

# PRESS KIT 2020



**P R I X  
D E  
L A U S  
A N N E**

**48<sup>e</sup>  
CONCOURS  
INTERNATIONAL  
POUR JEUNES  
DANSEURS  
02-09.02.2020  
AUDITORIUM STRAVINSKI  
MONTREUX  
PRIXDELAUSANNE.ORG**

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# PRIX DE LAUSANNE

BOYS A	FIRST NAME	NAME	NATIONALITY	SCHOOL
201	KAITO	MATSUOKA	JAPAN	EHIME BALLET ACADEMY
202	DIOGO	BETENCOURT	PORTUGAL	DNA DANCE N'ARTS SCHOOL
203	VITOR	AUGUSTO VAZ	BRAZIL	ITEGO EM ARTES BASILEU FRANÇA
204	MAX	BARKER	UNITED STATES	ABT JKO SCHOOL
205	ALFIE	SHACKLOCK	AUSTRALIA	THE DANCE CENTER PEREGIAN SPRINGS
206	JACKSON	SMITH-LEISHMAN	AUSTRALIA	AMANDA BOLLINGER DANCE ACADEMY
207	CHUN HUNG	YAN	CHINA	HONG KONG YOUTH BALLET ACADEMY
208	PEDRO	SILVEIRA	PORTUGAL	NATIONAL CONSERVATORY DANCE SCHOOL
209	AUSTEN	MCDONALD	AUSTRALIA	TANYA PEARSON ACADEMY
GIRLS B	FIRST NAME	NAME	NATIONALITY	SCHOOL
301	PAIGE	MCCELLIGOTT	SOUTH AFRICA	EBORALL, MELVILLE & DE WITT BALLET SCHOOL
302	SAMANTHA	GEDDES	AUSTRALIA	ATELIER AUSTRALIA
304	NONOKA	MIYAMOTO	JAPAN	KAZUE ITOO BALLET STUDIO
305	YOORI	NOH	SOUTH KOREA	SEOUL ARTS HIGH SCHOOL
306	YUE	ZHOU	CHINA	THE AFFILIATED SECONDARY SCHOOL BEIJING DANCE ACADEMY
307	LIN	ZHANG	CHINA	THE AFFILIATED SECONDARY SCHOOL BEIJING DANCE ACADEMY
308	HAZUKI	FUJIMOTO	JAPAN	BALLETAKADEMIE DER WIENER STAATSOPER
309	YUJIN	NAM	SOUTH KOREA	SEOUL ARTS HIGH SCHOOL
310	BARBARA	BRIGATTI	ARGENTINA	BALLETAKADEMIE DER WIENER STAATSOPER
311	YUNJOO	KIM	SOUTH KOREA	SEOUL ARTS HIGH SCHOOL
312	YUYAN	WANG	CHINA	THE AFFILIATED SECONDARY SCHOOL BEIJING DANCE ACADEMY
313	HARUKA	TONOOKA	JAPAN	CONSERVATOIRE NATIONAL SUPÉRIEUR DE MUSIQUE ET DE DANSE PARIS
314	YEWON	KIM	SOUTH KOREA	SEOUL ARTS HIGH SCHOOL
315	ALINA	TARATORIN	UNITED STATES	BAYER BALLET ACADEMY
316	CATARINA	PIRES	PORTUGAL	TANK AKADEMIE ZÜRICH
317	KOTOMI	YAMADA	JAPAN	ACADÉMIE PRINCESSE GRACE
318	MARGARET	WEATHERDON	CANADA	NEGLIA BALLET
319	EKATERINA	PACHENKO	UNITED STATES	BAYER BALLET ACADEMY
320	TAMAKI	KAWAKAMI	JAPAN	TANZ AKADEMIE ZÜRICH
321	NATALI	TÄHT	ESTONIA	TANZ AKADEMIE ZÜRICH
322	JEMIMA	SCOTT	NEW ZEALAND	NATIONAL THEATER BALLET SCHOOL



323	EVELYN	ROBINSON	UNITED STATES	UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS
325	XUETONG	HUANG	CHINA	THE AFFILIATED SECONDARY SCHOOL BEIJING DANCE ACADEMY
<b>BOYS B</b>				
	<b>FIRST NAME</b>	<b>NAME</b>	<b>NATIONALITY</b>	<b>SCHOOL</b>
401	SANTIAGO	SALES MANZANERA	SPAIN	CONSERVATORIO DE DANZA DE VALENCIA
402	JOSHUA	NUNAMAKER	UNITED STATES	ORLANDO MOLINA BALLET TRAINING CENTER
403	LINCOLN	SHARP	AUSTRALIA	TANYA PEARSON ACADEMY
404	RUI CÉSAR	CRUZ	BRAZIL	GRUPO DE DANÇA-ILHA
405	COLIN	JACOBS	BELGIUM	PALUCCA UNIVERSITY OF DANCE DRESDEN
406	MARCO	MASCIARI	ITALY	ACADÉMIE PRINCESSE GRACE
407	JOÃO VITOR	SANTANA	BRAZIL	ITEGO EM ARTES BASILEU FRANÇA
408	NICOLA	MARCHIONNI	ITALY	ELMHURST BALLET SCHOOL
409	WENSHENG	XU	CHINA	THE AFFILIATED SECONDARY SCHOOL BEIJING DANCE ACADEMY
411	VLADISLAV	HODASEVICH	BELARUS	VAGANOVA BALLET ACADEMY
412	HENRI	FREY	GERMANY	SHCHERBAKOV BALLET AKADEMIE
413	VINCE	TOPOLANSZKY	HUNGARY	HUNGARIAN DANCE ACADEMY
414	COSMIN	MARINESCU	ROMANIA	BALLETAKADEMIE DER WIENER STAATSOPER
415	LEANDRO	FERNANDEZ-FERREIRA	CUBA	ACOSTA DANZA ACADEMY
416	KEITA	FUJISHIMA	JAPAN	ELLISON BALLET
417	GABRIEL	BARBOSA	BRAZIL	BALÉ ISABEL GUSMAN
418	ŁUKASZ	BALONIAK	POLAND	OGÓLNOKSZTAŁCĄCA SZKOŁA BALE TOWA W WARSZAWIE
419	YUHO	YOSHIOKA	JAPAN	HUNGARIAN DANCE ACADEMY
420	RIO	HAGIMOTO	JAPAN	JOFFREY ACADEMY OF DANCE
421	MATEI	HOLELEU	ROMANIA	BALLETTSCHULE THEATER BASEL
422	ERIC	SNYDER	UNITED STATES	ENGLISH NATIONAL BALLET SCHOOL

