"I wanted to allow the body to say everything it wants to say or can surprise itself by revealing, without censoring it, so that out of this profusion of spontaneous movements, something true and beyond our control emerges, something that exposes some of the meanderings, states of confusion, excesses, and contradictions we're made of — both the darkness that inhabits us and the unbearable lightness of being and of the soul." — Louise Lecavalier

Conceived and choreographed by: Louise Lecavalier
Created and performed: Louise Lecavalier, Frédéric Tavernini
Assistant choreographer and Rehearsal director: France Bruyère
Lighting design: Alain Lortie
Music: Mercan Dede
Additional music: Normand-Pierre Bilodeau, Daft Punk, Meiko Kaji
Remixing producer: Normand-Pierre Bilodeau
Costume design: Yso

Fou glorieux, in co-production with: tanzhaus nrw (Düsseldorf); Théâtre de la Ville (Paris); Hellerau (Dresden); National Arts Centre (Ottawa); Festival TransAmériques (Montréal); Creative Residency: Szene Salzburg

Fou glorieux is supported by: the Conseil des arts et des lettres du Québec, the Conseil des arts de Montréal and the Canada Council for the Arts. Louise Lecavalier gratefully acknowledges her co-producers and supporters. Special thanks to Marie-Andrée Roussel.
MESSAGE FROM THE CENTER:

“Energy brings energy,” Louise Lecavalier said, when asked about the work and stamina required to create and perform a dance work, recalling her years working with Édouard Locke of La La La Human Steps.

Tonight, you become the first American audiences to witness the first work of choreography from a woman who has already made an unmistakable mark in contemporary dance. So Blue stands alone as a compelling piece of work in the art of performance, but it also marks an important milestone in the life of an artist—an artist who has given so much and inspired so many.

Throughout the 1980s and 1990s you may have seen her whirling across the stage in jaw-dropping barrel rolls, her long blond locks whipping along as she practically levitated parallel to the stage.

She dominates, she relents as she makes shapes in the air and she elevates the heart rate of all who witness.

As you might guess, we are deeply honored and greatly excited to be the first presenter in the U.S. to shine a much-deserved spotlight on this exceptional performer at an exciting and critical point in the trajectory of her artistic life.

As our executive and artistic director Kristy Edmunds puts it: “Louise is a force of nature and an utterly unique presence in contemporary dance.”

One of our rallying cries this season has been “The Body is Beautiful. Get Used to It.” You’ve likely seen our banners or flyers singing out this message—it is a truism that applies not only to the art of dance, but to the art of living.

What a privilege it is to have a body, to possess physical strength and vitality. And what a privilege it is to witness an artist like Louise Lecavalier who, with tenacity and tenderness, great prowess and graceful creative intellect, shows us time and again, just how beautiful the body is and what it is capable of.

We thank you for bringing your own energy to this hall tonight, in honor of this indomitable artist. Energy begets energy. We feel it when you bring it, the artists on stage feel it, and we share it here together. That’s what it’s all about.

Please linger with us after the performance as we toast Louise and hear more about her creative process. Thank you for helping us welcome her to Los Angeles.

ABOUT THE ARTISTS

Louise Lecavalier
Louise Lecavalier worked with Édouard Lock and La La La Human Steps from 1981 to 1999, a period of exceptional intensity punctuated by works that have since become mythical —Oranges, Businessman in the Process of Becoming an Angel, Human Sex, New Demons, Infante, 2, and Salt—, along with scintillating collaborations (David Bowie, Frank Zappa)… Her extreme dance, filled with a fiery energy, caught the imagination of a whole generation. Since that time, with her company, Fou Glorieux, Louise has continued to explore, in solos and duets, the power and vulnerability of the body and the intensity of human struggles and aspirations. After fruitful collaborations with artists Tedd Robinson, Benoît Lachambre, Crystal Pite and Nigel Charnock, she created her first choreographic work, So Blue, in 2012.

As an Officer of the Order of Canada, Louise is the first Canadian to have received a Bessie Award (New York) and the first winner of the Prix de la danse de Montréal. She is also a recipient of the Jean A. Chalmers National Dance Award, the Prix du Syndicat français de la critique, and the 2013 Léonide Massine Prize for contemporary dancer of the year. In March 2014, Louise Lecavalier and her company, Fou glorieux, won two very prestigious awards, almost back to back. The company received the 29th Grand Prix du Conseil des arts de Montréal, and the dancer was among the winners of the illustrious 2014 Governor General Performing Arts Award (GGPAA) for lifetime artistic achievement.

