



CULTURAL
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ALVIN AILEY AMERICAN DANCE THEATER

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ALVIN AILEY AMERICAN DANCE THEATER RETURNS TO PARIS JUNE 25 TO JULY 21 FOR ENGAGEMENT AT LES ÉTÉS DE LA DANSE 8TH ANNUAL INTERNATIONAL DANCE FESTIVAL

**America's Cultural Ambassador to the World Presents Extraordinary Dancers
In a Diverse Array of 15 Acclaimed Premieres, New Productions, and Repertory Favorites
During Inaugural Season Led by New Artistic Director Robert Battle**

Home by Bold Hip-Hop Choreographer Rennie Harris Inspired by the Stories of People Affected by HIV

Arden Court Marks the First Time a Work by American Dance Master Paul Taylor Appears in Ailey Repertory

Minus 16 by American-Israeli Choreographer Ohad Naharin Features Improvisation by the Ailey Dancers

Artistic Director Robert Battle's Bravura Solo *Takademe*, Alvin Ailey's *Streams* and Joyce Trisler's *Journey*

Repertory Favorites Include Robert Battle's *The Hunt* and *In/Side*,

Ulysses Dove's *Episodes*, *Urban Folk Dance*, and *Vespers*, Camille A. Brown's *The Evolution Of A Secured Feminine*,

Judith Jamison, Rennie Harris and Robert Battle's *Love Stories*, and Alvin Ailey's Classic *Revelations*

NEW YORK – June 21, 2012 — [Alvin Ailey American Dance Theater](#), recognized by U.S. Congress as a vital American "Cultural Ambassador to the World," will return to Paris for Les Etés de la Danse 8th International Dance Festival from June 25th through July 21st at Théâtre du Châtelet. The 32-performance engagement, supported by Bank of America Merrill Lynch, follows successful sold-out and extended festival appearances in 2009 and 2006. After an acclaimed 27-city North American Tour, Ailey's extraordinary dancers will move audiences in France in a series of 15 premieres, new productions and repertory favorites, sharing internationally the next era in Ailey history led by dynamic Artistic Director Robert Battle.

[Home](#), a new work set to a soul-lifting score of gospel house music by bold hip-hop choreographer Rennie Harris, will premiere internationally. The work is inspired by stories submitted to the "Fight HIV Your Way" contest for people living with or affected by HIV, an initiative of Bristol-Myers Squibb. Alvin Ailey American Dance Theater presented the New York premiere on a day of major significance, December 1st, both World AIDS Day and the day Alvin Ailey passed away from the disease 22 years ago.

International company premieres are Paul Taylor's classic [Arden Court](#) (1981) and renowned American-Israeli choreographer Ohad Naharin's [Minus 16](#) (1999), a work unlike any other in the Ailey repertory in the way it challenges the dancers to improvise and break down barriers between audience and performers. *Arden Court*, the first work by American modern dance master Paul Taylor performed by the renowned Ailey dancers, features a sumptuous baroque score by William Boyce and technically challenging and striking duets, solos, and a men's sextet that showcases the dancers' skill and musicality. *Minus 16* features Naharin's acclaimed "Gaga" method and a delightfully eclectic score ranging from Dean Martin to cha-cha, and techno-pop to traditional Israeli music.

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A special **opening night gala performance** on June 25th will feature excerpts from this season's new works and new productions, as well as a performance of Alvin Ailey's masterpiece, *Revelations*, and Artistic Director Robert Battle's *Takademe* in their entirety. **With the patronage of U.S. Ambassador to France Charles H. Rivkin, Honorary Chair Madame Bernadette Chirac, and Honorary Guest Madame Claude Bessy** (Director of the Paris Opera), a gala party in the theater's Grand Foyer will **celebrate the 100th birthday of long-time Ailey impresario Paul Szilard.**

"Building upon the cherished legacy of Alvin Ailey and Judith Jamison, this season has been the beginning of another exciting adventure for the Company and our audiences," stated **Robert Battle**, who became Artistic Director on July 1, 2011. "As we start to share this new chapter with international audiences, I'm excited for Parisians to witness the world's most amazing dancers taking the next step in Ailey's inspiring journey."