## NATIONALITIES - SELECTED CANDIDATES

NATIONALITIES	GIRLS	BOYS	TOTAL
<b>AFTER VIDEO SELECTION:</b>			
ARGENTINA	1		1
AUSTRALIA	8	4	12
BELARUS		1	1
BRAZIL	1	2	3
CANADA	1		1
CHINA	5	3	8
CUBA		1	1
ESTONIA	1		1
FRANCE	1		1
GEORGIA	1		1
GERMANY		1	1
HUNGARY		1	1
ITALY		2	2
JAPAN	8	5	13
LITHUANIA	1		1
MEXICO	1		1
NEW ZEALAND	1		1
POLAND		1	1
PORTUGAL	1	2	3
ROMANIA		1	1
SINGAPORE	1		1
SOUTH AFRICA	1		1
SOUTH KOREA	8		8
SPAIN		1	1
SWITZERLAND	1		1
UNITED STATES	6	3	9
<b>CANDIDATES SELECTED DURING PRESELECTIONS:</b>			
BELGIUM		1	1
BRAZIL	1	2	3
CHINA	1	1	2
ROMANIA		1	1
UNITED STATES	1		1
<b>TOTAL 27 COUNTRIES REPRESENTED</b>	<b>51</b>	<b>33</b>	<b>84</b>

**IMPORTANT - THE FOLLOWING SELECTED CANDIDATES HAVE CANCELLED:**

JUN ISHII (BOY/JAPAN) - JIAYI LI ( GIRL/CHINE) - LIZI AVASAJANISHVILI (GIRL/GEORGIA)

YOON SEO LEE (GIRL/SOUTH KOREA) - YUHAO WU (BOY/CHINA)

DÉSIRÉE GULER (GIRL/SWITZERLAND) - HANG LI (BOY/CHINA)

<b>PARTICIPANTS IN MONTREUX</b>	<b>47 GIRLS</b>	<b>30 BOYS</b>	<b>77 IN TOTAL</b>
<b>NATIONALITIES OF THE PARTICIPANTS IN MONTREUX</b>			<b>25 IN TOTAL</b>



MONDAY FEBRUARY 3RD / DAY 1 OBSERVATION	TUESDAY FEBRUARY 5TH / DAY 2 OBSERVATION	WEDNESDAY FEBRUARY 5TH / DAY 3 OBSERVATION	THURSDAY FEBRUARY 6TH / DAY 4 OBSERVATION	FRIDAY FEBRUARY 7TH / DAY 5 SELECTIONS	SATURDAY FEBRUARY 8TH / FINALS
10AM-11AM GIRLS JUNIOR 11.45AM-12.15PM BOYS JUNIOR MAIN STAGE RUN-THROUGH CLASSICAL VARIATIONS	9.15AM-11.30AM GIRLS SENIOR 11.45AM-1PM BOYS JUNIOR MAIN STAGE CONTEMPORARY VARIATIONS COACHING	8AM-9.15AM BOYS JUNIOR + SENIOR MAIN STAGE BALLET CLASS (WITH PATRICK AR- MAND) 8AM-9.30AM GIRLS JUNIOR + SENIOR STUDIO I BALLET DANCE CLASS (WITH ÉLISABETH PLATEL)	8.45AM-11.45AM GIRLS SENIOR 11.50AM-1.15PM GIRLS JUNIOR MAIN STAGE CLASSICAL VARIATIONS COACHING (WITH MONIQUE LOUDIÈRES)	9.30AM-12.15PM GIRLS + BOYS JUNIOR MAIN STAGE SELECTIONS FOR THE FINALS	1PM-2PM FOYER AUDITORIUM / BALCONY LEVEL PRESS CONFERENCE
10AM-11.30AM GIRLS SENIOR 11.45AM-1.15PM BOYS SENIOR STUDIO I CONTEMPORARY DANCE CLASS (WITH ARMANDO BRASWELL)	9.15AM-10.45AM BOYS SENIOR 11AM-12.30PM GIRLS JUNIOR STUDIO I CONTEMPORARY DANCE CLASS (WITH ARMANDO BRASWELL)	9.30AM-10.45AM BOYS JUNIOR 11.15AM-1.45PM BOYS SENIOR MAIN STAGE CLASSICAL VARIATIONS COACHING (WITH NICOLAS LE RICHE)	10.30AM-12PM BOYS JUNIOR + SENIOR STUDIO I BALLET CLASS (WITH PATRICK ARMAND)		
2.15PM-3.45 PM BOYS JUNIOR 4PM-5.30PM GIRLS JUNIOR STUDIO I CONTEMPORARY DANCE CLASS (WITH ARMANDO BRASWELL)	1.30PM-3PM GIRLS SENIOR 3.15PM-4.45PM BOYS JUNIOR STUDIO I CONTEMPORARY DANCE CLASS (WITH ARMANDO BRASWELL)	9.45AM-12.45PM GIRLS JUNIOR 1.45PM-4.50PM GIRLS SENIOR STUDIO I CLASSICAL VARIATIONS COACHING (WITH MONIQUE LOUDIÈRES)	12.15PM-4.45PM BOYS JUNIOR + SENIOR STUDIO I CLASSICAL VARIATIONS COACHING (WITH NICOLAS LE RICHE)	2.30PM-6PM GIRLS + BOYS SENIOR MAIN STAGE SELECTIONS FOR THE FINALS	MAIN STAGE: 2PM-2.30PM BALLET CLASS ON STAGE 2.30PM-4.30PM FINALS 4.30PM-5PM INTERMISSION 5PM-5.30PM INTERLUDE 5.30PM-6PM AWARD CEREMONY
3PM-3.40PM BOYS SENIOR 4.30PM-5.30PM GIRLS SENIOR MAIN STAGE RUN-THROUGH CLASSICAL VARIATIONS	2PM-4PM BOYS SENIOR 4.15PM-6.35PM GIRLS JUNIOR MAIN STAGE CONTEMPORARY COACHING 5PM-6.30PM STUDIO I BALLET CLASS FOR LOCAL DANCE SCHOOLS' STUDENTS (WITH DEIRDRE CHAPMAN)	3PM-5PM BOYS JUNIOR + SENIOR MAIN STAGE CONTEMPORARY RUN-THROUGH 5.30PM-6.30PM STUDIO I CONVERSATION WITH THE NINE MEMBERS OF THE JURY 2020 MODE- RATED BY JEAN-PIERRE PASTORI	11.50PM-1.15PM GIRLS JUNIOR MAIN STAGE CLASSICAL VARIATIONS COACHING (WITH MONIQUE LOUDIÈRES)	7.15PM-7.45PM MAIN STAGE ANNOUNCEMENT OF THE FINALISTS	
	6.45PM-7.45PM STUDIO I CONTEMPORARY DANCE WORKSHOP FOR LOCAL DANCE SCHOOLS' STUDENTS (WITH DEIRDRE CHAPMAN)	7PM-7.30PM STUDIO II REHEARSAL OF THE PARTNER SCHOOL CHOREOGRAPHIC PROJECT (DIREC- TED BY MAURO BIGONZETTI) ASSISTED BY MACHA DAUDEL) - FREE ENTRANCE	4PM-6.45PM - GIRLS JUNIOR + SENIOR MAIN STAGE RUN-THROUGH CONTEMPORARY VARIA- TIONS		

## PRIX DE LAUSANNE ARTISTIC & EXECUTIVE DIRECTOR



©ANNE-LAURE LECHAT & AMÉLIE

KATHRYN BRADNEY

Kathryn Bradney brings over 35 years of professional dancing experience plus administrative knowledge to the Prix de Lausanne.

