

2014 Next Wave Festival

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Roberto Diago, *Aquí Estoy*, 2014

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Season Sponsor:

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L.A. DANCE PROJECT

Please note:

For the performance of *Murder Ballades*, Doug Perkins will replace eighth blackbird percussionist Matthew Duvall.

BAM 2014 Next Wave Festival

#LADanceProject

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L.A.

Dance Project

Choreography by Benjamin Millepied,
Justin Peck, and William Forsythe
Featuring a special appearance by
eighth blackbird

BAM Howard Gilman Opera House
Oct 16—18 at 7:30pm

Running time: two hours including two intermissions

Season Sponsor:

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Reflections (2013)

Choreography by **Benjamin Millepied** in
collaboration with the company

Music by **David Lang**, performed by **Andrew
Zolinsky**

Visual concept by **Barbara Kruger**

Murder Ballades (2013)

Choreography by **Justin Peck**

Music by **Bryce Dessner**, performed by
eighth blackbird

Visual concept by **Sterling Ruby**

Quintett (1993)

Choreography by **William Forsythe**
Music by **Gavin Bryars**

—Intermission—

QUINTETT (1993)

Choreography	William Forsythe In collaboration with Dana Caspersen, Stephen Galloway, Jacopo Godani, Thomas McManus, and Jone San Martin © Schott Music GmbH & Co. KG, Mainz
Music	Stephen Galloway
Costume design	William Forsythe
Lighting design	William Forsythe
Staging	William Forsythe, Stephen Galloway, Thomas McManus, and Jone San Martin
Premiere	October 9, 1993 at Opernhaus, Frankfurt am Main, Germany

Lyrical, committed, and moving, *Quintett* is a quiet masterpiece set to Gavin Bryars' "Jesus' Blood Never Failed Me Yet." On a stage filled with bright, white light, *Quintett* brilliantly evokes and develops Bryars' themes of loss, hope, fear, and joy. In *Quintett* the dancers set into motion a seamless flow of duets, solos, and trios in counterpoint to the heartbeat of Gavin Bryars' music. Weaving and tumbling, the dancers create an eddying force that grows in fluid, joyous complexity—a torrent containing, in its bright, vital vision, an awareness of its own eventual end.



The most wonderfully strange idea here is just that Streat danced to paintings. Not music, paintings. And why not? Paintings give off vibrations. They hum at their own frequency, and if you pick up on their buzz they can motivate you. Streat clearly felt this. She understood the sympathetic resonance between painting and dance. Perhaps she translated one into the other and back again.

IV. Which is why the best way to read me is to accompany the reading with certain appropriate bodily movements. Against non-spoken writing. Against non-written speech. For the gesture-support. —*Philippe Sollers*

Sollers' notion of the gesture-support has always seemed to be about more than writing. The idea of someone moving while reading, of being inspired to sway by words on a page—such a lovely concept. But it applies as well to eating (when biting into something delicious, think of the possible gesticulations) or to listening to music or to looking at a great painting, which, a-la-Streat, sets one rocking on one's heels, a sort of corporeal hilarity taking over and forcing one to nod, to dance, pulling the viewer toward and away from itself in waves. Standing in front of de Kooning's *Excavation*, I am always, quite literally, moved.

Benjamin Millepied's *Moving Parts* engenders gesture-support. Here are Christopher Wool's large paintings, mounted on wheels, swiveling and rolling, dancers interacting and literally dancing with the canvases, the encounter mediated by Nico Muhly's springy score. Wool's stylized, lettristic images, which involve a dense thicket of layers arrayed in a shallow space, can be shifted at an almost imperceptible rate or quickly and dramatically reoriented. They can be angled, changing perspective, allowing the dancers to cast shadows around them. In this direct interface between dance and visual art, Millepied suggests a third possibility for the interdisciplinary, one in which it is neither totally syncretic nor totally autonomist. The work is in

proximity, but there is also an affinity expressed; it's more than simply a neutral presentation of simultaneity. The result is a gesture-support: delight of motion set off by a work in a different medium.

V. For me, moving to music is a source of joy.
—*Benjamin Millepied*

Dance has explored the far reaches of interdisciplinarity since its birth. The special relationship it has with music, almost as a given, has allowed for the exploration of myriad configurations—music can prompt, can counter, can move off on its own. Consider Cunningham's 1964 collaboration with composer LaMonte Young, *Winterbranch*, in which the latter contributes a very oblique atmosphere of stark, loud noises.