Frédéric Tavernini
Frédéric Tavernini obtained a state diploma in classical and contemporary dance at l’École de danse de l’Opéra de Paris. He worked with the Ballet National de Nancy et de Lorraine before dancing as a soloist for Béjart Ballet Lausanne, the Ballet de l’Opéra de Lyon, Les Grands Ballets Canadiens de Montréal, and the Ballet national de Marseille. An independent dancer since 2005, he has collaborated with Juha Pekka-Marsalo, Louise Lecavalier (Cobalt rouge), Danièle Desnoyers, Lynda Gaudreau, Virginie Brunelle, Dave St-Pierre, and Frédérick Gravel. As a choreographer, Frédéric has created works for the Jeune Ballet du Québec, Les Ballets de la Parenthèse, the June Events festival, and l’École supérieure de ballet de Montréal, among others. His last work, Le tétatome, was presented at the Monument-National in Montreal in January 2013 as part of Tangente – Laboratory for contemporary movements. His new production will be presented at the Théâtre La Chapelle in Montreal in April 2015.

Mercan Dede, music
Mercan Dede believes that when you put digital, electronic sounds together with hand-made, human ones, you can create universal language, capable of uniting old and young, ancient and modern,
East and West. It’s a bold claim, but the Turkish-born and Montreal-based musician/producer/DJ has the career and the music to back it up with over 800 concerts worldwide in his fifteen-year musical career. Mercan Dede’s last three albums, Su[Water] (2004), Breath (2006) and 800 (2007), all topped the European World Music Chart. His last album 800, dedicated to the 800th birthday of the great Sufi philosopher Mevlana, was selected as the “World’s Best World Music Album of 2008” by WOMEX. In 2013, he released a new double album, Dünya / Earth.

Alain Lortie, lighting design
Alain Lortie has pursued his chosen career with passion for over thirty years. First associated with multidisciplinary artists Michel Lemieux, Marie Chouinard, and Édouard Lock, he went on to collaborate with Québécois and European singers Jean-Pierre Ferland, Diane Dufresne, Robert Charlebois, Daniel Bélanger, Peter Gabriel, Francis Cabrel, and Eros Ramazzotti. Named Lighting Designer of the Year several times at the ADISQ Awards, he also received the Masque for Best Lighting for Les âmes mortes (1996), and the Dora Mavor Moore Prize in Toronto for Òedipus Rex (1997). Among his major achievements are Starmania (1993), Notre-Dame de Paris (1998), Arturo Brachetti (1999), Cavalia (2003), and Odysseo (2011). He also worked on the Cirque du Soleil shows Soleil de minuit (2004), Delirium (2006), and Zarkana (2011).

Yso, costume design
Born in Vientiane, Laos, Montreal-based Siphay Southidara, better known as Yso, holds a diploma in fashion design from the Collège Marie-Victorin in Montreal. Passionate about fashion design, artistic direction, and all forms of contemporary creation, he applies his many talents to each of these domains, and has been rewarded with numerous prizes. After beginning his career with Marie Saint Pierre and Todd Lynn, he went on to direct his own ready-to-wear line for women: “Yso.” A long-time collaborator with fashion designer Denis Gagnon, he has worked as artistic director on several of his shows. All sectors of the artistic community, including contemporary dance, theatre, music, film and visual arts, have called upon his creative talents.

France Bruyère, rehearsal director and assistant choreographer
Classically trained, France Bruyère quickly widened her field of interest to include contemporary and jazz dance. After her professional debut at seventeen with Groupe Nouvelle Aire in Montreal, she danced for numerous choreographers and with several dance companies which, besides Nouvelle Aire, included Groupe Axis, the Louise Latreille dance troupe, Pointépiénu, and the Danny Grossman Dance Company in Toronto. France teaches dance at university and in the private sector. After working as rehearsal director for La La La Human Steps for ten years, she now teaches at UQAM and also works as an independent rehearsal director, mainly for Louise Lecavalier.
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