, NOAH AM ENDE, LIONESS-SIA ISATU FODAY, ISABELLA HAMILTON, MARÍA JURADO, GRACE MAJOR, PHOEBE MCDOWELL, MADISON MOSER, AANYA PAWAR, SELMA STOCKER, LILLIE YOKOM, VÉRONIQUE DOISNEAU, DAMIAN BRIGHT, MATTHIAS BRÜCKER, REMO BEUGGERT, JULIA HÄUSERMANN, TIZIANA PAGLIARO, MIRANDA HOSSLE, PETER KELLER, GIANNI BLUMER, MATTHIAS GRANDJEAN, SARA HESS, LORRAINE MEIER, SIMONE TRUONG, VANESSA HERNÁNDEZ CRUZ, BARNABY LEVY, NICO MALINOW, JOHN TUCKER, PATRICIA VARGAS, SAM WENTZ, SOLEIL WYNTER, CATHERINE GALLANT

Images: HERMAN SORGELOOS, MARIE-HÉLÈNE REBOIS, ALDO LEE, PIERRE DUPOUEY, OLIVIER LEMAIRE, CHLOÉ MOSSISSIA

Production of the performance: R.B. Jérôme Bel / Production of the local version: REDCAT. Presented in collaboration with CalArts' Sharon Disney Lund School of Dance. With the support of Villa Albertine and the Consulate General of France in Los Angeles. / Co-production: Ménagerie de Verre (Paris), La Commune centre dramatique national d'Aubervilliers, Festival d'Automne à Paris, R.B. Jérôme Bel (Paris)

The writing of the text of this performance is part of the creative process of Sustainable theatre ?, conceived by Katie Mitchell, Jérôme Bel and Théâtre Vidy-Lausanne, and coproduced by STAGES - Sustainable Theatre Alliance for a Green Environmental Shift cofunded by European Union: Dramaten Stockholm, National Theater and Concert Hall, Taipei, NTGent, Piccolo Teatro di Milano -Teatro d'Europa, Teatro Nacional D. Maria II Lisboa, Théâtre de Liège, Lithuanian National Drama Theatre, Croatian National Theatre Zagreb, Slovene National Theatre Maribor, Trafo Budapest, MC93 Maison de la culture de Seine-Saint-Denis

Production of the videos: CN D Centre national de la danse, Opéra national de Paris/Telmondis in association with France 2 with the participation of Mezzo et du Centre national de la cinématographie, R.B. Jérôme Bel/Theater Hora, French Institute Alliance Française - FIAF

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R.B Jérôme Bel is supported by the Direction régionale des affaires culturelles d'Ile-de-France, French Ministry for Culture. Jérôme Bel is associated artist to Le Quartz – scène nationale de Brest and to Centre national de la danse (Pantin). For ecological reasons, R.B. Jérôme Bel company doesn't travel by plane anymore.

ABOUT THE WORK

Jérôme Bel is a performance by renowned French choreographer Jérôme Bel that he considers to be an “auto-bio-choreo-graphy.” Recalling the origins of his inspiration and the fundamental aspects of his work over the years, Bel links the personal to the artistic and political. This innovative dance work communicates his doubts, commitments, aspirations, and failures. For this presentation at REDCAT, scholar and practitioner of dance and performance Ariel Osterweis will interpret the text with a company of LA-based dancers and performers surveying Bel’s career. Featuring performed as well as documented excerpts of Bel’s decades-long and pioneering work, the format of the piece responds to the principle adopted by Bel’s dance company, for ecological reasons, with the specific work always reinterpreted by a local performer in the language of the country where it is shown.

Presented in English and French with English subtitles in the film excerpts.

Please note: Jérôme Bel contains video depictions of nudity and bodily function.

ABOUT THE ARTISTS

In his early pieces (*name given by the author, Jérôme Bel, Shirtology...*), **Jérôme Bel** applied structuralist operations to dance in order to single out the primary elements from theatrical spectacle. The neutralization of formal criteria and the distance he took from choreographic language led him to reduce his pieces to their operative minimum—the better to bring out a critical reading of the economy of the stage, and of the body on it.

His interest subsequently shifted from dance as a stage practice to the issue of the performer as a particular individual. The series of portraits of dancers (Véronique Doisneau, Cédric Andrieux, Isadora Duncan...) broaches dance through the narrative of those who practice it, emphasizes words in a dance spectacle, and stresses the issue of the singularity of the stage. Here, formal and institutional criticism takes the form of a deconstruction through discourse, in a subversive gesture which radicalizes its relation to choreography.

Through his use of biography, Bel politicizes his questions, aware as he is of the crisis involving the subject in contemporary society and the forms its representation takes on stage. In embryonic form in *The show must go on*, he deals with questions about what the theater can be in a political sense—questions which come to the fore from *Disabled Theater* and *Gala*. In offering the stage to non-traditional performers (amateurs, people with physical and mental handicaps, children...), he shows a preference for the community of differences over the formatted group, and a desire to dance over choreography, and duly applies the methods of a process of emancipation through art.