This is hardly the chronometric, time-keeping relationship of some scores to their dance—the joyful experience that Millepied mentions—but it functions perfectly as a backdrop for Cunningham's dancers and the equally uncompromising stage design and lighting by Rauschenberg. One could argue that dance, like opera, is inherently interdisciplinary. It is, nevertheless, equally a discipline of its own.

VI. Writing about music is like dancing about architecture. —*Martin Mull*

The classic line, attributed to many speakers, its structure dating back to the early 1900s: Writing about music is like [blanking] about [blank]. Early versions included "singing about economics." The variant that captured the world's imagination, though, was Mull's formula. It pondered: what kind of translation could that be? Words can't express what's meaningful in music, any more than moving can tell you much about a building.

Weird thing is: there's nothing remotely strange anymore about the idea of dancing about architecture.

Opera Ballet. His collaborators include composers and artists such as Nico Muhly, David Lang, Philip Glass, Christopher Wool, Barbara Kruger, Paul Cox, Rodarte, Thierry Escaich, Santiago Calatrava, and Daniel Buren. Millepied also works in film, both as choreographer and director. In 2013, Millepied founded the Amoveo Company with composer Nicholas Britell. Amoveo is an artist collective collaborating in digital media, live events, television, and film. In 2010, Millepied choreographed and starred in Darren Aronofsky's *Black Swan*. In 2012, he moved to Los Angeles where he founded L.A. Dance Project, whose mission is to promote new collaborative work by emerging and established artists, and to revisit influential multidisciplinary dance collaborations from the past. The company creates innovative platforms for contemporary dance and expands the experience of dance and dance education to audiences of all ages. In January 2013 the Paris Opera Ballet announced Millepied's appointment as its new director, a role he assumes this fall.

JUSTIN PECK (choreographer, *Murder Ballades*), at 27 years old, has already been hailed as an important new voice in 21st-century choreography. He is currently a soloist and choreographer with New York City Ballet. Peck, originally from San Diego, CA, moved to New York at the age of 15 to attend the School of American Ballet. In 2006, he was invited by ballet master-in-chief Peter Martins to become a member of the New York City Ballet. Since joining NYCB, Peck has danced extensive repertoire, including principal roles in George Balanchine's *Concerto Barocco*, *The Firebird*, *Liebeslieder Walzer*, *Tschaikovsky Suite No. 3*, *La Sonnambula*, *The Four Temperaments*, *Brahms-Schoenberg Quartet*, *A Midsummer Night's Dream*; Jerome Robbins's *West Side Story Suite*, *The Cage*, *I'm Old Fashioned*, *Glass Pieces*, *NY Export: Opus Jazz*, *Ives Songs*; Alexei Ratmansky's *Concerto DSCH*; Benjamin Millepied's *Plainspoken* and *Why Am I Not Where You Are*; Peter Martins' *Fearful Symmetries*, *Thou Swell*, *Waltz Project*, *Romeo and Juliet*; and Christopher Wheeldon's *Scènes de Ballet* and *Estancia*. Peck had his choreographic debut in 2009, and has been fervently creating since then. He has been commissioned by NYCB, New York Choreographic Institute, School of American Ballet, Miami City Ballet, New World Symphony, L.A. Dance Project, Fall for Dance, Nantucket Atheneum Dance Festival, Pacific Northwest Ballet, Guggenheim Museum,

and more. He has collaborated with the likes of Sufjan Stevens, Shepard Fairey, Bryce Dessner, Prabal Gurung, Sterling Ruby, Mary Katrantzou, and Karl Jensen. In 2014, Peck was appointed resident choreographer of New York City Ballet, making him the second choreographer in the history of the institution to hold this position.

COLLABORATORS

BRANDON STERLING BAKER (original lighting design, *Murder Ballades*) is a lighting designer working with artists internationally and throughout the US. Previous designs for Justin Peck include: *Year of the Rabbit* (New York City Ballet), *The Bright Motion* (New York City Center) and *Tales of a Chinese Zodiac* (New York Choreographic Institute). Baker's lighting for dance can be seen in the current repertory of New York City Ballet, Jose Limón Dance Company (US & Europe), Sadler's Wells Theatre (London), Maison de la Danse (Lyon), Havana Ballet (Cuba), Guggenheim Bilbao (Spain), Edinburgh Festival (Scotland), Lincoln Center Festival, Joyce Theater, and many others. Baker is a graduate of California Institute of the Arts.

