

RIOULT

DANCE • NEW YORK

BRAND STANDARDS



ABOUT RIOULT



We are **opulent**

Our communications should be dynamic, passionate & playful.

We are **sensual.**

Our communications should be mysterious, beautiful, & evocative.

We are **structured.**

Our communications should be bold, uncluttered, & use negative space.

We are **relevant.**

Our communications should be fresh, clear & modern.

We are **raw.**

Our communications should be current, candid & edgy.

LOGOS & USES

The company should primarily be referred to as RIOULT Dance NY in graphic, verbal, and written form. Secondary refernces can employ RIOULT as shorthand once the complete "RIOULT Dance NY" moniker has been used at least once. Please give special attention to the company name, as it should always be presented in all capitals [reference RIOULT]. Additionally, "The" should never be used before the company name.

PRIMARY LOGO:



RIOULT
DANCE • NEW YORK

SECONDARY LOGO OPTIONS:



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FONTS

FONTS: **Neutra Text Book Bold**
Neutra Text Book Bold Italic
Neutra Text Book
Neutra Text Book Italic
PURE HEART REGULAR

see folder to download

FONT USES: **Headings**
Sub Headings
Copy & Text
Copy & Text Emphasis
SELECT HEADINGS & ACCENTS

FONTS IN ACTION

This is an example of our fonts in action, via the thumbnail on our Youtube Page.



COLORS



RED

C15 M100 Y100 Ko

BLUE

C85 M70 Y7 Ko

YELLOW

C4 Mo Y63 Ko

BLACK

Co Mo Yo K100

WHITE

Co Mo Yo Ko

GRADIENT
EXAMPLE

**Black, white & red are
RIOULT's primary colors.**

**Blue & yellow are to be used as
accent colors.**

Gradient color usage includes:

- Navigation bars, buttons
- Blocks of color or elements with a sizably greater length than height
- Blocks of color or elements with a greater height than width

Large color space usage includes:

- Website backgrounds
- Blocks of color or elements larger than 750px squared

Medium color space usage includes:

- Website headers, navigation bars, buttons
- Blocks of color or elements with a sizably greater length than height
- Blocks of color or elements with a greater height than width

Small color space usage includes:

- Website navigation bars, buttons, links, titles
- Blocks of color or elements with a height or width smaller than 50px on one side

COLORS IN ACTION

This is an example of our colors in action, via a sample E-Blast



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AT THE  **WEST HAMPTON BEACH PROJECT**

FREE ADMISSION
TO RESERVE YOUR SEAT

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ABOUT THE 

BLAH BLAH BLAH BLAH
BLAH BLAH BLAH BLAH
BLAH BLAH BLAH BLAH

CAN'T MAKE THIS ONE?
JOIN US AT THE NEXT!

UPCOMING PERFORMANCES

"Elegant sensuality" ♦ "Powerful. Precise. Poised" ♦ "Leaders of 'Neo-Modern dance'"
"Brilliantly idiosyncratic" ♦ "Haunting" ♦ "Riveting" ♦ "Assertive individuality"

SHAPES & DESIGN

RIOULT uses bold color to partially obscure images with geometric shapes in posters and promotional materials. This peek-a-boo gives the image a sense of structure and intrigue.



SHAPES & DESIGN

RIOULT's social media should continue the structure and intrigue of the posters and promotional materials. Performance and rehearsal photos are curated to reflect structured, raw movement.



“Elegant sensuality” ♦ “Powerful. Precise. Poised” ♦ “Leaders of ‘Neo-Modern dance’.”

“riveting” ♦ “assertive individuality”

RIOT

DANCE ■ NEW YORK

“brilliantly idiosyncratic” ♦ “haunting”



COMPANY BIO



Founded in 1994, RIOULT Dance NY fast became an established name in modern dance with a reputation for presenting the sensual, articulate, and exquisitely musical works of Pascal Rioult. The New York City-based dance company presents an annual New York season, tours internationally, conducts extensive in-school arts education and community outreach programs, and offers dance training to the public through classes, workshops, and intensives.

Extraordinary for an organization its size, RIOULT Dance NY is highly committed to its dancers, providing steady employment and year-round health insurance. Each dancer's creative development is fostered through training classes, teaching opportunities, and challenging repertory while maintaining comprehensive rehearsal and performance schedules. The company is fortunate to have welcomed new dancers over the years and retained many, some of whom have danced with the company for over a decade.

