

**PRESS RELEASE**

# LA CRÉATION DU MONDE

3+4.02.2018

ATHENS CONCERT HALL – MEGARON



© Millicent Hodson's Birds in motion

## **Co-Production**

Athens State Orchestra  
Fluxum Foundation &  
Flux Laboratory

## **Under the Aegis of**

The Embassy of Switzerland  
in Greece



Athens  
State  
Orchestra

FLUXUM FOUNDATION

LABORATORY  
FLUX

**Choreography** by Millicent Hodson reconstructed after Jean Borlin

**Costumes and decor** by Kenneth Archer reconstructed after Fernand Leger

**Musical direction**

Stefanos Tsiialis

**Music**

Interpreted by the Athens State Orchestra – KOA

**Alumni dance students from the  
Athens State Contemporary Dance School - KSOT**

Angeliki Anargyrou / Dafni Antoniadou / Gavriela Antonopoulou /  
Vasilis Arvanitakis / Raphael Boumpoucheropoulos / Nikolas  
Chatzivasileiadis / Daphne Drakopoulou / Vassilis Fatouros / Lamprini  
Gkolia / Aristeia Iatridou / Eleftheria Iliopoulou / Maria Kakolyri /  
Venetsiana Kalampaliki / Xenia Koghylaki / Vasia Kolliou / Georgia  
Lata / Maria Manoukian / Sofia Martiou / Zelika Mouzaki / Emmanuela  
Pechynaki Mamounaki / Christina Prompona / Christina Skoutela /  
Dionysios Tsaftaridis / Eleni Tsikala Vafea / Anastasia Valsamaki /  
Georges Vasilopoulos / Maria Vourou / Kostas Xrysafidis / Arianna  
Zarmakoupi

**Light Designer**

Anna Sbokou

**Costumière**

Zaira Falirea assisted by Eleni Arapostathi

**Technical Director**

Ilias Karamalegkos

**Coordination**

Athina Delyannis

**Argument**

Blaise Cendrars

## « La Création du Monde » in Athens, 2018

Alumni of the Athens State Contemporary Dance School and Athens State Orchestra – KSOT at the Athens Concert Hall - Athens

Celebrating its 15th anniversary, Fluxum Foundation collaborates with the Athens State Orchestra, the Athens Concert Hall and the Athens State Contemporary Dance School, to bring back to life "La Création du Monde", one of the most innovative creations of the Ballets suédois.

In 2000, Fluxum Foundation worked alongside with Millicent Hodson and Kenneth Archer to reconstruct "La Création du Monde", which was presented in the courtyard of the Museum of Art and History of Geneva, in partnership with Geneva's Grand Theatre.

After 15 years spent providing help and support to the performing arts scene, Fluxum Foundation/Flux Laboratory distinguishes itself by the unique form of its creative commitment. Once again, Fluxum Foundation is aiming to provide an educative context to its collaboration and it seizes the opportunity to work with the young graduates of the Athens State Contemporary Dance School giving them the opportunity to work with Millicent Hodson and Kenneth Archer.

Millicent Hodson and Kenneth Archer are archeologists of dance who specialise in reconstructing ballets for which the original choreographies have been lost. For "La Création du Monde", they recreated Fernand Leger's costumes closer to the original intention of the artist and his choreographic collaborator. The realisation of the costumes in 1923 had been disappointing to them. Made of wood and cardboard, they were too heavy and cumbersome for the dancers to move freely and easily. When Archer and Hodson recreated them, they used lighter, more modern and flexible materials, which enabled the dancers to perform the movement as intended. The choreography underscores the symbolism of the animal, human and divine realms.

With this ballet, the 29 dancers from the Athens State Contemporary Dance School, alongside with the musicians of the Athens State Orchestra, were given the opportunity to experience a moment in history when the quest for ancient paths and myths came up against a bold, passionate modernity.

The ballet will be presented at the Athens Concert Hall in February 3 and 4. The proceeds of "La création du monde" support social projects in Greece.

## Program

### PART 1

#### Athens State Orchestra

Music meets Dance. In the artistically restless Paris of the beginning of the 20th century, the two Arts prosper and walk side by side in a way that will leave an indelible mark in the evolution of both. In collaboration with the Fluxum Foundation/Flux Laboratory, the Athens State Orchestra and its conductor Stefanos Tsialis, zealously invite all friends of both Arts to enjoy some of the most charming pages of ballet music in astonishing choreographic dramatizations.