Other season premieres to be performed are: **Robert Battle's *Takademe* (1999)**, a humorous and high-flying solo using tightly woven rhythms of Indian Kathak dance set to Sheila Chandra's syncopated vocal score; **Joyce Trisler's (1934-1979) *Journey* (1958)**, an ethereal female solo with Charles Ives's haunting "The Unanswered Question" score for cello and trumpet; and **Alvin Ailey's *Streams* (1970)**, an abstract work containing stunning solos, duets, and group passages that reflect the powerful score by Miloslav Kabelac.

Repertory favorites include **Robert Battle's *The Hunt* and *In/Side***, **Ulysses Dove's *Episodes*, *Urban Folk Dance*, and *Vespers***, **Camille A. Brown's *The Evolution Of A Secured Feminine***, **Judith Jamison's dynamic collaborative work with Rennie Harris and Robert Battle *Love Stories***, and **Alvin Ailey's *Night Creature***. Mr. Ailey's beloved masterpiece ***Revelations***, an American classic acclaimed as a must-see and recognized by a U.S. Senate resolution, will also be performed on many of the programs.

"As a longstanding supporter of the arts in France, **Bank of America Merrill Lynch** is delighted that audiences will be able to view this dynamic presentation of the Alvin Ailey American Dance Theater in Paris," said Luc Remont, Country Executive for France at Bank of America Merrill Lynch. "We have been doing business in France for over 50 years and our sponsorship of the Dance Theater's performances reflects our enduring commitment to the country's social and cultural landscape. As a company doing business in more than 100 markets, we support thousands of arts organisations around the world in the firm belief that a healthy arts sector helps economies and societies thrive."

In addition to electrifying performances, Ailey dancers Hope Boykin and Yannick Lebrun will conduct a **special master class on Friday, June 29th at *Ecole Miroir*, a dynamic performing arts school** training young actors from diverse backgrounds in the underserved community of the Paris suburb of Epinay-sur-Seine. The class was **coordinated by the U.S. State Department and the U.S. Embassy in Paris.**

Alvin Ailey American Dance Theater inspires all in a universal celebration of the human spirit, using the African-American cultural experience and the American modern dance tradition. Prior to an **annual holiday season at New York City Center from November 28th through December 30th**, Ailey's 2012 international performances are scheduled to continue this fall in Geneva, Switzerland; Barcelona, Spain; Copenhagen, Denmark; and Jerusalem and Tel Aviv, Israel.

Detailed 2012 Paris Engagement programming information and schedule is below (subject to change). For further details on Alvin Ailey American Dance Theater and the Ailey organization's performances, training programs and educational activities, visit www.alvinailey.org.

Support for Ailey's Paris engagement has been provided by **Bank of America Merrill Lynch**



(L to R) Artistic Director Robert Battle with Alvin Ailey American Dance Theater. AAADT's Alicia Graf Mack in Joyce Trisler's *Journey*. AAADT's Linda Celeste Sims & Antonio Douthit in Paul Taylor's *Arden Court*. AAADT's Kirven James Boyd in Alvin Ailey's *Revelations*. All Photos by Andrew Eccles. (CTRL+ CLICK ON PHOTOS FOR HI-RES DOWNLOAD)

Alvin Ailey American Dance Theater 2012 International Tour Schedule in Paris (As of 6/21/2012 – subject to change)

