



For Immediate Release

“CRÉATION” IN MULTIPLE FORMS AND MEANING
BALLET BIARRITZ RETURNS TO THE JOYCE THEATER
WITH U.S. PREMIERE, JANUARY 31–FEBRUARY 5

If all the world’s a stage, then for Thierry Malandain, artistic director of Ballet Biarritz, all the men and women are *dancers*. Returning to The Joyce Theater, January 31–February 5, for the first time since 2002, Ballet Biarritz presents the U.S. premiere of “Création,” Malandain’s imaginative and witty ballet, which parallels the history of the world and the history of dance—all this in a fast-paced 70 minutes.

The work’s title, a *bon mot*, plays on the double meaning of the French word *création*, referring to both “Creation” in the Biblical sense and a premiere in a theatrical sense. For Malandain, man was created to dance.

In “Création,” the story of Genesis then becomes an allegory for the development of dance through the centuries. Alone onstage in “Création,” Adam is soon joined by Eve in a duet, followed by Cain and Abel. As the four dancers multiply, so does the creation of more diverse dance forms including baroque, classical and romantic ballet, as well as modern dance.

Malandain populates the work with historical figures who altered the direction of dance, including Isadora Duncan, with her flowing hair and white Grecian dress, and Loie Fuller, whose long sleeves swirl in light-filled shapes. In a nod to the evolution of ballet costumes and the resulting impact on movement and technique, the 14 dancers’ long tulle skirts give way to tutus and later to flesh-colored, body-revealing costumes of contemporary dance.

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Malandain sets his ballet to music inspired by another creation myth: Beethoven's "The Creatures of Prometheus." One of the composer's only two ballet scores, "Prometheus" was composed by Beethoven for an 1801 ballet choreographed by Salvatore Vigano. "Création" also features Jorge Gallardo's costumes and black and white set design and Jean-Claude Asquié's lighting.

Artistic director of Ballet Biarritz since its creation in 1998, Thierry Malandain began his dance training at the age of nine with Bagnolet Competition founder Jacques Chaurand and Paris Opera Ballet's René Bon, Daniel Franck and Raymond Franchetti, and later performed with the Paris Opera, Ballet du Rhin and Ballet Théâtre Français de Nancy. For 12 years, Malandain was artistic director of Compagnie Temps Présent. Since 2000, he has also served as artistic director of the annual Biarritz Dance Festival.

In addition to his work for Ballet Biarritz, Malandain has created dances for Ballet du Nord, Ballet du Rhin, Ballet National de Nancy, Ballet Royal des Flandres, Royal Ballet of Wallonie, Ballet de Marseille, Karlsruhe Ballet, San Carlo Ballet of Naples, National Ballet of Tunisia and Ballet Contemporaneo of Caracas, as well as a work for Paris Opera Ballet that will premiere in fall 2006. His choreography for opera includes Robert Fortune's "Orphée aux Enfers" and "Candide;" Peter Brusse's "Capriccio;" Alberto Fassini's "Aida;" Jean-Louis Pichon's "Richard Coeur de Lion" and "Hérodiade;" and Frédéric Pineau's "La Poule Noire."

Malandain was the recipient of the 1987 Prix de la Baule, as well as the 1984 Prix Volinine, and the 1984 and 1987 Prix de Nyon. In 1988, he was named a Fellow of both the Fondation de France and Fondation Oulmont, and received the Prix de la Nuit des Jeunes Créateurs and the Nouveau Talent Prix of SACD (Authors and Composers League). In 2000, he was made a Chevalier de L'Ordre des Arts et des Lettres, and in 2004, was nominated for the "Benois de la Danse" at the Bolshoi Theatre in Moscow.

Ballet Biarritz is based in Basque country at the southwestern tip of

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France, a location that helps define its unique character. Although its repertory is largely comprised of neo-classical works created by Malandain, Ballet Biarritz maintains a close relationship with the rich Basque cultural heritage by supporting traditional Basque dance and by commissioning works inspired by the local history, such as Malandain's "Chambre d'Amour," set to an original score by Basque composer Peio Çabalette. To further develop its partnership with the Southern Basque country and Spain, Ballet Biarritz divides its rehearsal time between its studios in Biarritz and those in San Sebastián, Spain.

In addition to its regular season in Biarritz, the company has toured in Great Britain, Spain, Switzerland, Egypt, China, Singapore and the United States. Following Ballet Biarritz's engagement at The Joyce Theater, it will perform in San Sebastián, Spain (February 17, March 15 and April 26–28); Biarritz, France (February 25–26); Mestre, Italy (March 2); and Vicenza, Italy (March 4) before returning to the U.S. to appear at UCLA's Royce Hall in Los Angeles, CA (March 24–26). The company's tour also includes stops in Compiègne, France (April 2); Noisy le Sec, France (April 4); Ludwigsburg, Germany (April 8); and Nouaillé-Maupertuis, France (April 12).

The evening curtain for Ballet Biarritz at The Joyce, Tuesday–Saturday, is at 8pm. There will also be 2pm matinees on Saturday and Sunday. Tickets are \$40 and are available at the box office, online at www.joyce.org or by calling 212-242-0800. The Joyce Theater is located at 175 Eighth Avenue at 19th Street.

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