After an international career as a principal dancer, teacher and ballet master for Maurice Béjart (Béjart Ballet Lausanne) from 1986 to 2005, she opens her own successful private ballet school, company and filming company and becomes deeply involved with the Prix de Lausanne since 2006. She has been a member of the video preselection jury and the South American preselection jury. She produced the filming and live streaming, has been Production Manager from March 2017 and, from November to June 2017, the Associate Director of the Prix de Lausanne. She is currently Artistic & Executive Director of the competition.

Ms. Bradney aims to uphold the Prix de Lausanne's mission of excellence : to reveal potential, provide access, promote scholastic education and enhance healthy habits for dance students on all continents. Looking forward, she is committed to expanding the competition worldwide, to scout new talent and to support dancers and reveal new opportunities for them well into their professional dance careers.

## JURY MEMBERS

PHOTOS CREDITS : BRESCIA E AMISANO, MICHEL CAVALCA, V. LEPRESLE, AB,  
KWAME OWUSU-KESSE, JOHAN PERSSON.



FRÉDÉRIC OLIVIERI *PRESIDENT*



YORGOS LOUKOS *VICE PRESIDENT*



PHILIPPE COHEN



BERNICE COPPIETERS



NADIA DEFERM



ZHONGJING FANG



JAIMIE PERSSON



SEBASTIAN VINET



ZENAÏDA YANOWSKY

The jury is composed of 9 individuals, each of whom is either linked with our partner schools and companies, a Prix de Lausanne Prize Winner, or a renowned figure from the dance world.

Further aspects are taken into consideration to compose the panel: such as a wide geographical representation, a mix of youth and experience and a representation of various styles of dance.

FRÉDÉRIC OLIVIERI PRESIDENT OF THE JURY

Ballet Director & School Supervisor, Teatro alla Scala, Milan  
Prize Winner, Prix de Lausanne 1977

YORGOS LOUKOS VICE PRESIDENT OF THE JURY

Artistic Director, Ballet de l'Opéra de Lyon

PHILIPPE COHEN

Director, Grand Théâtre de Genève Ballet

BERNICE COPPIETERS

Former Principal Dancer and Principal Ballet Master, Les Ballets de Monte Carlo  
Prize Winner, Prix de Lausanne 1988

NADIA DEFERM

Artistic Director, Royal Ballet School Antwerp  
Prize Winner, Prix de Lausanne 1984

ZHONGJING FANG

Soloist, American Ballet Theatre  
Prize Winner, Prix de Lausanne 2000

JAIMIE PERSSON

Organisational Psychologist  
Former Principal Dancer, Royal Ballet London

SEBASTIAN VINET

Principal Guest Artist  
Prize Winner, Prix de Lausanne 2009

ZENAIDA YANOWSKY

Former Principal Dancer, Royal Ballet London  
Finalist, Prix de Lausanne 1992

## EVALUATION OF THE CANDIDATES POTENTIAL

Throughout the competition, the jury will evaluate a candidate's potential as a ballet dancer by considering:

- artistry
- physical suitability
- courage and individuality
- an imaginative and sensitive response to the music
- a clear grasp in communicating differing movement dynamics
- technical facility, control, and coordination

While advanced technical skills are taken into account, the jurors' primary focus is on the candidate's potential to succeed as a professional ballet dancer. Each jury member gives one mark between 1 and 9 (9 being the highest) for each of the following rounds:

A) SELECTION PHASE	VALUE OF THE MARK
1) CLASSICAL CLASS	¼
2) CONTEMPORARY CLASS	¼
3) CLASSICAL VARIATION	¼
4) CONTEMPORARY VARIATION	¼
20 PARTICIPANTS ARE SELECTED FOR THE FINALS	
B) FINALS	VALUE OF THE MARK
1) CLASSICAL VARIATION	½
2) CONTEMPORARY VARIATION	½

Seven Prize Winners will receive scholarships or apprenticeships. Results will be announced during the ceremony following the Interlude.

## CLASSICAL VARIATIONS

In order to participate in the competition week in Montreux, candidates must prepare two solos; one classical variation and one contemporary variation. Candidates are required to prepare the version of their choice of one of the following classical variations:

GIRLS A (12 VARIATIONS)	
DON QUIXOTE	CUPID FROM THE DREAM
GISELLE	PEASANT PAS-DE-DEUX SOLO, ACT I
LA BAYADÈRE	1 <sup>ST</sup> SOLOIST VARIATION, ACT III (KINGDOM OF THE SHADES)
	2 <sup>ND</sup> SOLOIST VARIATION, ACT III (KINGDOM OF THE SHADES)
THE AWAKENING OF FLORA	GIRL'S SOLOIST VARIATION
LE CORSAIRE	ODALISQUES PAS-DE-TROIS – 2 <sup>ND</sup> VARIATION
PAQUITA	1 <sup>ST</sup> GIRL'S VARIATION FROM PAS-DE-TROIS, ACT I
	2 <sup>ND</sup> GIRL'S VARIATION FROM PAS-DE-TROIS, ACT I
SLEEPING BEAUTY	BLUE BIRD FLORINE'S VARIATION
	LILAC FAIRY VARIATION FROM PROLOGUE
	WOODLAND GLADE FAIRY VARIATION FROM PROLOGUE
SWAN LAKE	FIRST SOLO FROM PAS-DE-TROIS, ACT I
BOYS A (10 VARIATIONS)	
COPPELIA	FRANZ, ACT III
GISELLE	PEASANT PAS-DE-DEUX, ACT I
LA FILLE MAL GARDÉE	COLAS VARIATION - ALEXANDER GORSKY
LA SYLPHIDE	JAMES, ACT I, BOURNONVILLE (LOVENSKJOLD)
HARLEQUINADE	BOY'S VARIATION
NAPOLI	1 <sup>ST</sup> BOY'S VARIATION FROM THE PAS-DE-SIX
	GENNARO VARIATION ACT III - 3 <sup>RD</sup> VARIATION
NUTCRACKER	NUTCRACKER PRINCE, ACT II
SWAN LAKE	BLACK SWAN SIEGFRIED, ACT III
	SOLO FROM PAS-DE-TROIS, ACT I

