



FOR IMMEDIATE RELEASE

**CAP UCLA and Ford Theatres present
Jérôme Bel
*Gala***

February 2 at The Theatre at Ace Hotel



"Gala forces audience expectations to the fore and blurs the lines between failure and success in performance as it suggests that theater is community, both onstage and off. It's a tour de force, wildly entertaining and truly radical." —*The New York Times*

UCLA's Center for the Art of Performance (CAP UCLA) and the Ford Theatres present Jérôme Bel's *Gala*, a collective dance, on Saturday, Feb. 2, at 8 p.m. at The Theatre at Ace Hotel Downtown Los Angeles. Tickets for \$29–\$59 are available now at

cap.ucla.edu and theatre.acehotel.com, 310-825-2101 and The Theatre at Ace Hotel box office.

The French choreographer Jérôme Bel creates provocative pieces that challenge the audience's thinking of what they are meant to experience with dance. Conveyed tastefully, Bel brings together professionals and amateurs for *Gala*.

In *Gala*, there is not one specific way to perform a dance move, the performers are asked to approach the same dance step with their own interpretation and imagination. Empathy will be engaged as the audience reflects on how critical judgment is used in a transnational culture. *Gala* is joy; joy of dancing, joy of watching people transform, joy of failure, and joy of success.

Twenty performers from a range of generations, backgrounds, and abilities will execute a series of routines and phrases. Bel elicits the best from his performers, each individual routine is haphazardly touching. *Gala* has made dance accessible to all dance lovers.

Funds for this performance provided in part by The Cultural Services of the French Embassy in the United States.

CAP UCLA's dance programs showcase continues with Ohad Naharin/Batsheva Dance Company: *Venezuela* (March 15 and 16, Royce Hall), and *Night of 100 Solos: A Centennial Event* (April 16, Royce Hall).

CALENDAR EDITORS, PLEASE NOTE:

CAP UCLA presents

[Jérôme Bel Gala](#)

Saturday, Feb. 2 at 8 p.m.

CAP UCLA at The Theatre at Ace Hotel DTLA

929 S. Broadway, Los Angeles, CA 90015

Program: *Gala* offers a different approach to dance. In this collective art form, choreographer Jérôme Bel brings together dance professionals and amateurs of diverse backgrounds. The diversity of the acts never calls on us to pass judgment, but they reveal the way in which each person's cultural repertoire involves him or her in a singular relationship with that desire for something else other than dance — joy, accomplishment, transcendence perhaps? As with his previous works, *Disabled Theater*, a piece performed by a troupe of mentally challenged actors, and *Cour d'honneur*, which put a group of spectators center stage, Bel uses the same question as a starting point for *Gala* — how can we bring to the stage a representation of individuals and bodies that are all too often excluded from it in order to enlarge the perimeter of performance and reshape it so all those drawn to the performing arts can participate? To make this piece accessible to amateurs and provide them with the opportunity to give their all and make the project their own, Bel chose that most 'commonplace' of theatrical experiences — the gala. The result is a gala that is bitty, patched up, traversed by moments of reflection, like galleries of living portraits. With its "Fail again. Fail better" emphasis, *Gala* goes from one theatre to the next, like "a mirror taking a

stroll by the side of a road," and brings home to us something about the making of those we are watching as well as the way we watch.

Tickets:

Single tickets: \$29–\$59

Online: cap.ucla.edu, theatre.acehotel.com

Phone: 310-825-2101

The Theatre at Ace Hotel box office: Thursday through Saturday from 10 a.m. to 5 p.m.; day of the show, 90 minutes prior to the event start time.

Artists website: [Jérôme Bel](#)

About Jérôme Bel

Jérôme Bel lives in Paris and works internationally.

In his early pieces ([name given by the author](#), [Jérôme Bel](#), [Shirtology](#)...), Jérôme Bel applied structuralist operations to dance in order to single out the primary elements from theatrical spectacle. The neutralization of formal criteria and the distance he took from choreographic language led him to reduce his pieces to their operative minimum, the better to bring out a critical reading of the economy of the stage, and of the body on it.