MANUEL DE FALLA

(1876–1946) 'Spanish Dance', from the opera 'La Vida breve'

"El sombrero de tres picos", ballet

DARIUS MILHAUD

1892-1974 La Création du Monde, ballet, op. 81a

L'homme et son désir, ballet op. 48

### PART 2

#### "La Création du Monde" Ballet

Choreography by Millicent Hodson  
reconstructed after Jean Borlin.

Costumes and decor by Kenneth Archer  
reconstructed after Fernand Leger



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# The Origin of « La Création du Monde » – 1923

## Ballets Suédois at the Théâtre des Champs Élysées - Paris

The 1923 ballet was based on the fantasized "légende des origines" by the poet, Blaise Cendrars, drawn from his Anthologie Nègre of 1919, a collection of tales recalled by missionaries and other travellers in Africa.

For Cendrars, his text was a literary task of translation and interpretation. Fernand Léger, who designed La Création, came late to the Cubist practice of using African and Oceanic antiquities as models for modernism. His fascination was more focused on urban landscapes, industrial images and mechanical movement. But Création put these through the prism of myth and what was then known as "l'art nègre".

The ballet's avant-jazz score by Darius Milhaud rang more of Harlem and Rio de Janeiro, where the composer had just travelled, than any ports of call on the African continent. Milhaud shaped these sources through techniques of contemporary music and drew upon Hebraic chants, familiar from his childhood, to evoke the simple solemnity of Mankind's first days on earth.

1<sup>re</sup> Année. — N<sup>o</sup> 8 Ce programme doit être vendu DEUX francs avec le numéro d'Octobre de LA DANSE.

# L'ÉCHO DES CHAMPS-ÉLYSÉES

**THÉÂTRE DES CHAMPS-ÉLYSÉES**

## Représentations des BALLETS SUÉDOIS

des 25, 29 et 31 Octobre 1923

Deux Gymnastiques (orchestrées par Claude Debussy).....	Erik Satie.
Deux Chorales.....	Charles Koechlin.
<i>Trois Petites Pièces montées :</i>	
Revue de Pastoral.....	Erik Satie.
Marche de Campes (Dimanche).....	Erik Satie.
Jeux de Gargames (soin de Polka).....	Erik Satie.
Les "Dames du Pilgr de Méduse".....	Erik Satie.

### LA CRÉATION DU MONDE

Ballet de Blaise Cendrars. — Musique de Darius Milhaud.  
Régie, décors et costumes de Fernand Léger. — Chorégraphie de Jean Borlin.  
Ballets chorégraphiés par Marcel Ginée. — Costumes exécutés par la maison Muelle.  
*L'Homme*..... M. Jean Borlin.  
*La Femme*..... Mlle Ebon Strandin.  
Insects, Singes, Oiseaux, Hérons, Hommes, Femmes.

— ENTR'ACTE —

#### ÉCOLE D'ARCUEIL

Opérette.....	Maxime Jacob.
à Tangos.....	Henri Clément.
Souvenir du Bal Bleu (Mazurka).....	Roger Desormière.
Nocturne et Danse de Matelots.....	Henri Sanguet.

### WITHIN THE QUOTA (L'Immigrant)

Ballet Sketch de Gerald Murphy. — Musique de Cole Porter (présenté par Dario HELLIG).  
Décors et costumes de Gerald Murphy. — Chorégraphie de Jean Borlin.

<i>L'Immigrant</i> .....	M. Jean Borlin.
<i>Le Milliardaire</i> .....	Mlle Klara Kjölbliad.
<i>Le Parasite</i> .....	M. Toivo Niukkanen.
<i>Le Grand Homme de couleur</i> .....	M. Kai Smita.
<i>Le Jaxxaby</i> .....	Mlle Ebon Strandin.
<i>Le Contre</i> .....	M. Paul Ehrup.
<i>Le Reine-dont-le-cœur</i> .....	Mlle Edith Rotendorff.

Les robes de la Milliardaire et du Jaxxaby sont exécutées par Madame Fomoxov,  
21, Avenue de Wagram.

Les ballets seront dirigés par M. Vladimir GONCHAROV.  
Le concert sera dirigé par M. Roger Desormière. — Au piano : Mme Marcelle Meyer.

Aux entr'actes, dessert et BAO ou vos favoris digestifs et goûter les excellentes Spécialités Suédoises présentées par le Restaurant STRIX.

Nous ne pouvons pas d'acheter au ren-fachante et en grande étape de Théâtre !