Since 2019, for ecological reasons, Bel and his company no longer use airplanes for their travels and it is with this new paradigm that his latest performances with dancers such as Xiao Ke and Laura Pante have been created and produced.

He has been invited to contemporary art biennials and museums (Tate Modern, MoMA,

Documenta 13, the Louvre...), where he has put on performances and shown films. Two of them, *Véronique Doisneau* and *Shirtology*, are in the collections of the Musée National d'Art Moderne-Centre Pompidou and FRAC Normandie. Bel is regularly invited to give lectures at universities, including Waseda, UCLA, and Stanford). In 2013, together with the choreographer Boris Charmatz, he co-authored *Emails 2009-2010*, which was published by Les Presses du Réel.

In 2005, Bel received a Bessie Award for the New York performances of *The show must go on*. Three years later, with Pichet Klunchun, he won the Routes Princess Margriet Award for Cultural Diversity (European Cultural Foundation). *Disabled Theater* was chosen in 2013 for the Theatertreffen in Berlin and won the Swiss “present-day dance creation” prize. In 2021, Bel and Wu-Kang Chen received the Taishin Performing Arts Award for the performance *Dances for Wu-Kang Chen*.

Ariel Osterweis is a scholar-practitioner of dance and performance. She has a Ph.D. in Performance Studies from UC Berkeley and is on faculty at CalArts, where she teaches Performance Studies and Critical Dance Studies. Osterweis writes about embodied performance, theorizing at the intersection of race, sexuality, gender, labor, and movement. She has three book projects underway: *Body Impossible: Desmond Richardson and the Politics of Virtuosity* (Oxford University Press, Oxford Studies in Dance Theory Series, forthcoming); *Prophylactic Aesthetics: Latex, Spandex, and Sexual Anxieties Performed* (University of Michigan Press, Theater: Theory/Text/Performance Series); and *Disavowing Virtuosity, Performing Aspiration: Dance and Performance Interviews* (Routledge). As a dancer and performer, Osterweis has worked professionally with Complexions Contemporary Ballet, Mia Michaels R.A.W., Heidi Latsky, and Julie Tolentino. She was also a dramaturg for John Jasperse and Narcissister. Projects on the horizon include an experimental memoir called *Bad Koreans (minor mourning)* and the development of a performance institute. Osterweis lives in Los Angeles.

Eloise DeLuca received her BA in dance from California State University of Long Beach and has worked as a performance artist in New York for the last twelve years. She has movement directed for Solange Knowles at the Solomon R. Guggenheim and toured with Devonté Hynes of Blood Orange. She performed and acted as dance captain for the First National Tour of *Fiddler on the Roof*, choreographed by Hofesh Shechter. She has been the Rehearsal Assistant for this production of *Jérôme Bel*.

Brityn Ramsey reads/plays Jérôme Bel for this REDCAT production. She is a Los Angeles/Nashville-based artist, currently pursuing her BFA in Acting at California Institute of The Arts. This is Brityn's REDCAT debut and she couldn't be more excited! She has worked with Nashville Repertory Theatre, Nashville Children's Theatre, and Woven Theatre. You can see her in The CalArts Coffeehouse Production *TIDE* April 18th, 19th, and 20th.

Noah am Ende is a 22-year-old dancer, choreographer, artist, and filmmaker based in Santa Clarita, California. They grew up in East Lyme, CT where they began dancing at the age of 6. Currently, they are finishing up their fourth year at CalArts, receiving a BFA in Dance.

Vanessa Hernández Cruz (she, her, ella) is an interdependent Chicana Disabled dance artist, filmmaker, visual artist, poet, and an Intersectional Disability Justice activist. Over the past six years Vanessa's work has been shown nationally and internationally. She is currently the recipient of the 2023 California Arts Council x The Center of Cultural Power Artist Disruptor Award.

Lioness-Sia Isatu Foday is a Sierra Leonean performing artist and freedom fighter. Her work features cultural preservation and promotion.

Isabella Hamilton is a performing artist originally from Dallas, Texas, who is now based in Los Angeles. She is currently pursuing a BFA in acting at CalArts and is very excited to be making her debut at REDCAT!

Giada Jiang is an Italian-Chinese artist based in Los Angeles. She is currently pursuing a Choreography MFA with a concentration in Integrated Media at CalArts.

María Jurado is an avid reggaeton listener and ginger beer enthusiast. Mexican first, gay agenda second, actor third. Most of their time is currently directed to the endeavor of getting a BFA in Acting at CalArts.

Barnaby Levy has been making art in one form or another since receiving his MFA in Painting from UCSD in 1987. Since 1993, he has been working as a film and television editor on shows ranging from scripted dramas and comedies to documentaries, reality programs, music, comedy, dance, and game shows.

Grace Major is a dancer and artist currently based in Los Angeles. She is in her fourth and final year at CalArts pursuing her BFA in Dance.