Education and community outreach have been integral to RIOULT Dance NY since its inception. RIOULT Dance NY's arts education program, DanceREACH, offers students an interactive introduction to the world of modern dance. It has impacted thousands of students and communities in New York City, throughout the U.S., and abroad. Ongoing relationships with schools in New York City and the metropolitan area allow RIOULT Dance NY to continually inspire new generations of dancers and audiences.

RIOULT Dance NY has performed in theaters and festivals throughout North America including New York City Center Fall for Dance Festival (New York, NY), Lincoln Center Out of Doors (New York, NY), American Dance Festival (Raleigh NC), the Annenberg Center (Philadelphia, PA), the Raymond F. Kravis Center for the Performing Arts (West Palm Beach, FL), and Zellerbach Hall (Berkeley, CA), among others. Widespread international touring has brought the company to Pascal Rioult's homeland of France for the Cannes International Festival, Danse à Aix, Festival du Val du Marne, Temps le Danse Festival, Paris Opera Bastille, and La Maison de la Danse, as well as to the Bermuda Festival of the Performing Arts (Bermuda), the Tamaulipas International Festival (Mexico), Le Grand Théâtre De Québec (Canada), and the stages of Italy, Switzerland, Germany, Belgium, and others worldwide.

LEADERSHIP



PASCAL RIOULT

Artistic Director / Choreographer

A former track and field athlete in France, Mr. Rioult came to the United States on a fellowship from the French Ministry of Culture to study modern dance in 1981. After performing with the companies of May O'Donnell and Paul Sanasardo he was invited to join the Martha Graham Dance Company. He interpreted many of the most prestigious roles in the Graham repertory as a principal dancer, and in 1990, Ms. Graham created the central role (Death Figure) in her ballet *Eye of the Goddess* for him. Mr. Rioult performed opposite Mikhail Baryshnikov and Joyce Herring in *El Penitente* and was featured in two television specials: "Martha Graham in Japan" and "Five Dances by Martha Graham," filmed at the Paris Opera.

Since starting his own company, RIOULT Dance NY in 1994, Mr. Rioult has dedicated his energies to developing his own choreographic style and nurturing a robust ensemble of dancers. Of his work, *Black Diamond*, Anna Kisselgoff of *The New York Times* wrote, "...he has met the challenge of comparison with George Balanchine."

Mr. Rioult's works have been commissioned by the American Dance Festival; Cal Performances Zellerbach Hall in Berkeley, CA; the Ballet du Nord in Roubaix, France; the Geneva Ballet, Switzerland; The Orchestra of St. Luke's; the Gordon and Harriet Greenfield Foundation; the Grand Marnier Foundation; the Théâtre de Saint Quentin en Yvelines France; Lehigh University in Bethlehem, PA; and Marymount Manhattan College; among others. He is a two-time recipient of the Choo-San Goh Award for Choreography.

JOYCE HERRING

Associate Artistic Director

A founding member of RIOULT Dance NY, Ms. Herring danced with the company until 2004 while holding the positions of Rehearsal Director, Regisseur; and in 2008-2009, Executive Director. Ms. Herring and Mr. Rioult met while dancing with the Martha Graham Dance Company, where she was a principal dancer until 1999; they were married in 1988. During her career with the Graham Company she interpreted many leading roles including *Lamentation*, *Deep Song*, *Jocasta* in *Night Journey*, the *Bride* in *Appalachian Spring*, the *Virgin* in *Primitive Mysteries*, *Heretic*, *Joan of Arc* in *Seraphic Dialogue*, *Helen of Troy* in *Clytemnestra*, and the *Conversation of Lovers* in *Acts of Light*, among others.

A former director of the Martha Graham School, Ms. Herring remains a regisseur of the Graham Trust. She has been on the faculties of the Conservatory of Dance at SUNY Purchase and Marymount Manhattan

College, and has taught as a guest teacher at the Juilliard School, Rudra Bejart (Lausanne), Alfredo Corvino's Dance Circle, the Neighborhood Playhouse, Harvard Summer Dance Center, North Carolina School of the Arts, Ballet du Nord, the Lyon Opera Ballet, the Conservatoire Nationale Supérieure de Musique de Lyon, the Geneva Ballet and the Ballet de Lorraine, Interlochen Academy of the Performing Arts, and more. Ms. Herring continues to stage Mr. Rioult's work on companies and universities throughout the U.S. and abroad.



AUDIENCE & COMMUNITY ENGAGEMENT

RIOULT Dance NY offers a broad array of community engagement activities led by Pascal Rioult and Company members. Engagement activities take place prior to or following performances, deepening audience relationships to the company and the work.