**Le Livre des BALLETS SUÉDOIS**  
Pour l'Amérique..... 10 fr.  
L'histoire des BALLETS SUÉDOIS. 5 fr.

Au moment où Rolf de Maré une fois de plus, s'intéresse à la musique française, il nous est agréable de publier le spirituel billet que lui a adressé Erik Satie l'un des plus grands, incontestablement, parmi les musiciens de l'heure présente.

Arcueil, le 12 Octobre 1923

Cher Directeur,  
C'est l'École d'Arcueil ?... Le 14 Juin dernier, j'ai eu l'honneur de présenter — au Collège de France — quatre jeunes musiciens : Henri Clément, Roger Desormière, Maxime Jacob et Henri Sanguet.

Ils ont pris la dénomination d'École d'Arcueil pour eux-mêmes : ils n'ont habité ni près de la dénomination d'École d'Arcueil pour eux-mêmes : ils n'ont habité ni près de la dénomination d'École d'Arcueil.

Je ne puis parler pas de leurs mérites — n'étant ni pion ni critique (heureusement).

Le public — et leur seul juge — lui seul — se réjouira de ce qu'ils ont fait. Personnellement, je suis heureux de la venue de ce groupe dans la lice musicale : il remplace les "Six", naturellement dissolus, et dont quelques-uns des membres sont irrémédiablement entrés dans la Gloire — malgré les dires sanguinaires et cyniques des "artisans" des "périodes" et des "criticillonnés".

Bien à vous,  
ERIK SATIE.

**Association des Artistes Scandinaves (Maison WATTEAU)**

En tout temps qu'est offert au public par le nouveau spectacle des Ballets Suédois, à l'occasion de l'Exposition d'Art Moderne organisée par l'Association des Artistes Scandinaves à Paris.

Cette association qui a pour but de faciliter les relations artistiques entre la France et les Pays Scandinaves compte parmi ses membres : M. A. B. le Prince Eugène de Suède, artiste de grand talent, Lettre d'Excellence les Ministres de l'Intérieur, de Suède et de France.

L'inauguration de l'École d'Arcueil (Maison Watteau) a été célébrée le 14 Octobre.

Cette exposition présentait aussi bien des artistes Scandinaves que des Français, parmi lesquels on est heureux de compter : Bourdelle, Brancusi, Brno, van Dongen, Friesz, Léger, Matten, Picasso, etc., etc.

# The reconstruction of « La Création du Monde » by Millicent Hodson & Kenneth Archer – 2000

Ballet du Grand Théâtre at the Musée d'art et d'histoire – Geneva

\*« When Cynthia Odier of the Fluxum Foundation asked us to do La "Création du Monde" with the Ballet du Grand Théâtre, Geneva, in 2000, we realized that our task also was to make a collage. The occasion was an exhibition on Léger and African art of the Barbier-Mueller Collection at the Musée d'Art et d'Histoire, where we set the production on a purpose-built stage in the covered courtyard. »

Millicent Hodson & Kenneth Archer

Today, Dance and Performing arts are casually migrating from dance venues to exhibition spaces, but in 2000, in Geneva, « La Création du Monde » that was presented in the courtyard of the Museum of Art and History, was a premiere.

The collaborators of La Création had about a quarter of an hour of stage time to make a statement: What did they want to say and why? Paul Nash's iconic war painting of shelled trees shows dawn on the horizon and its title is "We Are Making a New World". The 1923 ballet is solemn for much of the time, yet it is about hope. Creatures take form and emerge from a chaotic mass. Eggs, water and music seem to be the necessary ingredients for the Magic People to assist in creating the Human Couple. The dalliance of these primal lovers leads to the battle of the Branch, with the Monkeys joining the fight against the forces of Fam. But the Birds save the day. They fly in to seduce the Fetishists who quickly lose interest in the Branch. Love, or at least attraction to Cubist birds, makes the world go round.

The postwar collage of La Création includes quotations from dance crazes like the "Charless-ton", as the French said it, and the Black Bottom. These "Negro dances" were already part of the Parisian landscape before the mid 1920's. Börlin saved quotations of these fads for the upbeat Finale. Throughout the ballet there are references to show dancing, like steps for the Monkeys who imitate the "end men" in vaudeville.