GAVIN BRYARS (composer, *Quintett*) is one of Britain's leading composers. He was born in Yorkshire in 1943. His first musical reputation was as a jazz bassist working in the mid-sixties with improvisers Derek Bailey and Tony Oxley. His first major work as a composer was *The Sinking of the Titanic* (1969) which was originally released along with *Jesus' Blood Never Failed Me Yet* on Brian Eno's Obscure Label, and re-recorded for release in 1996 on Crepuscule Records. Over the last decade his compositions have ranged widely. Bryars' works have been used by such choreographers as Lucinda Childs, Maguy Marin, and in 1989 by William Forsythe in Act I (and later Act III) of *Slingeland*. In 1993, Forsythe used the composition "Jesus' Blood Never Failed Me Yet" for *Quintett*. Bryars is professor of music at Leicester Polytechnic, and musical associate at the Leicester Haymarket Theatre.

BRYCE DESSNER (composer, *Murder Ballades*) is a composer, guitarist, and curator based in New York City, best known as the guitarist for the acclaimed rock band the National. Dessner has also received widespread acclaim as a composer and guitarist, performing and recording with

and photographers Inez van Lamsweerde and Vinoodh Matadin on editorial and fashion campaigns for *Harper's Bazaar*; French, American and German *Vogue*; *V* and *W* magazines; Calvin Klein, and Gucci. He has been awarded Bessie, Sir Laurence Olivier, and Nijinsky Awards for his work as a dancer and costume designer with Ballett Frankfurt. He released his first music CD *From This Day On*, in 2002. The follow-up, *The Return of Lubrious*, came out in 2009. He is also the editor of *BRAVE!*, an innovative quarterly published in Germany since 2009.

BARBARA KRUGER (visual installation, *Reflections*) is an artist who works with pictures and words. Recent installations include the Kunsthalle in Vienna and the Museum Ludwig in Cologne. She is a professor at the University of California, Los Angeles.

DAVID LANG (composer, *Reflections*), is one of America's most performed composers. His works share a fierce intelligence and clarity of vision. His opera, orchestra, chamber and solo works are described as ominous, ethereal, and urgent. *The little match girl passion*, commissioned by Carnegie Hall for Theater of Voices, won the 2008 Pulitzer Prize for music. Recent works include *love fail* for Anonymous 4 (Kennedy Center, UCLA, BAM); *reason to believe* (Trio Mediaeval/Norwegian Radio Orchestra); *death speaks* (Carnegie Hall); *concerto* (world to come) (cellist Maya Beiser/Norlands Operans Symphoniorkester); *writing on water* (London Sinfonietta); and *the difficulty of crossing a field*, a fully-staged opera with Kronos Quartet. Lang's music has been performed by Santa Fe Opera, New York Philharmonic, Netherlands Chamber Choir, Boston Symphony, Munich Chamber Orchestra, and Kronos Quartet; at Tanglewood, BBC Proms, Munich Biennale, Settembre Musica Festival, Sidney 2000 Olympic Arts Festival, and the Almeida, Holland, Berlin, and Strasbourg Festivals; in theaters in New York, San Francisco and London; alongside choreography by Twyla Tharp, La La La Human Steps, NDT, and Paris Opera Ballet; and at Lincoln Center, Southbank Centre, Carnegie Hall, Kennedy Center, Barbican Centre, and BAM. Lang has received numerous honors in addition to the Pulitzer—Musical America's Composer of the Year, Carnegie Hall's Debs Composer's Chair, the Rome Prize, BMW Music-Theater Prize (Munich), and grants from the Guggenheim Foundation, the Foundation for

Contemporary Performance Arts, NEA, NYFA, and American Academy of Arts and Letters. In 1999, he received a Bessie Award for his music in choreographer Susan Marshall's *The Most Dangerous Room in the House*, performed by Bang on a Can All-Stars at BAM. *The Carbon Copy Building* won the 2000 Obie Award for Best New American Work. *The passing measures* was named one of the best CDs of 2001 (*The New Yorker*). His CD *pierced* was called his "most exciting new work in years" (*San Francisco Chronicle*). The recording of *the little match girl passion* received the 2010 Grammy Award for Best Small Ensemble Performance. Lang is co-founder and co-artistic director of New York's Bang on a Can. His work has been recorded on the Sony Classical, Harmonia Mundi, Teldec, BMG, Point, Chandos, Argo/Decca, and Cantaloupe labels, among others. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