His interest subsequently shifted from dance as a stage practice to the issue of the performer as a particular individual. The series of portraits of dancers ([Véronique Doisneau](#), [Cédric Andrieux](#)...) broaches dance through the narrative of those who practice it, emphasizes words in a dance spectacle, and stresses the issue of the singularity of the stage. Here, formal and institutional criticism takes the form of a deconstruction through discourse, in a subversive gesture which radicalizes its relation to choreography.

Through his use of biography, Jérôme Bel politicizes his questions, aware as he is of the crisis involving the subject in contemporary society and the forms its representation takes on stage. In embryonic form in [The show must go on](#), he deals with questions about what the theatre can be in a political sense—questions which come to the fore from [Disabled Theater](#) on. In offering the stage to non-traditional performers (amateurs, people with physical and mental handicaps, children...), he shows a preference for the community of differences over the formatted group, and a desire to dance over choreography, and duly applies the methods of a process of emancipation through art.

He has been invited to contemporary art biennials and museums (Tate Modern, MoMA, Documenta 13, the Louvre...), where he has put on performances and shown films. Two of them, [Véronique Doisneau](#) and [Shirtology](#), are in the collections of the Musée National d'Art Moderne-Centre Pompidou. Jérôme Bel is regularly invited to give lectures at universities (Waseda, UCLA, Stanford...). In 2013, together with the choreographer Boris Charmatz, he co-authored [Emails 2009-2010](#), which was published by Les Presses du Réel.

In 2005, Jérôme Bel received a Bessie Award for the performances of [The show must go on](#) given in New York. Three years later, with Pichet Klunchun, he won the Routes Princesse Margriet Award for Cultural Diversity (European Cultural Foundation) for the performance [Pichet](#)

[Klunchun and myself. Disabled Theater](#) was chosen in 2013 for the Theaterreffen in Berlin and won the Swiss “present-day dance creation” prize.

About CAP UCLA

[UCLA's Center for the Art of Performance](#) (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines — dance, music, spoken word and theater, as well as emerging digital, collaborative and cross-platforms — by leading artists from around the globe. Part of UCLA's School of the Arts and Architecture, CAP UCLA curates and facilitates direct exposure to artists who are creating extraordinary works of art and fosters a vibrant learning community both on and off the UCLA campus. The organization invests in the creative process by providing artists with financial backing and time to experiment and expand their practices through strategic partnerships and collaborations. As an influential voice within the local, national and global arts communities, CAP UCLA connects this generation to the next in order to preserve a living archive of our culture. CAP UCLA is also a safe harbor where cultural expression and artistic exploration can thrive, giving audiences the opportunity to experience real life through characters and stories on stage, and giving artists an avenue to challenge assumptions and advance new ways of seeing and understanding the world we live in now.

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About the Ford Theatres

At 1,200 seats, the Ford Theatres creates an intimate outdoor amphitheatre concert experience that is a favorite among Angelenos. Each summer, the Ford hosts music, dance, theatre, film and family events reflective of the communities that comprise Los Angeles County. The Ford is owned by the County of Los Angeles and operated in partnership with the Department of Parks and Recreation and the Ford Theatre Foundation. Nestled in a canyon of a County regional park in the Cahuenga Pass, the Ford Theatres has a rich history dating back to the 1920s. The 2019 Season will be announced in early March.

About The Theatre at Ace Hotel Downtown Los Angeles

The Theatre at Ace Hotel Downtown Los Angeles is Ace's loving reanimation of the historic United Artists Theater. Built in 1927 for the maverick film studio founded by Mary Pickford, Charlie Chaplin and Douglas Fairbanks, The Theatre stands as a monument to a group of seminal American artists — modern iconoclasts striking out on their own. Ace's restoration of this majestic space serves as a singular stage for art, film, dance and creative celebration in the heart of the Broadway Theater District's vibrant modern renaissance. View all upcoming events at The Theatre at Ace Hotel DTLA at theatre.acehotel.com.

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