

Marie-Geneviève Massé – choreographer

Coming from classic training, she starts modern dance with Aaron Oosborn, Sarah Sugwihara and Françoise Dupuy. In 1980, she discovers Francine Lancelot's work upon baroque dance. Hired in "Ris et Danceries", she stayed one of the first dancers until 1988. This is how she has been seen in "Bal à la Cour de Louis XIV" from 1981, then working with Dominique Bagouet, Robert Kovitch, Andy Degroat and François Raffinot in "La suite d'un goût étranger" by Marin Marais in 1985, but also in the "Atys" by Lully creation in 1986



In 1985, she starts choreographing and constitutes her own company l'Eventail. She keeps at the same time her interpreter career with François Raffinot, Sophie Rousseau, Mireille Larroche. One can also find her as a baroque dance teacher (National Superior Conservatory of Music and Dance of Paris (CNSMDP), Royal Conservatory of The Hague, Sablé Academy...)

Little by little becoming known and renown, she was lead to create choreographies for prestigious theatres with personalities of the Music World, in France and abroad, such as William Christie, Sigiswald Kuijken, Hervé Niquet, Patrick Cohen Akenine, Hugo Reyne, Christophe Rousset, Héloïse Gaillard, Giovanni Antonini, Peter Zajicek, Andris Veismanis...

In 2000, she is made Chevalier des Arts et des Lettres.

Lately, in January 2008 at the Opera Bastille, she adapted the show "DIALOGUES" (music of Bach and Vivaldi). Then this summer, she created "LE BALLET DES ARTS" of Lully with the Simphonie du Marais under the musical conduct of Hugo Reyne, for the Music Festival at the Chabotterie, the 30th birthday of the Festival de Sablé in 2008, and the Orangerie of the Château de Versailles for the baroque Musique Center of Versailles.

Currently she is working on the show « Voyage en Europe » and the creation of « Métamorphoses » planned for the season 2010/2011.

“Marie Geneviève Massé belongs to the real rebuilders of baroque music : those who gave it back its meaning and life. She made it dancing, and it's logical. Baroque is move. This music needs its rhythm and pulse, and they come from dance.

It is why, after she created her company, l'Eventail, conductors, directors, came to her and to the dancers working with her: they found in her work what they loved in baroque music, what they tried to convey: its life, its vivacity, its gravity too. They discovered, sometimes with astonishment, rigour combined with curves, might with rigour, and research with naturalness.”

Philippe Beaussant, Academician, writer and musicologist