THOMAS MCMANUS (ballet master, *Quintett*) was born in 1963, and grew up in Illinois. He is a graduate of the North Carolina School of the Arts. His early work and experience in New York included improvisational performances at Westbeth Studios, dancing with a chamber ballet repertory company, a season with ABT II and the Broadway musical *Cats*. A desire to live and work in Europe led him to Germany where he danced from 1986–99 with Forsythe/Ballett Frankfurt, taking part in most of the newly created ballets during that time. Since 1999, he has been a member of the performance group "commerce," which he co-founded with Nik Haffner. He is currently choreographing for many different venues, teaches Forsythe repertory to major ballet companies, and teaches improvisation workshops all over Europe and America.

STERLING RUBY (artist, *Murder Ballades*), born in 1972, is an American artist based in Los Angeles. He is internationally known for his work in a large variety of media including sculpture, ceramics, video, collage, photography, and painting. His work is often presented in large and densely packed installations. In opposition to the minimalist artistic tradition, and influenced by the ubiquity of urban graffiti, the artist's works often appear scratched, defaced, camouflaged, dirty, or splattered. Proclaimed as one of the most interesting artists to emerge in the 20th century by *New York Times* art critic

Roberta Smith, Ruby's work examines the limits of individual expression against social constraint. Ruby's work is collected by numerous international collections, including the Guggenheim Museum, Whitney Museum, MoMA (New York); Museum of Contemporary Art (Chicago and Los Angeles); Los Angeles County Museum of Art; and Tate Modern, London.

JONE SAN MARTIN (ballet master, *Quintett*) is a dancer/choreographer, born in Donostia, San Sebastian, Spain. She studied with Mentxu Medel in San Sebastian, then at the Institut del Teatre in Barcelona and at Mudra International in Brussels. After working at several companies, including the Compañía Nacional de Danza in Madrid, Ulmer Theater in Germany and with Jacopo Godani in Brussels, she joined Ballett Frankfurt in 1992 under the direction of William Forsythe. She has been a member of The Forsythe Company since 2004.

ANDREW ZOLINSKY (pianist, *Reflections*), internationally acclaimed concert pianist, has performed with the BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, BBC National Orchestra of Wales, London Sinfonietta, Royal Philharmonic Orchestra, London Concert Orchestra, and the Orchestre National de Lorraine, and has worked under the batons of such distinguished conductors as Stefan Asbury, Miguel Harth-Bedoya, Martyn Brabbins, Nicholas Cleobury, Thierry Fischer, Charles Hazlewood, Owain Arwel Hughes, Grant Llewellyn, Diego Masson, David Robertson, and Pascal Rophe. Equally at home in both traditional and contemporary repertoire, he is associated with some of the greatest living composers, including David Lang, Unsuk Chin, Ivan Fedele, Simon Holt, James Clarke, and Valentin Silvestrov. In November 2013, Zolinsky made his debut in the International Piano series at London's Southbank Centre; this recital also formed part of the Southbank Centre's fascinating series, *The Rest is Noise*. Also in November, he made his debut at the Palau de la musica in Valencia, and earlier this year played in Germany (the well-known Piano Rarities festival in Husum). In November 2014 at the Royal Festival Hall, London, Zolinsky will give the UK premiere of *Gesualdo dub/raum mit gelöschter figur* by Marko Nikodijevic, with the Philharmonia orchestra conducted by Baldur Brönnimann, as part of the Philharmonia's Music of Today

series. Zolinsky is professor of piano at the Royal College of Music, London.

DANCERS

STEPHANIE AMURAO was born in Vancouver in 1988 where she trained at the Richmond Academy of Dance. She earned a BFA in dance from the Juilliard School in 2010, under the direction of Lawrence Rhodes. Following graduation, she was a guest artist with Take Dance Company in NYC, and MOVE: the company in Vancouver. Amurao then had the pleasure of dancing at Bern: Ballett under the direction of Cathy Marston for two seasons. In 2012, she joined Ohad Naharin's Batsheva Dance Company. In June 2014, she joined LA Dance Project.