Pre and Post Performance Talk

Pascal Rioult travels with the company and enjoys discussing his work with audiences. His charm and charisma make him an engaging conversationalist. Pre and post performance talks provide audiences with context for Rioult's dances and offer a glimpse into his creative process. Company members often join Mr. Rioult onstage during post performance talks.

Master Classes

RIOULT Dance NY's Graham-based master classes are available to advanced, pre-professional, and professional dancers as well as college and university students. Classes are conducted by Pascal Rioult, Joyce Herring, or one of the many experienced teaching artists who dance with the Company. On occasion, local dance company members and advanced college dance students are invited to take RIOULT Dance NY's company class.

Workshops

RIOULT Dance NY tailors workshops based on each community's needs and interests. Prior to his career as a professional dancer and choreographer, Pascal Rioult was an educator; underscoring his commitment to education and his ability to craft relevant, meaningful, and fun workshops. Company members and teaching artists have experience working with varied groups; including at-risk youth, senior citizens, musicians, athletes, and students ranging from elementary to college-aged.

Lecture Demonstrations

These lively narrated programs offer audiences a behind-the-scenes perspective, illustrating how dancers train and how choreography is created. Discussions also include musical choices, lighting, scenic design, and other elements required to complete the theatrical experience. Audience members are invited onstage to learn and perform a short movement sequence from RIOULT Dance NY's repertory. The work is then performed in full by the Company, followed by a Q&A session.

Family Program Workshops

These workshops are based on RIOULT Dance NY's family-friendly ballet Fables (see Family Programming). Several weeks prior to the performance, RIOULT Dance NY teaching artists conduct a series of workshops for elementary and high school aged children. These workshops culminate in an audition, from which 12-30 children are selected to dance alongside Company dancers in a public community performance.

TOURING PROGRAMS

RIOULT Dance NY tours a broad range of repertory. Suggested program combinations are described below; individual dance descriptions follow:

From Purple to Pärt

From Purple to Pärt pairs two of Pascal Rioult's dances, Te Deum (200) and Fire in the Sky (2017), that together make a powerful impact transporting the viewer to different times and places in Rioult's artistic trajectory. As individual works, each piece resonates with the audience in distinctly personal ways. Explore Dance recommends: "Don't see the show alone; it will give you something to talk about."

The Master Series

The Master Series includes three dances—Nostalgia, Wien, and Bolero. Pascal studied and explored each of these composers in depth during his choreographic process. Of this series The Daily Gazette asserted, "Rioult's experimentation with the music stands as some of the best," in a program they described as "vibrant, soulful, and painterly."

Bach Dances

Bach Dances is a series of powerful dances set to Bach masterpieces. Characterized by a unity of music, movement, and art (animated projections), this program includes Views of the Fleeting World, City, Polymorphous, and Celestial Tides. When possible, RIOULT Dance NY endeavors to perform this program with live music by local chamber orchestras. Recent collaborations include the Manhattan School of Music, the Bethlehem Bach Orchestra in PA, and the Indianapolis Chamber Orchestra at The Center for the Performing Arts in Carmel, IN.

WOMEN ON THE EDGE...Unsung Heroines of the Trojan War

WOMEN ON THE EDGE...Unsung Heroines of the Trojan War is a trilogy of dances inspired by Euripides' tragic heroines Iphigenia, Helen of Troy, and Cassandra. Pascal Rioult's interpretations of these timeless stories highlight not only grace, strength, and resilience of women in society but also the futility and immorality of war. The program includes Iphigenia, On Distant Shores, and Cassandra's Curse set to commissioned music by contemporary American composers Michael Torke, Aaron Kernis, and Richard Danielpour respectively.

Custom Program

In addition to the programs above, you may create your own program in consultation with the company based on your community's needs and interests. Please see repertory descriptions on the following page.

Fire in the Sky

Fire in the Sky is a blazing homage to Rioult's early dance club days when the dynamic hits of Deep Purple inspired him to pursue a life lived in constant motion. "It gives the sense of being part of something that makes you feel alive. It's a reality, and an Experience." - Critical Dance.
Running Time: 35 minutes



Te Deum

Te Deum, set to the music of Estonian composer Arvo Pärt, is a reimagining of one of Pascal's earliest works and possesses a spiritual aura as the central character journeys toward truth and beauty. Roberta on the Arts found it "magnetic, stunning, and strong".
Running Time: 35 minutes