<b>GIRLS B (12 VARIATIONS)</b>	
DON QUIXOTE	DULCINEA, ACT II
	KITRI VARIATION FROM PAS-DE-DEUX, ACT III
	QUEEN OF THE DRYADS, ACT II
GISELLE	VARIATION FROM GISELLE, ACT I
COPPELIA	GIRL'S VARIATION ACT III
GRAND PAS CLASSIQUE	GIRL'S VARIATION
LA BAYADÈRE	GAMSATTI VARIATION FROM THE GRAND PAS-DE-DEUX
LA ESMERALDA	ESMERALDA VARIATION
PAQUITA	LEAD VARIATION, ACT II
RAYMONDA	VARIATION FROM RAYMONDA, TABLEAU DU RÊVE, ACT I
SLEEPING BEAUTY	AURORA VARIATION, ACT II
	AURORA VARIATION, ACT III
<b>BOYS B (10 VARIATIONS)</b>	
DON QUIXOTE	BASILIO VARIATION FROM PAS-DE-DEUX
GISELLE	PRINCE ALBRECHT, ACT II
GRAND PAS CLASSIQUE	BOY'S VARIATION
LA BAYADÈRE	SOLOR VARIATION
	GOLDEN IDOL
LA SYLPHIDE	JAMES, ACT II, BOURNONVILLE (LOVENSKJOLD)
LE CORSAIRE	VARIATION FROM PAS-DE-DEUX
PAQUITA	GRAND PAS VARIATION
SLEEPING BEAUTY	BLUE BIRD
	PRINCE DÉSIRÉ, ACT III

## CONTEMPORARY VARIATIONS

Candidates can choose among the works of the six following internationally-renowned choreographers:

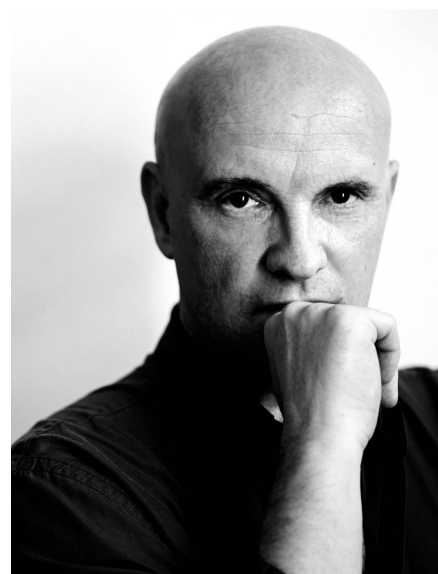
During the competition, Antoine Vereecken will be re-stager for Wayne McGregor's variations. Véronique Jean will be the coach for Mauro Bigonzetti's ones, Asier Uriagereka for Jean-Christophe Maillot's variations, Arman Grigoryan for Heinz Spoerli's ones, Aurélie Gaillard for Richard Wherlock's ones and Deirdre Chapman for Cathy Marston's ones.



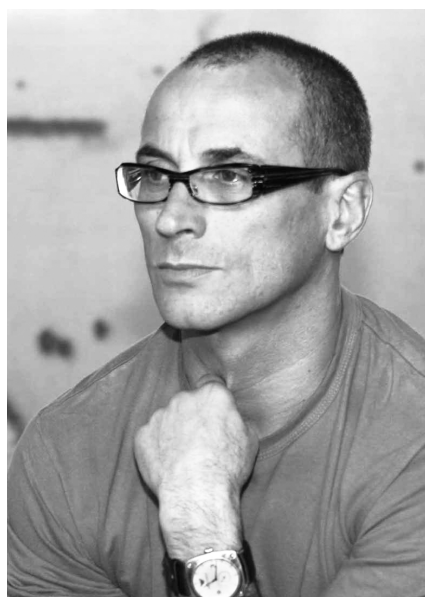
HEINZ SPOERLI ©DR



RICHARD WHERLOCK ©ISMAELLORENZO



JEAN-CHRISTOPHE MAILLOT ©FELIXMAILLOT



MAURO BIGONZETTI ©DR



WAYNE MCGREGOR ©PAÏLLHANSENS



CATHY MARSTON © CLARE PARKS

### HEINZ SPOERLI

Heinz Spoerli was born in Basel in 1940 and trained as a dancer with Walter Kleiber. From 1963 to 1973 he had engagements as a Soloist in Cologne under Todd Bolender, at the Royal Winnipeg Ballet under Arnold Spohr, at the Grands Ballets Canadiens in Montreal, and at the theatres in Basel and Geneva. Heinz Spoerli's breakthrough as a choreographer came in 1972 at the Grand Théâtre in Geneva with a work to music by Eric Gaudibert entitled "Le chemin". In 1973, the Director of the Basel theatre, Werner Düggelin, appointed Heinz Spoerli Principal Choreographer and Ballet Director. Between 1991 and 1996 Heinz Spoerli took on the post of Ballet Director at the Deutsche Oper am Rhein in Düsseldorf. In 1996, he took on direction of the Zurich Ballet. He also established the Heinz Spoerli Foundation, who awards prizes to dancers and choreographers. In addition, he founded the Zurich Junior Ballet as an international springboard for highly-talented young dancers. Heinz Spoerli was also Artistic Director of the Swiss Professional Ballet School from 1998 to 2001 and has received numerous awards. After 16 successful years as Director in Zurich, he has left the leadership of the Zurich Ballet and is now a freelance choreographer.

#### SOLO FOR GIRLS

*Tom*

Composer: Collin Vallon

#### SOLO FOR BOYS

*Urge*

Composer: Collin Vallon

### RICHARD WHERLOCK

Richard Wherlock has been Director and head Choreographer of Ballett Basel since the 2001/2002 season, and Artistic Director of the renowned festival «basel tanzt» since 2004. Richard Wherlock was born in Bristol (UK). After studying at London's prestigious Rambert School of Ballet, he joined their company as a dancer. He was Ballet Director at Hagen Theatre in Germany from 1991 to 1996, then spent three seasons as Director of the Lucerne Ballet before moving to Komische Oper Berlin as Artistic Director and Choreographer of Berlin Ballett. He worked as Choreographer for many renowned companies and also created a full-length ballet for the *Étoiles* of the Paris Opera Ballet. In 2000, he received the Prix Italia for the award-winning dance film «Passengers» produced by the Swiss broadcasting company DRS, RM Associates and 3SAT. His most recent film success «One bullet left» – also produced by Swiss broadcasting company DRS – was awarded the Golden Rose of Montreux in 2003. Richard Wherlock's particular interest lies in supporting talented up-and-coming dancers. He serves on the juries of numerous international dance competitions.