Paris, France	Théâtre du Chatelet	http://www.chatelet-theatre.com/2011-2012/ +33 1 40 28 28 40
Mon 6/25 8:00pm	<i>Arden Court</i> (excerpt), <i>Journey</i> , <i>Minus 16</i> (excerpt)/ <i>Streams</i> (excerpt), <i>Takademe</i> , <i>Home</i> (excerpt) / <i>Revelations</i>	
Tues 6/26 8:00pm	<i>Home</i> / <i>Vespers</i> , <i>In/Side</i> / <i>Minus 16</i>	
Wed 6/27 2:00pm	<i>Arden Court</i> , <i>Takademe</i> , <i>Revelations</i>	
Wed 6/27 8:00pm	<i>Night Creature</i> , <i>Urban Folk Dance</i> / <i>Episodes</i> / <i>Love Stories</i>	
Thurs 6/28 8:00pm	<i>Arden Court</i> / <i>Urban Folk Dance</i> , <i>Episodes</i> / <i>Love Stories</i>	
Fri 6/29 8:00pm	<i>Home</i> / <i>Vespers</i> , <i>In/Side</i> / <i>Minus 16</i>	
Sat 6/30 3:00pm	<i>Arden Court</i> / <i>Takademe</i> , <i>The Hunt</i> / <i>Revelations</i>	
Sat 6/30 8:00pm	<i>Home</i> / <i>Vespers</i> , <i>In/Side</i> / <i>Minus 16</i>	
Mon 7/2 8:00pm	<i>Home</i> / <i>Episodes</i> / <i>Minus 16</i>	
Tues 7/3 8:00pm	<i>Night Creature</i> , <i>In/Side</i> / <i>Takademe</i> , <i>The Hunt</i> / <i>Love Stories</i>	
Wed 7/4 2:00pm	<i>Streams</i> , <i>Takademe</i> , <i>Love Stories</i>	
Wed 7/4 8:00pm	<i>Arden Court</i> / <i>Urban Folk Dance</i> , <i>Home</i> / <i>Revelations</i>	
Thurs 7/5 8:00pm	<i>Home</i> / <i>Episodes</i> / <i>Minus 16</i>	
Fri 7/6 8:00pm	<i>Night Creature</i> , <i>In/Side</i> / <i>Takademe</i> , <i>The Hunt</i> / <i>Love Stories</i>	
Sat 7/7 3:00pm	<i>Arden Court</i> / <i>The Evolution...</i> , <i>Home</i> / <i>Revelations</i>	
Sat 7/7 8:00pm	<i>Arden Court</i> / <i>Urban Folk Dance</i> , <i>Home</i> / <i>Revelations</i>	
Mon 7/9 8:00pm	<i>Night Creature</i> , <i>Takademe</i> / <i>The Evolution...</i> , <i>Arden Court</i> / <i>Revelations</i>	
Tues 7/10 8:00pm	<i>Arden Court</i> / <i>Episodes</i> / <i>Revelations</i>	
Wed 7/11 2:00pm	<i>Night Creature</i> , <i>Takademe</i> , <i>Love Stories</i>	
Wed 7/11 8:00pm	<i>Episodes</i> / <i>Home</i> / <i>Minus 16</i>	
Thurs 7/12 8:00pm	<i>Arden Court</i> / <i>Vespers</i> / <i>In/Side</i> , <i>Revelations</i>	
Fri 7/13 8:00pm	<i>Love Stories</i> / <i>Home</i> / <i>Revelations</i>	
Sat 7/14 3:00pm	<i>Night Creature</i> , <i>Takademe</i> / <i>Urban Folk Dance</i> , <i>The Hunt</i> / <i>Minus 16</i>	
Sat 7/14 8:00pm	<i>Arden Court</i> / <i>Episodes</i> / <i>Revelations</i>	
Mon 7/16 8:00pm	<i>Home</i> / <i>Minus 16</i> / <i>Revelations</i>	
Tues 7/17 8:00pm	<i>Love Stories</i> / <i>In/Side</i> , <i>The Hunt</i> / <i>Revelations</i>	
Wed 7/18 2:00pm	<i>The Hunt</i> , <i>Takademe</i> , <i>Revelations</i>	
Wed 7/18 8:00pm	<i>Arden Court</i> / <i>Takademe</i> , <i>The Hunt</i> / <i>Minus 16</i>	
Thurs 7/19 8:00pm	<i>Home</i> , <i>The Evolution ...</i> / <i>Vespers</i> / <i>Love Stories</i>	
Fri 7/20 8:00pm	<i>Night Creature</i> , <i>In/Side</i> / <i>Takademe</i> , <i>The Hunt</i> / <i>Revelations</i>	
Sat 7/21 3:00pm	<i>Arden Court</i> / <i>The Evolution ...</i> , <i>Episodes</i> / <i>Love Stories</i>	
Sat 7/21 8:00pm	<i>Love Stories</i> / <i>Minus 16</i> / <i>Revelations</i>	