Les Noces

Les Noces, a sexually charged deconstruction of the marriage ritual, explores the primal instincts behind the traditional rite of passage. Provocative movement and unabashed energy permeates strong structural composition. Backstage, described the work as a "ravishing danced deconstruction of sexual discovery."
Running Time: 25 minutes



Prelude to Night

Prelude to Night is a triptych danced to three short Ravel orchestral works. This surreal piece is linked by the physical presence of the central female character who journeys through time and space, that of imagination, dreams, and nightmares. Prelude to Night is a transitory passage from one state to another.
Running Time: 28 minutes





Nostalgia

Nostalgia, inspired by the work of film director Andrei Tarkovsky and with a commissioned score by Russian composer Polina Nazaykinskaya, juxtaposes the fast paced, fragmented, impersonal form of the contemporary world we live in with a more contemplative, holistic and humanistic form. Running Time: 24 minutes

Wien

Wien, set to Ravel's "La Valse", depicts European society between the two World Wars. The outward civility—illustrated by the Viennese waltz—fails to conceal the internal whirlwind spiraling into social disintegration. Backstage remarked, "Riolt takes the familiar score of 'La Valse' and stretches the imagination to unthought-of movement regions, thus creating a spine-chilling work of choreography." Running Time: 13 minutes



Bolero

Bolero is a bold and unexpected interpretation of Ravel's famous musical score. A perennial sensation with audiences and critics alike, this electric piece was featured in the 2005 City Center Fall for Dance Festival. The unrelenting crescendo of energy creates a riveting tour de force that speaks to the essence of the music. Running Time: 16 minutes

Street Singer

Street Singer, Celebrating the Life of Edith Piaf takes us from Piaf's humble beginnings on the streets of Paris to her international fame on Broadway through the many twists and turns of her colorful life. A singer, accompanied by a live band, personifies Edith while the dancers inhabit different characters that accompany her through life and in her songs. Running Time: 60 minutes



REPERTORY



City

City, set to J.S. Bach's "Sonata for Violin and Harpsichord #6 in G major," features animated projections with realistic images of a city, which progressively deconstruct and distort as the human drama unfolds on stage. Alistair Macaulay of The New York Times commented, "[City] responds without slavishness to multiple layers of the music...catch[ing] Bach's oppositions and connections of emotionally fraught lines and mathematical structures." Running Time: 21 minutes

Views of the Fleeting World

Views of the Fleeting World was inspired by the woodcut prints of the Japanese master Hiroshige and set to J.S. Bach's definitive exploration of fugal counterpoint, "The Art of Fugue." This episodic work explores the ephemeral quality of all living things and captures the grace and emotional depth of seemingly simple elements. Gus Solomons, Jr. described the work for the Gay City News as "elegant...striking...sensuous." Running Time: up to 35 minutes



Polymorphous

Polymorphous, set to selections from J.S. Bach's "The Well Tempered Clavier," explores the subjectivity of perception through movement and technology. The work takes on the very idea of polymorphism referring to the act of something that assumes or occurs in various forms. Running time: 15 minutes

Celestial Tides

Celestial Tides, a classical modern dance set to Bach's "Brandenburg Concerto No. 6.," is formally structured to express joyful dancing filled with underlying emotional content. Phillip Gardener of Oberon's Grove proclaimed, "Bach's Brandenburg Concerti have often inspired choreographers, and Pascal Rioult again showed his mastery of movement here." Running Time: 22 minutes





Iphigenia

Iphigenia, based on Euripides' tragedy, depicts the central character's transfiguration from innocent girl to transcendental heroine. This gripping dance drama is set to commissioned music by Michael Torke. Darryl Wood of NYC Dance Stuff noted, "Pascal Rioult has woven a tapestry of tragedy, filled with loss, longing, angst and emotion."
Running time: 30 minutes

On Distant Shores

ON DISTANT SHORES...A Redemption Fantasy is based on Euripides' Helen, a lesser-known narrative where the infamous Helen never actually goes to Troy. Instead, a mirage of her likeness causes the needless and tragic war. Rioult aims to redeem Helen of Troy in this lush work set to a commissioned score by Pulitzer Prize-winning composer Aaron Jay Kernis.
Running Time: 27 minutes.



Cassandra's Curse

Based largely on Euripides' The Trojan Women, Cassandra's Curse examines the internal dilemma and psychological tragedy of prophetess Cassandra. As the myth goes, her curse is a gift of prophecy that allows her to foresee the unfortunate fate of Troy, though no one believes her. Set to a commissioned score by Richard Danielpour, Rioult's interpretation of the myth serves as a metaphor for contemporary conflicts and underscores the futility and immorality of war.
Running Time: 30 minutes

Transgressions



FAMILY PROGRAMMING

All family programs involve local students in the creative process through a series of performance-based workshops, providing a special opportunity to perform on stage with Company dancers.