#### SOLO FOR GIRLS AND BOYS

*(A) Swan Lake*

Composer: Pyotr Ilyich Tchaikovsky

### JEAN-CHRISTOPHE MAILLOT

Born in 1960, Jean-Christophe Maillot studied dance and piano at the Conservatoire National de Tours, before joining the *Centre International de Danse Rosella Hightower* in Cannes until winning the Prix de Lausanne in 1977. He was then hired by John Neumeier at the Hamburg Ballet, where he danced in principal roles as a Soloist for five years. An accident brought his dancing career to an end. In 1983, he was appointed Choreographer and Director of the Ballet du Grand Théâtre de Tours and in 1985, founded the Festival “Le Chorégraphique”. He became the company's Artistic Advisor of the Ballets de Monte-Carlo for the 1992-1993 season and was then appointed Director-Choreographer. In 2000, he created the Monaco Dance Forum, an international showcase for dance. In 2011, the Ballets de Monte-Carlo incorporated the Ballets de Monte-Carlo Company, the Monaco Dance Forum and the Princess Grace Academy under a single organisation. Jean-Christophe Maillot was appointed head of this organisation. Over the years, he has received numerous awards and titles.

#### SOLO FOR GIRLS AND BOYS

##### *Abstract*

Composer: Bruno Mantovani

### MAURO BIGONZETTI

Mauro Bigonzetti was born in Rome, Italy. He received his dance training at Scuola di Danza del Teatro dell’Opera di Roma and entered Balletto dell’Opera di Roma in 1979. In 1983, he left Opera di Roma to join Aterballetto, a contemporary ballet company in Reggio Emilia, Italy, where he collaborated with Alvin Ailey, Glen Tetley, William Forsythe, and Jennifer Muller. In 1993, he left Aterballetto to embark on a career as a freelance choreographer. During the following four years, he also served as Resident Choreographer with Balletto di Toscana. In 1997, he returned to Compagnia Aterballetto as Artistic Director, a position he held until 2008. In 2016, he directed the Ballet Company of the Teatro alla Scala. Mauro Bigonzetti has choreographed for the English National Ballet, Ballet National Marseille, the Stuttgart Ballet, Deutsche Oper Berlin, Staatsoper Dresden, Ballet Teatro Argentino, Balé da Cidade de São Paulo (Brazil), Ballet Gulbenkian (Portugal), New York City Ballet, Turkish State Ballet, Royal Swedish Ballet, Ballet du Capitole Toulouse, Les Grands Ballets Canadiens, Teatro alla Scala, Teatro dell’Opera di Roma, Arena di Verona, and Teatro di San Carlo, in Naples.

#### SOLO FOR GIRLS A

##### *Solo from Rossini Cards*

Composer: Gioachino Rossini

Music: String sonata n°2 in A major II mvt Andante

#### SOLO FOR BOYS A

##### *Furia Corporis*

Composer: Beethoven

Music: String Quartet n°16 in F, Op. 135

### WAYNE MCGREGOR

Wayne McGregor is a multi-award-winning British choreographer. He is Artistic Director of Studio Wayne McGregor, the creative engine of his life-long choreographic enquiry into thinking through and with the body. He is also Resident Choreographer at The Royal Ballet (London), where his productions are acclaimed for their daring reconfiguring of classical language. He is Professor of Choreography at Trinity Laban Conservatoire of Music and Dance and has an Honorary Doctor of Science from Plymouth University and an Honorary Doctor of Letters from University of Leeds. In 2017 he was awarded an Honorary Fellowship of the British Science Association. He is serving on the jury for the RIBA International Prize 2018. Wayne McGregor is regularly commissioned by and has works in the repertoires of the most important ballet companies around the world, including Paris Opera Ballet, New York City Ballet, Bolshoi Ballet, Royal Danish Ballet and San Francisco Ballet. He has choreographed for theatre, opera, film (Harry Potter and the Goblet of Fire, The Legend of Tarzan, and most recently Fantastic Beasts and Where To Find Them), music videos (Radiohead, Thom Yorke, The Chemical Brothers), fashion (Gareth Pugh at New York Fashion Week, 2014), campaigns (Selfridges), TV (Brit Awards, 2015 and 2016), and site specific performances (Big Dance Trafalgar Square, 2012).

#### SOLO FOR GIRLS B AND BOYS B

*Chroma*

Composer: Joby Talbot

Music: Transit of Venus

#### SOLO FOR BOYS A

*Becomings*

Composer: Max Richter

Music: Orlando, Entropy

#### SOLO FOR GIRLS B

*Becomings* (on pointe)

Composer: Max Richter

Music: Orlando, Entropy

### CATHY MARSTON

Cathy Marston is a choreographer, artistic director and Clore Cultural Leadership Fellow. After education in Cambridge, she spent two years at the Royal Ballet School, before launching a successful international career now spanning over twenty-five years. Cathy's great gift is to join artistic dots, creating form for stories, emotions and ideas. She inherited a passion for literature from her English-teacher parents. For Cathy, stories inform dance. As Associate Artist of the Royal Opera House for five years, she created a critically acclaimed interpretation of Ibsen's Ghosts. During her six-year tenure in Switzerland directing the Bern Ballett, her British 'respect for the playwright' became influenced by the ideas of German theatre and 'Director's Theatre', resulting in her unique, hybrid signature.

Cathy's proudest moments include major collaborations with San Francisco Ballet, American Ballet Theatre, Northern Ballet, Joffrey Ballet, Danish Royal Ballet (and many more) as well as launching her charitable company, The Cathy Marston Project.

#### SOLO FOR GIRLS A AND B

*Traces*

Composer: Yann Tiersen

#### SOLO FOR BOYS A AND B

*Libera Me*

Composer: Igor Stravinsky

## TEACHERS AND COACHES

The Prix de Lausanne is more than a competition, it is also a week of education for the candidates. They take classes with renowned teachers and rehearse under the guidance of major dancers and teachers who help them work on the artistic interpretation of the roles.