2012 International Tour in Paris Program: Highlights

For his first season as Artistic Director, Mr. Battle has chosen to add a rich array of premieres and new productions to the repertory that express his vision for the company while honoring some of his most significant artistic influences. The new season celebrates an American modern dance master, addresses an important social issue through hip hop, and spotlights an influential female choreographer. The programming includes the revival of an iconic Alvin Ailey masterpiece, presents a signature work by the company's new leader, and takes the company in new directions through improvisation and audience participation.

World and Company Premieres

***Home* (2011) choreographed by Rennie Harris**

Bold hip-hop choreographer Rennie Harris, who worked alongside Judith Jamison and Robert Battle to create *Love Stories* for the company in 2004, is choreographing a new work set to a soul-lifting score of gospel house music. The work is inspired by stories submitted to the "*Fight HIV Your Way*" contest of people living with or affected by HIV, an initiative of Bristol-Myers Squibb. **Robert Battle comments:** "I think Rennie is great in the way he takes a conceptual approach to hip-hop. He is bringing a unique perspective to stories that absolutely have to be told, and that ought to be realized in a dance vocabulary that comes from a new generation. The December 1st world premiere in New York City was on a day of major significance as, in addition to World AIDS Day, it is the day we lost our founder Alvin Ailey to the disease 22 years ago."

***Arden Court* (1981) choreographed by Paul Taylor**

Modern dance master Paul Taylor supervised the staging of this technically challenging work (rarely performed by companies other than his own) on the Ailey company (**the first of his works to enter the Ailey repertory**). Set to a sumptuous baroque score by William Boyce, *Arden Court* is a richly dynamic dance featuring striking duets, solos and a men's sextet showcasing the dancers' skills and musicality. Mr. Taylor is one of the artistic inspirations for Robert Battle, whose choreography often reflects the expansive use of space that is a hallmark of Mr. Taylor's work. **Robert Battle comments:** "We are celebrating a lineage by adding *Arden Court* to the repertory since Paul came out of Martha Graham's company, and Alvin was so influenced by Martha Graham. Alvin was also a fan of Paul's work, and the two of them started their companies at about the same time. It is important that we honor this American modern dance tradition—and *Arden Court* gives us the opportunity to explore the physicality of the dancers in a very different way."

***Minus 16* (1999) choreographed by Ohad Naharin**

This work by the exciting choreographer of *Black Milk* (from the 2003 Ailey season) features a score ranging from Dean Martin to cha-cha, from techno-pop to traditional Israeli music. Unfolding in sections, *Minus 16* uses Naharin's acclaimed "Gaga" method to break down old habits and make room for new movement and new experience, broadening the possibilities for dancers as interpreters and revealing the humanity and wit of the Ailey company. Mr. Naharin is dedicating the Ailey premiere of the work to the memory of his wife Mari Kajiwara (1951-2001), who was a dancer with the company for many years as well as Mr. Ailey's assistant. The duet from *Mabul* featured in *Minus 16* was originally created for her in 1992. *Minus 16* is based on excerpts from *Mabul* (1992), *Anaphaza* (1993), and *Zachacha* (1998). **Robert Battle comments:** "With *Minus 16* we are expanding the Ailey repertory with **a work unlike any other we have done**. It has an edge and offers surprising new experiences for the Company and our audience. It will be both a great joy and a challenge for the dancers to improvise and break down barriers between audience and performers."