FABLES



This evening-length, family-friendly piece highlights the timeless relevance of the age-old tales of Jean de La Fontaine. Based on the work of Aesop and the Indian fables of Bidpai, Pascal Rioult has taken La Fontaine's adaptation one step further by adding movement to the rhythmic narrative. Originally created in 1997, Rioult re-imagined this dance with new costumes, lighting, and choreography set to new music by Paul Salerni. Audiences will enjoy familiar fables such as the "Crow and the Fox", the "Tortoise and the Hare", and the "Ant and the Grasshopper".

Running Time: varies based on number of fables performed, up to 45 minutes.

"I came out of this experience with a wonderful idea... When you go deep into your imagination anything can happen! If you share your imagination with other people you might make them happy."

— Katie, 11 years old, Easton Middle School



LICENSING

RIOULT Dance NY's rich repertoire has been performed by dance companies, colleges, and conservatories throughout the US and abroad. Prospective licensors should contact Joyce Herring, Associate Artistic Director, at: joyce@rioult.org to discuss which pieces may suit their dancers best.

Technique classes are often provided in conjunction with the staging to enhance and inspire the dancers' knowledge of the work and movement. RIOULT's experienced company members and rehearsal directors share their personal experiences from learning and performing the piece. Their extensive knowledge of the works, as well as their teaching experience, enables them to offer a comprehensive artistic experience.

Favorite works among the licensing and teaching community include: *Bolero*, *Wien*, *Te Deum*, *Nostalghia*, *Fire in the Sky*, and *Drift*, a piece Pascal Rioult originally choreographed on students at Marymount Manhattan College. Pascal Rioult's choreography has been set on The Martha Graham Dance Company and Graham II, Ballet due Nord, Ballet Pacifica, Bermuda Civic Ballet, Dance Kaleidoscope, FusionWorks, Geneva Ballet, Hellenic Dance Company, Lithuania National Ballet, Barak Ballet, & Kanopy Dance. and also on college and university dancers at Case Western Reserve University, The Dance Conservatory at SUNY Purchase, Marymount Manhattan College, Vassar College, The Hartt School at University of Connecticut, Point Park University, Grand Valley State University, Adelphi University, Goucher College, Southern Methodist University, Howard University, Broward College and The Ailey Fordham Dance Program, among others.

PRESS



“Powerful. Precise. Poised.”

– Jennifer Hind, Royal Gazette, Bermuda

“The increasing acclaim he has attracted on national tours has much to do with his assertive individuality. In Black Diamond he has met the challenge of comparison with George Balanchine...”

– Anna Kisselgoff, The New York Times

“...there are few choreographers currently creating who can rival Pascal Riolt for musicality, structure and dramatic nuance.”

– Philip Gardner, Oberon’s Grove

“...like an artisan,...he’s the maker of a rich and complex cloth; he weaves moments in time from threads of imagination and makes them in to dances.”

– Johnny Nevin, Huffington Post

“Perhaps the most adept and courageous choreographer in mainstream modern dance today...”

– Lisa Jo Sagolla, Backstage

“...elegant sensuality.”

– Donald Rosenberg, The Plain Dealer, Cleveland

“...a little gem of purity and perfection.”

– Nicole Dupain, La Tribune, France

“The precision and the speed, to which we are witness, are the results of a troupe in perfect harmony.”

– Marisa Luisa Buzzi, Danza&Danza, Italy

“Musically astute, visually arresting and kinetically exciting... Riolt and company are undeniable champs of modern dance.”

– Wendy Liberatore, The Daily Gazette, Schenectady

“Pascal Riolt has moved himself into primetime. His movement vocabulary is a flawless melding of ballet and modern with deep and fulfilling emotional overtones.”

– Phyllis Goldman, Backstage

“Pascal Riolt, before all, is one of the leaders of ‘Neo-Modern dance.’ His work is rooted in a tradition but open to the future. His style blends an acute sense of classical structure with a profound musical sensibility.”

– Alain Cigolotti, Le Temps, France

“...was the smartest evening so far in the already stellar Dance Celebration season at the Annenberg Center.”

– Marilyn Jackson, The Philadelphia Inquirer

“This outstanding group should be brought back soon. Riolt’s choreography should be experienced often as part of a healthy dance diet.”

– Mark Kanny, Pittsburgh Tribune-Review

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