\* Kenneth Archer and Millicent Hodson, [DanceTabs](#) (London), 18 May 2012 (Features)

## Restaging « La Création du Monde »

Maggiodanza in Florence – 2003  
Ballets de Lorraine – 2012

Archer and Hodson have restaged the ballet twice since its premiere in Geneva. Their first restaging was with Giorgio Mancini's Maggiodanza in Florence in 2003. Their second re-staging was with Petter Jacobsson's CCN Ballets de Lorraine, Nancy, in 2012. Their reconstructed ballet formed the historical centrepiece for a contemporary work by Faustin Linyakula.



© Millicent Hodson's Birds in motion

## **FLUXUM FOUNDATION**

[www.fluxumfoundation.org](http://www.fluxumfoundation.org)

Fluxum Foundation is a non-profit private foundation established in 2002 in Geneva, aiming to encourage and develop culture in Switzerland and abroad. Dance is the primary mean of expression in any artistic or cultural concept supported by the Foundation.

The Foundation works in a spirit of open-mindedness to foster new projects. It supports creation and training in the field of dance. Fluxum Foundation works closely with Flux Laboratory.

## **FLUX LABORATORY**

[www.fluxlaboratory.com](http://www.fluxlaboratory.com)

Founded in 2003 by Cynthia Odier, Flux Laboratory is a cultural centre based in Geneva, Zurich and Athens.

As a concrete tool for reflection and mediation, it is surrounded by a rich ecosystem of entrepreneurs, artists and thinkers, constantly reinventing it (more than 400 creators over the last 15 years).

Flux Laboratory encourages synergies and exchanges between institutions, cultural actors, as well as between the public and private sectors.

Flux Laboratory produces transdisciplinary artistic projects and experiments with new creative and collaborative processes.

## **HOW TO GIVE A PRICE TO VALUES ?**

Flux Laboratory investigates the concept of the price given to common values. These values, token of tradition, ethics and morals, represent a collective ideal. In Greece more than anywhere else, these values represent cultural vectors. The promotion of a country's values, and how to make them accessible, are leads explored in Flux Laboratory Athens' projects.

Flux Laboratory builds on this idea by conceiving life the same way it does living arts: by attaching as much importance to the creative process as to what results of it.

## Millicent Hodson & Kenneth Archer

Millicent Hodson (choreographer/dance historian) and Kenneth Archer (scenic consultant/ art historian) are a dance and design team based in London. For three decades, they have reconstructed lost ballets and created original productions through "Ballets Old & New", staging work with major companies worldwide, including the Joffrey Ballet, Paris Opera, Mariinsky Ballet, Hamburg Ballet, Royal Ballet, London, Grand Ballet Canadiens, Polish National Ballet, Royal Swedish Ballet, Rome Opera Ballet and Ballets de Monte-Carlo.

Hodson and Archer have lectured and given workshops worldwide, including such US venues as MoMA, the Gallatin School of the Arts at New York University, the Guggenheim Museum, National Gallery of Art and Kennedy Center, Washington DC, Chicago Art Institute, MOCA in Chicago and Los Angeles, as well as at the Juilliard School, the North Carolina School of the Arts and at universities throughout the country. Archer's doctorate in European Painting and Theatrical Design of the late 19th and 20th Century was from the University of Essex, UK, in 1988 and Hodson's in The Arts of Spectacle was from the University of California, Berkeley in 1985.

The couple write books and articles and exhibit and publish drawings from their ballets. "The Lost Rite" (2014), their book with photographs by Shira Klasmer, was recently published in Russian by the Vaganova Academy in St Petersburg. Archer published "Roerich East and West" (Parkstone, English/French, 1999) and Hodson her monographs on reconstructing Nijinsky's "Le Sacre du Printemps" and "Jeux" (Pendragon, 1996 and 2008). Currently they are writing "Balanchine's Twenties" about reconstruction of five early ballets by the 20th century master when he was still a beginner in the art of choreography.

They have received various grants and awards from the National Endowment for the Arts (choreography); International Research & Exchanges Board and Indian Council for Cultural Relations (research travel); British Council and USIS (lecture-demo tours); Nijinsky Medals, Poland; Patten Lectures, Indiana University, and Fulbright Lectures, Athens; Monaco Prize for the documentary "4 Emperors & 1 Nightingale" about their reconstructed ballet, "Le Chant du Rossignol"; BBC Music DVD of the Year for their Mariinsky reconstruction of "The Rite of Spring"; Positano Prize for ballet legacy, Italy; and residential fellowships in ballet production at Princeton University in the US and University of Surrey and Kingston University in the UK. Currently they are fellows at the Center for Ballet and the Arts at New York University.