***Takademe* (1999) choreographed by Robert Battle**

For his first season as Artistic Director, Mr. Battle is bringing his fiery *Takademe* to the Ailey company. The complex, tightly woven rhythms of Indian Kathak dance are deconstructed and abstracted in this percussive, fast-paced work, where clear shapes and propulsive jumps mimic the vocalized rhythmic syllables of Sheila Chandra's jazzy score. **Robert Battle comments:** "*Takademe* is near and dear to me as one of my first creations. It's a work I made in the tiny living room of my old apartment in Queens. As I begin as Artistic Director, I want to acknowledge my journey, look back on what I did with so little and recognize having so very much now. Also, the work has a sense of humor, and some of my other works that have been done at Ailey were in a more serious vein. I wanted to share another aspect of myself with the Ailey audience."

New Productions

***Journey (1958)* choreographed by Joyce Trisler**

A meditative female solo, *Journey* is set to “The Unanswered Question” by Charles Ives, a brief, intensely evocative orchestral mood poem. A long-time friend and colleague of Alvin Ailey, Joyce Trisler performed with him in the Lester Horton Dance Theater in the early 1950s in Los Angeles and later danced and choreographed for the Alvin Ailey American Dance Theater in New York. *Journey* was one of the early works that Alvin Ailey added to the company’s repertory, in 1964, believing it would be a modern classic. **Robert Battle comments:** “From the first moment I saw this work many years ago I have been haunted by it, and could see the link to Horton, so it was a great education. It is sublime in its simplicity and power.” The company has not performed *Journey* in over 20 years.

***Streams (1970)* choreographed by Alvin Ailey**

In homage to the legacy and artistry of Alvin Ailey, Mr. Battle selected the landmark work *Streams*, the first full-length dance Mr. Ailey created without a plot. A major success when it premiered in 1970, *Streams* reflects the formal, meditative mood of Miloslav Kabelac’s music using a pure Ailey idiom, in an abstract, highly structured yet fluid compilation of stunning solos, duets and group passages. The work features images inspired by bodies of water from gentle brook to turbulent ocean, which correlate to the changing emotional tides within us. **Robert Battle comments:** “There is a position in *Streams* where Alvin would say to the dancers, ‘Think Paul Taylor at this moment.’ This is a crucial link in our lineage, as members of the Ailey company and as American dance artists.”

Repertory Favorites

Episodes (1989)

Choreography: Ulysses Dove

Music: Robert Ruggieri

Ulysses Dove, former member of Alvin Ailey American Dance Theater created this explosive choreographic masterpiece which explores the battle of the sexes with original score by Robert Ruggieri.

The Evolution of a Secured Feminine (2007)

Choreography: Camille A. Brown

Music: Ella Fitzgerald, Betty Carter and Nancy Wilson

The female soloist in Camille A. Brown’s witty portrait veers between uncertainty and carefree confidence to the music of Ella Fitzgerald, Betty Carter and Nancy Wilson. Using fast footwork and taut gestures, she explores the notions of femininity with humor, candor and impeccable timing.

The Hunt (2001)

Choreographer: Robert Battle

Music: Les Tambours du Bronx

Artistic Director **Robert Battle**’s athletic work for six men reveals the predatory side of human nature and the primitive thrill of the hunt. A thundering percussion soundtrack by **Les Tambours du Bronx** drives the explosive movement that runs the gamut from modern sports to the rituals of the gladiators. This is Mr. Battle’s sixth work for the Alvin Ailey American Dance Theater.

In/Side (2008)

Choreography: Robert Battle

Music: Nina Simone

The vivid emotions of Nina Simone’s “Wild is the Wind” play out in Robert Battle’s gripping solo using his bold, unrestrained signature style. A visceral cry of pure physicality.

Love Stories (2004)

Choreographers: Judith Jamison, Rennie Harris, Robert Battle

Music: Stevie Wonder

Inspired by Sankofa, the Akan word which means “go back” (Sanko) and “take” (fa), **Judith Jamison**’s dynamic collaboration with hip-hop pioneer **Rennie Harris** and modern dance maverick **Robert Battle** examines the technique, energy, movement and rhythm of African-American social dances symbolize a journey through Ailey’s past, present and future. Under Jamison’s direction, the unique styles, expressive voices and no-limits choreography of these artists draw on variations on the lindy-hop, Philly-bop, hip-hop and eclectic modern dance techniques to explore a love of movement, all set to the soundscape of engineer Darrin Ross and the music of the legendary **Stevie Wonder**.