### BALLET TEACHER FOR GIRLS

ÉLISABETH PLATEL

Director, Paris Opera Ballet School

### BALLET TEACHER FOR BOYS

PATRICK ARMAND PRIZE WINNER PRIX DE LAUSANNE 1980

Director, San Francisco Ballet School

### COACH FOR GIRLS' CLASSICAL VARIATIONS

MONIQUE LOUDIÈRES

Étoile, Paris Opera Ballet - Freelance Ballet Teacher and Ballet Master

### COACH FOR BOYS' CLASSICAL VARIATIONS

NICOLAS LE RICHE

Étoile, Paris Opera Ballet - Director of the Royal Swedish Ballet

### BALLET TEACHER FOR WARM-UPS

NICOLA BIASUTTI

Teacher, John Cranko Schule, Stuttgart

### CONTEMPORARY TEACHER

ARMANDO BRASWELL

Director, Braswell Arts Center

### COACHES FOR THE CONTEMPORARY VARIATIONS

ASIER URIAGEREKA

Coach for Jean-Christophe Maillot's variation (*Abstract*)

ARMAN GRIGORYAN

Coach for Heinz Spoerli's variations (*Tom* and *Urge*)

VÉRONIQUE JEAN

Coach for Mauro Bigonzetti's variations (*Rossini Cards* and *Furia Corporis*)

ANTOINE VEREECKEN

Principal re-stager of Wayne McGregor's repertory (*Chroma* and *Becomings*)

AURÉLIE GAILLARD

Coach for Richard Wherlock's variation (*(A) Swan Lake*)

DEIRDRE CHAPMAN

Coach for Cathy Marston's variations (*Traces* and *Liberame*)

## ACCOMPANIST MUSICIANS

ROBERT ASHBY

Pianist, Zurich, Switzerland

MARTINE DORÉ

Pianist, Pôle National Supérieur de Danse Rosella Hightower, France

PAUL PAVEY

Composer and class accompanist, Tel Aviv, Israel

## AWARDS

### SCHOLARSHIP

One year of free tuition at one of the competition's partner schools and funds to cover a year's living expenses of the Prize Winner. The winners may choose their school.

### APPRENTICESHIP

These prizes, reserved for candidates aged 17 or more, consist of a one-year apprenticeship in one of the competition's partner companies, and funds to cover a year's living expenses of the Prize Winner. The winners may choose their company.

*These prizes are offered by:*

OAK FOUNDATION

BOURSE JEUNE ESPOIR

ÉMILE CHOURIET

FONDATION CARIS

FONDATION ALBERT AMON

FONDATION COROMANDEL

CHINA NOBLENES

### CONTEMPORARY DANCE PRIZE

This prize is awarded to the finalist who, through the interpretation of his/her contemporary variation at the Finals, shows exceptional potential in the area of contemporary dance. The prize consists of a free contemporary dance summer course, including travel and accommodation.

*Offered by:*

MINERVA KUNSTSTIFTUNG

### BEST YOUNG TALENT PRIZE

This prize is offered to a finalist who does not win a scholarship, but shows exceptional artistry.

*Offered by:*

THE RUDOLF NUREYEV FOUNDATION

### BEST SWISS CANDIDATE PRIZE

This prize is awarded to the best Swiss finalist or resident that has been training in Switzerland for at least two years before the competition.

*Offered by:*

ANONYMOUS DONOR

### FINALIST AWARD

The finalists who have not been awarded any scholarship will receive CHF. 1,000.-.

*Offered by:* BOBST SA

### AUDIENCE FAVOURITE PRIZE

This prize reflects the theatre's audience's favour during the Finals. This prize rewards the finalist having earned the most votes expressed by the audience the day of the Finals. To vote, send the code PDL followed by the number of your favourite finalist to the number 939 (20 cents per SMS). Example: PDL 143. This service is only available to people with Swiss mobile phones.

### WEB AUDIENCE FAVOURITE PRIZE

This prize is attributed to the most voted candidate by the web spectators that watched the competition through the live streaming. Vote online directly on Arte Concert's website the day of the Finals.

*Co-organised with:*

ARTE CONCERT

SUPPORT YOUR FAVOURITE CANDIDATE DURING THE WEEK OF THE COMPETITION THANKS TO OUR CROWDFUNDING CAMPAIGN. MORE INFORMATION ON OUR WEBSITE [PRIXDELAUSANNE.ORG](http://PRIXDELAUSANNE.ORG). THE MONEY RAISED WILL BE SHARED BETWEEN THE TWO WINNERS OF THE AUDIENCE FAVOURITE PRIZES (AUDITORIUM STRAVINSKI AND WEB).

### **FOLLOW UP OF THE PRIZE WINNERS**

The Prix de Lausanne is committed to its Prize Winners not only by giving them scholarships, but by keeping in close contact with them during their year of training in order to facilitate their choice of institution, help them with administrative questions and to be sure that they adapt to their new school or company.

### **NETWORKING FORUM**

SUNDAY, FEBRUARY 9TH, 2020

Organised during the competition week, the Networking Forum gives the candidates who are not selected for the Finals an opportunity to be seen by schools and companies Directors from all around the world. Following an audition class, interviews are organised with Directors of the Prix de Lausanne partner schools and companies wishing to recruit one or more candidates. Interviews with finalists who do not receive a prize are also arranged after the award ceremony. In 2019, 34 partner schools and companies attended the Networking Forum. Around 75 candidates participated and 170 offers were made.

## PARTNER SCHOOLS AND COMPANIES

The partnership with some of the world's finest ballet schools and companies enables the competition Prize Winners to benefit from a year's training.

- \* Partners for 1 to 5 years
- \*\* Partners for 6 to 15 years
- \*\*\* Partners for 16 to 25 years
- \*\*\*\* Partners for 26 years and more
- \*\*\*\*\* Partners since 1973, creation of the competition