## PARTNERS



Athens  
State  
Orchestra



Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra

## TICKETS INFORMATION

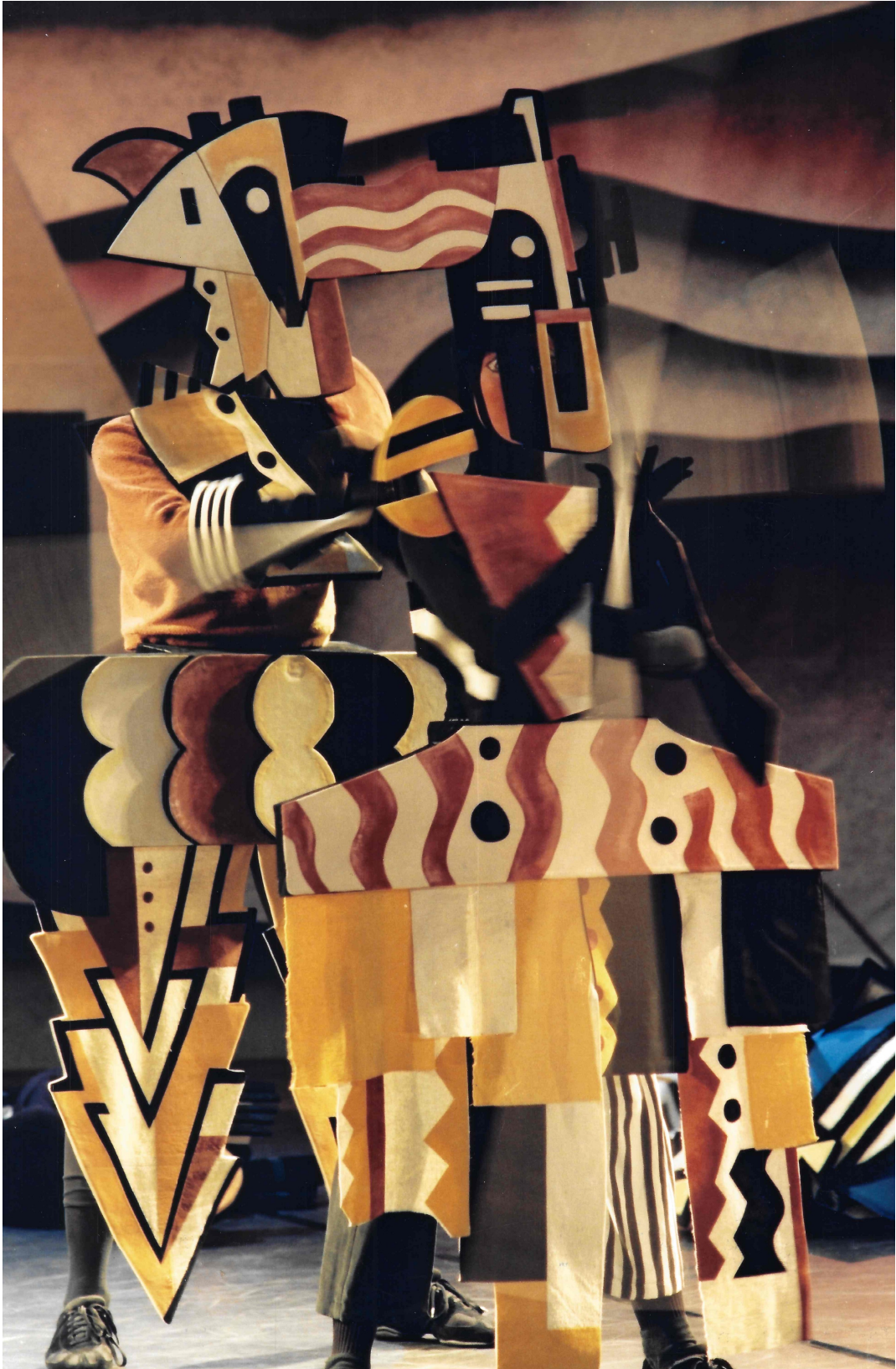
Ticket price: 35€, 25€, 15€, 10€ and 7€ (concessions)



Ballet of the Grand Théâtre de Geneve stage from 2000.  
© Nicholas Lieber.



Ballet of the Grand Théâtre de Geneve stage from 2000.  
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Ballet of the Grand Théâtre de Geneve stage from 2000.  
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