Urban Folk Dance (1990)

Choreography: Ulysses Dove

Music: Michael Torke

Characterized by a seamless blend of expressive theatricality and heart-stopping athleticism, Ulysses Dove's choreography brilliantly captures the raw complexity of modern relationships. In *Urban Folk Dance*, two isolated couples search for connection as they engage in ferocious power struggles resonating with emotional intensity and razor sharp physicality.

Vespers (1987)

Choreography: Ulysses Dove

Music: Mikel Rouse

Ulysses Dove's bold choreographic voice and daring athleticism are embodied by the phenomenal Ailey women in *Vespers*, a dramatic work full of raw energy and profound grace. Mikel Rouse's percussive score matches the dancers' insistent drive as they propel themselves across the stage.

Ailey Classics

Night Creature (1975)

Choreography: Alvin Ailey

Music: Duke Ellington

Combining modern dance, classical ballet and jazz, and juxtaposed within Ellington's jazz idiom, *Night Creature* captivates with Ailey's sexy nocturnal rituals that propel the movement into a fast paced climatic catharsis. **Duke Ellington** first composed the phenomenal, "Suite For Orchestra" in 1955, later adding the second and third movements in 1963. ***Night Creature* is the definitive Ailey homage to the exuberance of The Duke's jazz, and remains one of Mr. Ailey's most popular works.**

Revelations (1960)

Choreography: Alvin Ailey

Music: Traditional

This season celebrates five decades of **Alvin Ailey's** timeless masterpiece, *Revelations*, an American classic called a must-see for all people. Alvin Ailey said that one of America's richest treasures was the cultural heritage of the African-American—"sometimes sorrowful, sometimes jubilant, but always hopeful." This enduring classic is a tribute to that heritage and to Ailey's genius. Using African-American religious music – spirituals – this suite fervently explores the places of deepest grief and holiest joy in the soul.

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ABOUT ALVIN AILEY AMERICAN DANCE THEATER

Alvin Ailey American Dance Theater, recognized by U.S. Congressional resolution as a vital American "Cultural Ambassador to the World," grew from a now-fabled March 1958 performance in New York that changed forever the perception of American dance. Founded by Alvin Ailey, and guided by Judith Jamison beginning in 1989, the Company is now led by Robert Battle, whom Judith Jamison chose to succeed her on July 1, 2011. Alvin Ailey American Dance Theater has performed for an estimated 23 million people in 71 countries on 6 continents, promoting the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance tradition. In addition to being the Principal Dance Company of New York City Center, where its performances have become a year-end tradition, the Ailey company performs annually at the John F. Kennedy Center for the Performing Arts in Washington, DC, the Auditorium Theatre in Chicago, the Adrienne Arsht Center for the Performing Arts of Miami-Dade County in Miami, The Fox Theatre in Atlanta, Zellerbach Hall in Berkeley, CA and at the New Jersey Performing Arts Center in Newark, where it is the Principal Resident Affiliate, and appears frequently in other major theaters throughout the United States and the world during extensive yearly tours. The Ailey organization also includes Ailey II (1974), a second performing company of emerging young dancers and innovative choreographers; The Ailey School (1969), one of the most extensive dance training programs in the world; Ailey Arts in Education & Community Programs, which brings dance into the classrooms, communities and lives of people of all ages; and The Ailey Extension (2005), a program offering dance and fitness classes to the general public, which began with the opening of Ailey's permanent home—the largest building dedicated to dance in New York City, the dance capital of the world —named The Joan Weill Center for Dance, at 55th Street at 9th Avenue in New York City. For more information, visit www.alvinailey.org.