Nico Malinow is a curious artist continuously living across dance, theater, and writing. He was born and raised between Buenos Aires and Los Angeles, and is currently studying to get his BFA in Acting at CalArts.

Phoebe McDowell is currently pursuing a BFA in Dance at CalArts.

Madison Moser is a Canadian dance artist based in Los Angeles. There, she is currently completing her BFA at CalArts.

Aanya Pawar is pursuing a BFA in Acting at CalArts, and is based out of Los Angeles and Mumbai. She has worked with The National School of Drama, Delhi. She did her kathak training with Smt. Jayashree Acharya for 14 years and has been a company dancer with Rasik Performing Arts for 8 years.

Siyona Ravi is an artist working across performance, video, writing, and community organizing. She finds home in Brooklyn, Chicago, Kolkata, and now Los Angeles. She's currently pursuing her MFA in Studio Art at CalArts.

Adie San Diego is a Filipina-American performing artist originally from Raleigh, NC, and is now based in Los Angeles. She received her BFA in Modern Dance from Point Park University and is currently receiving her MFA in Choreography at CalArts.

Selma Stocker, a dancer from Brussels and Los Angeles, trained at Rosas Dancingkids and CalArts. Her innovative approach to choreography integrates dance with film, music, and technology, challenging perceptions of the seen and unseen. She is currently collaborating with artist Sarah Konte on an installation-performance combining dance with media and sculpture.

John Tucker is a young man who loves dance. He has been featured in the Emmy-winning show *BTW*, but his new passion is dancing while rapping. He has a lot more to show the world.

Patricia Vargas was born and raised in Guadalajara, Mexico and migrated to Los Angeles in 1983. She worked in the Electronic Industry for over three decades and is currently enjoying a rewarding profession as a nanny and personal assistant. She is the mother of three adults, two of whom work in art. She is an animal lover who enjoys dancing, traveling, and outdoor activities. Future plans include doing more traveling, volunteering at animal shelters, and helping underserved children in her home town.

sam wentz is an educator, maker, and performer. He is based in Los Angeles.

Soleil Wynter is an 8-year-old in 3rd grade at Mirman School. Soleil is a Red Bird at Debbie Allen Dance Academy and has performed in the *Hot Chocolate Nutcracker* for two seasons. She is excited to be returning to REDCAT; last year she and her crew, SCAR, performed in REDCAT's *Talent Show*. Soleil is also a singer in the National Children's Chorus and a practitioner of Shaolin Kung Fu, gymnastics, and drumming.

Hanna Tzong-Han Wu is a Taiwanese choreographer, dancer, filmmaker, and writer based in Los Angeles. Wu holds her BFA in Dance from CalArts, and is currently pursuing her MFA in Choreography at CalArts.

Nastia Yavorski is pursuing a BFA in Dance at CalArts and is a movement and theatre artist, with additional interests in management and direction. They have worked in stage management and direction with the Sharon Disney Lund School of Dance (LUND Theater), Campbell Union High School District Theaterfest (Westmont High School PAC) and Capitol Dance Company (Campbell Heritage Theater).

Lillie Yokom is currently pursuing a BFA in Dance at CalArts.

REDCAT TECHNICAL AND ADMINISTRATIVE STAFF

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Associate TD, Lighting: CHU-HSUAN CHANG

Audio Engineer: ALEX MELS

Camera: SHIVANI DESAI

QLab: SCOTT GARNER, GEORGIA SHUPPER

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UPCOMING AT REDCAT

Charles Gaines: *Manifestos 4: The Dred and Harriet Scott Decision*

April 10

Charles Gaines' *Manifestos 4: The Dred and Harriet Scott Decision* is a performance-based installation in which Gaines transforms the original text of the landmark 1857 U.S. Supreme Court case of *Dred Scott vs. Sanford*, which denied U.S. citizenship to people of African ancestry. Many see the ruling as one of the most controversial decisions of the Supreme Court, authorizing racism and irrevocably altering the course of the country's social, cultural, and political evolution.

Anna Martine Whitehead: *FORCE! an opera in three acts*

May 23 - 25

Over years of making performances inside and around prison, and visits with incarcerated friends and family, Anna Martine Whitehead meditates on the relationships of women and femmes in the waiting areas—the loved ones forced into a complex intimacy both tied and always resistant to the institution. *FORCE! an opera in three acts* is a Black femme story of interior lives and shared fantasies where characters become fractals for the abundant relationships blooming in the shadows of the state and carceral power. Queer and dreamy, ambitious and angsty, and inspired by Black girls, abolition feminists, and waiting rooms everywhere, Whitehead's powerful opera imagines a strange sisterhood with the power to disintegrate walls and features collaborations with composer Ayanna Woods and a constellation of freedom dreamers. Using sound, movement, and the prison as a particular prism through which we can bear witness to the ways carceral systems replicate themselves, *FORCE!* is also an attempt to abolish the Prison Industrial Complex in our heads, hearts, and houses.



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