### SCHOOLS

- Académie Princesse Grace PRINCIPALITY OF MONACO, ART. DIR. LUCA MASALA \*\*\*\*\*
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- Akademie des Tanzes MANNHEIM, GERMANY, DIR. BIRGIT KEIL \*\*
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- Australian Ballet School MELBOURNE, VICTORIA, DIR. LISA PAVANE \*\*\*
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- Ballettschule Theater Basel SWITZERLAND, DIR. AMANDA BENNETT \*
- Boston Ballet School MASSACHUSETTS, USA, DIR. MARGARET TRACEY \*
- Canada's National Ballet School TORONTO, ART. DIR. MAVIS STAINES \*\*\*\*\*
- Canada's Royal Winnipeg Ballet School WINNIPEG, DIR. STÉPHANE LÉONARD (INTERIM) \*\*
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- École de danse de l'Opéra National de Paris FRANCE, DIR. ÉLISABETH PLATEL \*
- English National Ballet School LONDON, GREAT BRITAIN, ART. DIR. TAMARA ROJO \*\*\*\*
- Hamburg Ballettschule – John Neumeier GERMANY, DIR. GIGI HYATT \*\*\*\*\*
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- John Cranko Schule STUTTGART, GERMANY, DIR. TADEUSZ MATA CZ \*\*\*\*\*
- Liaoning Ballet School SHENYANG, CHINA, DIR. ZHAO YIFEI \*
- National Conservatory Dance School LISBON, PORTUGAL, ART. DIR. JOSÉ LUIS VIEIRA \*\*
- New Zealand School of Dance WELLINGTON, NZ, DIR. GARRY TRINDER \*\*
- Oslo National Academy of the Arts NORWAY, DIR. ANNEMARIE BECHMANN HANSEN \*
- Palucca Hochschule für Tanz DRESDEN, GERMANY, DIR. JASON BEECHEY \*\*
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 Bayerisches Staatsballett II – Junior Company MUNICH, GERMANY, DIR. IVAN LISKA \*\*\*  
 Béjart Ballet Lausanne SWITZERLAND, ART. DIR. GIL ROMAN \*\*\*  
 Birmingham Royal Ballet UK, DIR. DAVID BINTLEY \*\*\*  
 Bundesjugendballett – National Youth Ballet HAMBURG, GERMANY, DIR. KEVIN HAIGEN \*\*\*  
 Compañía Nacional de Danza MADRID, SPAIN, ART. DIR. JOSÉ CARLOS MARTINEZ \*\*\*  
 Dutch National Ballet – Junior Company AMSTERDAM, THE NETHERLANDS, DIR. TED BRANDSEN \*\*\*  
 English National Ballet LONDON, UK, ART. DIR. TAMARA ROJO \*\*\*  
 Hong Kong Ballet ART. DIR. SEPTIME WEBRE \*\*\*  
 Houston Ballet TX, USA, ART. DIR. STANTON WELCH \*\*  
 Houston Ballet II TX, USA, ART. DIR. STANTON WELCH \*\*  
 K-Ballet Company TOKYO, JAPAN, ART. DIR. TETSUYA KUMAKAWA \*\*\*  
 Les Ballets de Monte-Carlo PRINCIPALITY OF MONACO, DIR. JEAN-CHRISTOPHE MAILLOT \*\*\*  
 Liaoning Ballet of China SHENYANG, ART. DIR. QU ZIJIAO \*  
 National Ballet of Canada – YOU Dance TORONTO, ART. DIR. KAREN KAIN \*\*\*  
 Nederlands Dans Theater II THE HAGUE, THE NETHERLANDS, ART. DIR. PAUL LIGHTFOOT \*\*\*  
 Norwegian National Ballet OSLO, NORWAY, DIR. INGRID LORENTZEN \*  
 NRW Junior Ballet DORTMUND, GERMANY, DIR. XIN PENG WANG \*\*\*  
 Pacific Northwest Ballet SEATTLE, WA, USA, ART. DIR. PETER BOAL \*\*\*  
 Queensland Ballet BRISBANE, AUSTRALIA, ART. DIR. LI CUNXIN \*\*\*  
 Royal Ballet LONDON, GB, DIR. KEVIN O'HARE \*\*\*  
 Royal Ballet of Flanders ANTWERP, BELGIUM, ART. DIR. SIDI LARBI CHERKAOUI \*\*\*  
 Royal Danish Ballet COPENHAGEN, DENMARK, ART. DIR. NIKOLAJ HÜBBE \*\*\*  
 Royal New Zealand Ballet WELLINGTON, ART. DIR. PATRICIA BARKER \*\*\*  
 Royal Swedish Ballet STOCKHOLM, SWEDEN, DIR. NICOLAS LE RICHE \*\*\*  
 San Francisco Ballet School Trainee Program CA, USA, DIR. HELGI TOMASSON \*\*\*

Semperoper Ballett DRESDEN, GERMANY, ART. DIR. AARON S. WATKIN \*\*\*

Stuttgart Ballett STUTTGART, GERMANY, DIR. REID ANDERSON \*\*\*

Tulsa Ballet OK, USA, DIR. MARCELLO ANGELINI \*

West Australian Ballet MAYLANDS, AUSTRALIA, ART. DIR. AURÉLIEN SCANNELLA \*\*\*

### **CONTEMPORARY DANCE SUMMER COURSE SCHOOLS, OPEN TO THE CONTEMPORARY DANCE PRIZE WINNER**

American Dance Festival DURHAM, NC, USA

London Contemporary Dance School GREAT BRITAIN

NDT Summer Intensive THE HAGUE, NETHERLANDS

Paul Taylor Dance Company's Summer Intensive NEW YORK, NY, USA

Rambert LONDON, GREAT BRITAIN

The ART of - Ballet Summer Course MADRID, SPAIN

The ART of - Ballet Summer Course ZURICH, SWITZERLAND

### **SUMMER COURSES OPEN TO ALL FINALISTS**

American Ballet Theatre's Jacqueline Kennedy Onassis School, Summer Intensive NEW YORK, NY, USA

Ballet Academy East NEW YORK, NY, USA

Boston Ballet Summer Dance Program MA, USA

Central School of Ballet LONDON, GREAT BRITAIN

Henny Jurriëns Foundation AMSTERDAM, THE NETHERLANDS

Houston Ballet Academy TX, USA

International Dance Seminar BRASILIA, BRAZIL

Joffrey Academy of Dance - Joffrey Chicago IL, USA

NDT Summer Intensive THE HAGUE, NETHERLANDS

Pôle National Supérieur de Danse Rosella Hightower CANNES-MOUGINS, FRANCE

Prix de Lausanne, Summer Intensive - European Preselection LAUSANNE, SWITZERLAND

Royal Ballet School LONDON, GREAT BRITAIN

Valencia Endanza International Summer Course VALENCIA, SPAIN

## INTERLUDE – SATURDAY, FEBRUARY 8TH

*Saturday February 8th, 2020 during the Interlude, taking place between the Finals and Awards ceremony, the Royal Ballet School will perform two pieces with 13 of their best dancers (including several Prix de Lausanne Prize Winners and Finalists). It will then end with a piece presented as a world premiere by the participants of the Partner School Choreographic Project's third edition.*

### I. LARINA WALTZ

Choreographer: Ashley Page

Timing: 6 mins and 40 seconds

Music: Eugen Onegin, Act 2, Tchaikovsky, 5 girls 5 boys

### II. RHAPSODY

Choreographer: Frederic Ashton

Timing: between 10 and 11 minutes

Music: Sergei Rachmaninoff, Rhapsody on a Theme of Paganini, 2 boys 1 girl

The Royal Ballet School is one of the world's greatest centres of classical ballet training, which for generations has produced dancers and choreographers of international renown. The school offers an eight-year carefully structured dance course, aligned with an extensive academic, pastoral and healthcare programme, giving the students the best possible education to equip them for a career in the world of dance. Admission is based purely on talent and potential, regardless of academic ability or personal circumstances.

The Royal Ballet School students appear by kind permission of Artistic Director, Christopher Powney, sponsored by Andre Rzym.



© JOHAN PERSSON

### III. PARTNER SCHOOL CHOREOGRAPHIC PROJECT

For the third year in a row, the Interlude will end with a world premiere performance by the Choreographic Project's third edition participants. The Prix de Lausanne invited 13 of its partner schools to send 2 of their best students to be part of this unique collaboration. In 2020, 26 dancers will work along with the Italian choreographer Mauro Bigonzetti for almost a week to learn and rehearse his new creation. The performance will be danced during the jury's deliberations, following the Finals on February, Saturday 8th 2020.