ABOUT BANK OF AMERICA MERRILL LYNCH AND THE ARTS

Developing substantive solutions for social and environmental challenges is at the core of Bank of America Merrill Lynch's mission, and the arts and culture platform is a key component of the company's integrated corporate responsibility strategy.

Bank of America Merrill Lynch helps a broad spectrum of arts programmes thrive, encompassing sponsorships, community grants and loans to museums from the company's own art collection. The Bank of America Merrill Lynch Art Conservation Project provides grants for the restoration of paintings, sculptures, archaeological or architectural pieces that are significant to the cultural heritage of a country or region or important to the history of art in order to preserve them for future generations.

Current and upcoming sponsorships also include, *Americans in Florence: Sargent and the American Impressionists* at the Palazzo Strozzi, Florence (March – July 2012), *Jeff Koons: The Painter & The Sculptor* at Schirn Kunsthalle and the Liebieghaus Skulpturensammlung, Frankfurt (June – September 2012) and *Roy Lichtenstein* at Tate Modern, London, opening in February 2013. The company is Season Sponsor of the Old Vic Theatre in London, as well as Global Sponsor of the Chicago Symphony Orchestra, which travelled to Russia and Italy this year.

Through the company's Art in Our Communities[®] programme, the Bank of America Collection has been converted into a unique community resource from which museums and non-profit galleries may borrow complete or customised exhibitions at no cost. This helps to secure vital revenue for those institutions that may lack sufficient resources to fully curate and manage exhibitions on their own, and also guarantees that the collection is shared with as wide an audience as possible. Since its launch in late 2008, more than 50 exhibitions have been loaned to museums around the world. Shows in 2012 include *Conversations* at the Irish Museum of Modern Art (IMMA) in Dublin, *Shared Space*, part of PhotoEspaña 2012, at the Real Jardín Botánico in Madrid (June – July 2012), *Andy Warhol: The Portfolios* at the Dulwich Picture Gallery, London (June – September 2012) travelling to the Museo del Novecento in Milan in October 2013, and *Gaze: The Changing Face of Portrait Photography*, at Istanbul Modern Museum (October 2012 - January 2013). Learn more at www.bankofamerica.com/opportunity and follow us on Twitter at @BofA_Community.

For more Bank of America news, visit the [Bank of America newsroom](#).

www.bankofamerica.com

ABOUT LES ÉTÉS DE LA DANSE

Les Étés de la Danse is an annual dance festival that began in July 2005 with an extremely well received engagement of the San Francisco Ballet. Addressing the lack of major performing arts presentations during the summer in Paris, the festival brings the world's greatest companies to enthusiastic audiences in the European capital of dance. Madame Jacques Chirac, former First Lady of France, is the Honorary President of the festival; Marina de Brantes, a leader of numerous artistic and humanitarian organizations, is the President of a prestigious Board composed of a number of prominent cultural, social, business and political figures. Valery Colin, a former dancer with the Paris Opera Ballet, is the festival's founder and director.

Following its critical and popular success in 2006, the festival once again presented the Alvin Ailey American Dance Theater in 2009. Two iconic American dance companies will appear in 2012. The season will open with the Paul Taylor Dance Company at the Théâtre de Chaillot from June 19 – 28, and will continue with the return of Alvin Ailey American Dance Theater, which will have an unprecedented four-week run at the Théâtre du Châtelet. Currently under the direction of Robert Battle, the company will demonstrate its vitality and artistry in 15 works choreographed by such innovators as Paul Taylor, Ohad Naharin, Ulysses Dove, Joyce Trisler, Mr. Battle and, of course, Alvin Ailey. Once again, it is expected that over 40,000 people from all over the world will attend this summer's performances, films, open classes, exhibitions and educational programs.

For additional information, please contact Marina de Brantes, President and Valery Colin, Director of Les Etés de la Danse de Paris at 33 (0)1 42 68 2215 or info@lesetesdeladanse, or Hal J. Witt, Secretary of the American Friends of Les Etés de la Danse, at 917-543-3835 or halwitt@verizon.net.

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