ANTHONY BRYANT began his dance training as a child in the small town of Elkin, NC. He graduated from the University of the North Carolina School of the Arts, then moved to NYC where he studied musical theater at the American Musical and Dramatic Academy. Bryant earned his bachelor of fine arts from the Juilliard School under the direction of Lawrence Rhodes. He toured with Broadway productions of *The Lion King* and *Peter Pan* with Cathy Rigby. Bryant was featured for several years in the Career Transition for Dancers gala at New York City Center. He has danced on national television shows including *So You Think You Can Dance*, *Dance War*, *Conan*, *Rosie's Variety Special*, and *The Juilliard Centennial Celebration* which aired on PBS. He has worked with AntiGravity, Aszure Barton & Artists, Victor Quijada, Stepp Stewart with Dr. Oz Benefit Gala at the Hammerstein Ballroom in NYC, Ballet Tech, and the Wendy Hilliard Gymnastics Foundation teaching inner city youth gymnastics and dance. His creations involving choreography, dance, gymnastics, and music can be seen online at youtube.com/antbryant1. He is honored to be touring internationally with L.A. Dance Project.

AARON CARR began dancing at age six in Pensacola, FL. He studied ballet throughout high school as an ABT national training scholar before attending the Juilliard School in New York. Carr has been a member of Keigwin + Company since graduating in 2009. He has also been dancing for ZviDance for the past four years.

made his professional debut with Morphoses under the direction of Lourdes Lopez and Artistic Director Luca Veggetti. His artistic expression extends to photography; his work as photojournalist for LADP can be viewed ladanceproject.com.

NATHAN B. MAKOLANDRA began dancing and choreographing in Greenville, SC. He is a graduate from the Juilliard School under the direction of Lawrence Rhodes. Upon graduation, he received the Hector Zaraspe award for choreography. As a student, he had the opportunity to study, collaborate, and perform the works of Alexander Ekman, Nacho Duato, Jerome Robbins, Bronislava Nijinska, Eliot Feld, Sidra Bell, Jose Limon, and Victor Quijeda. As a choreographer, Makolandra has been recognized at the regional and national level. His work has been selected for the choreographic honors concert in Juilliard's Peter Jay Sharp Theater in 2009 and 2010; he collaborated with composer Jared Miller for the Juilliard Composers and Choreographers Concert and his choreography appeared on Fox's *You Think You Can Dance*. He choreographed a dance/music video for UK artist Richard Walters entitled *American Stitches*. Makolandra was first runner up for the 2011 Capezio Award for Choreographic Excellence. He is a faculty member of FreshDance Intensive, and last year he made his first work for L.A. Dance Project with a fellow company member entitled *Attitude du Cage*.

RACHELLE RAFAILEDÉS is a native Ohioan who began her formal dance training at an early age. She received her BFA from Juilliard in 2009 under the direction of Lawrence Rhodes, where she was awarded the Martha Hill Prize for excellence in leadership and dance. She spent the next four years dancing for Kyle Abraham/Abraham.In.Motion and is a Bessie Award-winning collaborator for Abraham's *The Radio Show*. She has also had the pleasure of being a guest performer with Keigwin + Company and Lar Lubovitch Dance Company. Rafailedes joined L.A. Dance Project in 2013.

L.A. DANCE PROJECT—CREATIVE COLLECTIVE

NICHOLAS BRITELL (founder) is a composer, pianist, and producer. His music was most recently featured in director Steve McQueen's award-winning film *12 Years a Slave*, for which he composed and arranged the on-camera music

including the featured violin performances, spiritual songs, work songs, and dances. His critically acclaimed songs include his reinterpretation of the spiritual "Roll Jordan Roll" and his song "My Lord Sunshine (Sunrise)." His work was also recently recognized by *Variety*, which named the *12 Years a Slave* soundtrack among its Top 10 of 2013. In addition to his work on that film, Britell is one of the producers of the recent 2014 Sundance Festival award-winning film *Whiplash*. As a pianist, his projects and performances have been featured in publications including *New York* magazine, *The Wall Street Journal*, *The New York Times*, and *Vogue*, which called him among "the most talented young artists at work." In 2012, Britell and Millepied co-founded the Amoveo Company, a multimedia production company and art collective. Recent projects include producing Alejandro Iñárritu's short film *Naran Ja*, as well as creative direction for John Legend's tour *Love in the Future*. Britell is also the chairman of the New York-based Decoda Ensemble, a cutting-edge classical ensemble comprising graduates of the Carnegie Hall/Juilliard Academy program. Britell is a Phi Beta Kappa graduate of Harvard University, where he earned a degree in Psychology with honors and is a piano performance graduate of the Juilliard School's Pre-College Division.