#### MAURO BIGONZETTI Choreographer

Mauro Bigonzetti was born in Rome. His artistic experience began at the Opera Theatre in Rome, where he studied and worked from 1972 until 1983. The following year, he joined Aterballetto as a dancer for ten years before leaving the Company and to totally focus on choreography. His first creation, *Sei in Movimento*, was presented in 1990. In 1997 he was entrusted with the Artistic Direction of Aterballetto that he headed until 2007, when he decided to leave the direction and continue his activity as a freelance choreographer. He directed the *Corpo di Ballo del Teatro alla Scala* in 2016.

#### PARTICIPANTS OF THE CHOREOGRAPHIC PROJECT

**Acosta Danza Academy:** Amisaday Naara Rodríguez Peña, Chay Davis Torres Pérez

**American Ballet Theater:** Clara Pevél, Ylian Gascard

**Ballett-Akademie – Hochschule für Musik und Theater München:** Eleonora Vio Genova, Cristian Mistrean

**Ballettschule Theater Basel:** Ivo Mateus, Jihan Jung

**Boston Ballet School:** Haley Desjarlais, Kenny Allen

**Canada's National Ballet School :** Avery Grierson, Lorenzo Dunton

**Canada's Royal Winnipeg Ballet School:** Myles Mackesy, Emma Curtis

**Ecole de Danse de l'Opéra national de Paris:** Tangui Trevinal, Enzo Cardix

**Hungarian Dance Academy:** Gvendolin Nagy, Antal Strenner

**National Conservatory Dance School:** Rita Ferreira, Pedro Correia

**Royal Conservatoire, The Hague:** Demi Bawon, Hester Seelen

**The Royal Danish Ballet School :** Dalena Khau, Philippa Gudsøe

**The Royal Swedish Ballet School :** Inka Keränen, Carl Sjögren



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## MEET WITH CAROLYN CARLSON 2020 LIFE TIME ACHIEVEMENT AWARD



© JEANLOUISFERNANDEZ

*As part of the 48th edition, the Prix de Lausanne wishes to honour the work and career of the dancer Carolyn Carlson. She receives the 2020 Life Time Achievement Award.*

### Biography:

California-born Carolyn Carlson defines herself first and foremost as a nomad. From San Francisco Bay to the University of Utah, from the Alwin Nikolais company in New York to Anne Béranger's in France, from Paris Opera Ballet to Teatrodanza La Fenice in Venice, from the Théâtre de la Ville de Paris to Helsinki, from Ballet Cullberg to La Cartoucherie in Paris, from the Venice Biennale to Roubaix, Carlson is a tireless traveller, always seeking to develop and share her poetic universe.

She arrived in France in 1971 the beneficiary of Alwin Nikolais' ideas about mouvement, composition and teaching. The following year, with *Rituel pour un rêve mort*, she wrote a poetic manifesto that defined an approach to her work that she has adhered to ever since: dance that is strongly oriented towards philosophy and spirituality. Carlson prefers the term 'visual poetry' to 'choreography' to describe her work.

For four decades, Carlson has had significant influence and success in many European countries. She played a key role in the birth of French and Italian contemporary dance through the GRTOP (theatre research group) at Paris Opera Ballet and Teatrodanza at La Fenice.

She has created over 100 pieces, a large number of which are landmarks in the history of dance, including *Density 21.5*, *The Year of the Horse*, *Blue Lady*, *Steppe*, *Maa*, *Signes*, *Writings on Water* and *Inanna*. In 2006, her work was rewarded with the first ever Golden Lion given to a choreographer by the Venice Biennale.

Founder of the Atelier de Paris-Carolyn Carlson at the Cartoucherie in 1999, she was associated artist to Théâtre National de Chaillot with the Carolyn Carlson Company from 2014 to 2016. In 2017, besides touring her repertoire, the choreographer explores new forms of creations: an exhibition for museums, a full-length dance movie for cinema...

## EXHIBITION AND CONVERSATION

### CARTE BLANCHE TO FRED MERZ - PHOTOGRAPHY EXHIBITION

From January 27<sup>th</sup> to February 10<sup>th</sup>, 2020

Grand-Pont, Lausanne and at the entrance of the Auditorium Stravinski, in Montreux

In 2019, the Prix de Lausanne gave the Swiss photographer Fred Merz a “carte blanche” to document the event in his own way. Fred Merz really wanted to focus on the emblematic and historical Beaulieu Theater as it was the last Prix de Lausanne’s edition that could be held there before its important renovations. Fascinated by the theater’s unique 1920-ish vibe, almost resembling that of a movie set, the photographer tried to focus on the very peculiar backstage atmosphere, neo-classical architecture and the many details that make Beaulieu such a rich and authentic place. The photo series can be seen as a guided tour, putting into light some dark, secret corners and thus offering a different perspective of the theater. With the help of fabric and colours, while underlining the delicacy of bodies in movement matching massive structures, the play of light allowed him to give an almost cinematic dimension to the photos.



© FRED MERZ

Follow Fred Merz on Instagram @fred\_merz

### MEET WITH... THE NINE MEMBERS OF THE JURY 2020

Studio I – Wednesday February 5<sup>th</sup>, 5.30PM-6.30PM

Informal discussion with the nine members of the jury 2020:  
Frédéric Olivieri, Yorgos Loukos, Philippe Cohen, Bernice Coppieters,  
Nadia Deferm, Zhongjing Fang, Jaimie Persson, Sebastian Vinet, Zenaida Yanowsky.  
This meeting will be moderated by Jean-Pierre Pastori (dance journalist and writer).

Free entrance!

## LIVE STREAMING AND SOCIAL MEDIA

### LIVE STREAMING: AS IF YOU WERE THERE!

Experience the Prix de Lausanne all week long! For those who cannot attend, we live stream the competition daily (in English). Since last year: extracts from the Studio 2, where the jury is present, are also broadcasted live!

The Selections and the Finals are live streamed in their entirety. The daily sessions and the Selections will be presented by **Emma Sandall** (Prize Winner Prix de Lausanne 1994) and **Jason Beechey**. The Finals will be presented by **Deborah Bull** (Prize Winner Prix de Lausanne 1980).

The Chinese public will have the opportunity to watch the Selections and Finals in their language thanks to **Chi CAO's** (Prize Winner, Prix de Lausanne 1994) commentary.

For the first time, the live-streaming will also be broadcasted on the website **Dance Australia**.

> Check out our website and ARTE Concert!



### SOCIAL MEDIA

Don't miss our frequent posts on Facebook, Instagram, Twitter and Snapchat, for exclusive content:

[facebook.com/PrixdeLausanne](https://facebook.com/PrixdeLausanne)  
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*Our official hashtags:*

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\* 5 years of support

\*\* 10 years of support

\*\*\* 15 years and more, of support

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Fondation en faveur de l'art chorégraphique

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