CHARLES FABIUS (founding producer), a graduate of Royal Academy Utrecht (Netherlands) in musicology and theater history, started his career as a music editor in his native country. He moved to Paris, where he co-founded the Paris Opera School for young singers, Ecole d'Art Lyrique, in 1979. He became artistic program director at Paris Grand Opera in 1983. Through the 1990s, he ran a prominent artist management agency from Paris managing the worldwide career of Robert Wilson. He has been decorated by the French Government as a Chevalier des Arts et des Lettres. In 2001, he moved to NYC as artistic and executive director of the Byrd Hoffman Water Mill Foundation, leading a major building and capital campaign. The newly-redesigned Watermill Center for the Arts and the Humanities opened in 2006 as a year-round facility. Today, Fabius serves on the Executive Committee of the Watermill Foundation, and is consulting producer for the Guggenheim Museum, NY and program curator for Chez Bushwick/Jonah Bokaer.

MISSION

L.A. Dance Project promotes new collaborative work by emerging and established artists and revisits influential multidisciplinary dance collaborations from the past. It creates innovative platforms for contemporary dance and expands the experience of dance and dance education to audiences of all ages.

L.A. DANCE PROJECT CREATIVE COLLECTIVE

Benjamin Millepied: Founding Director

Charles Fabius: Founding Producer

Nicholas Britell

Matthieu Humery

Nico Muhly

Managing Director: James Fayette

Company Manager: Sarah Lakey

Legal and Business Affairs:

Christopher Macdougall

Production Manager/Technical Director:

Will Knapp

Lighting Director: Roderick Murray

Stage Manager: Jenna Woods

Rehearsal Director: Charlie Hodges

Ballet Master: Sebastien Marcovici

Administrative Assistant: Isabel Vondermuhll

Tour Representation:

DLB Spectacles, Didier Le Besque; IMG Artists

Costumer: Franco Martinez

Fiscal Sponsor: Pentacle (DanceWorks, Inc.)

COMPANY

Stephanie Amurao

Anthony Bryant

Aaron Carr

Randy Castillo

Charlie Hodges

Julia Eichten

Morgan Lugo

Nathan Makolandra

Rachelle Rafealedes

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LUMA

FOUNDATION

LUMA Foundation

The non-profit LUMA Foundation is committed to supporting the activities of independent artists and pioneers, as well as international institutions working in the fields of art and photography, performance art, publishing, documentary, and multimedia. Established by Maja Hoffmann, the foundation promotes challenging artistic projects combining a particular interest in environmental issues, human rights, education, and culture in the broadest sense. The LUMA Foundation's current focus is to create a truly experimental cultural complex, the Parc des Ateliers in Arles (France), dedicated to the production of exhibitions and ideas and developed with architect Frank Gehry. This ambitious project envisions an interdisciplinary centre for the production of exhibitions, research, education and archives, and is supported by a growing number of public and private partnerships. The Foundation engages in long-term collaborations with institutions like the New Museum of Contemporary Art (New York), CCS Bard College (Annandale-on-Hudson, New York), Serpentine Gallery and Tate Modern (London), the Kunsthalle Zürich and the Fotomuseum Winterthur (Switzerland), as well as arts festivals and biennials around the world.

Van Cleef & Arpels

Van Cleef & Arpels is proud to support L.A. Dance Project.

Van Cleef & Arpels has a long-standing relationship with the world of dance, music and art. In 1967, George Balanchine, founder of the New York City Ballet, where Benjamin Millepied was a long-time principal dancer, met Claude Arpels. This meeting turned into a life-long friendship which climaxed with the creation of the ballet *Jewels* inspired by the rubies, emeralds, and diamonds of Van Cleef & Arpels' jewelry. Since that time, the Maison has continued to support the art of dance through special performances and educational programming.