



FOR IMMEDIATE RELEASE

CAP UCLA Presents  
*Mon Élué Noire – Sacre #2*  
Choreographed by Olivier Dubois  
Performed by Germaine Acogny

West Coast Premiere

*October 5–7 at Glorja Kaufman Dance Theater, UCLA*



*“Ferocious. Primal. Contained. Harmonic dissonance marries Acogny, Dubois, and Stravinsky into a unique partnership that allows you to hear the music differently through visual portrayal.” —The Dance Enthusiast*

UCLA’s Center for the Art of Performance (CAP UCLA) presents the West Coast premiere of *Mon Élué Noire – Sacre #2 (My Black Chosen One – Rite #2)*, choreographed by Olivier Dubois and performed by Germaine Acogny, from Friday, Oct. 5 to Sunday, Oct. 7 at Glorja Kaufman Hall, UCLA. Tickets for \$49 are available now at [cap.ucla.edu](http://cap.ucla.edu), 310-825-2101, Ticketmaster and the UCLA Central Ticket Office.

Ever since its premiere caused a near-riot in 1913 Paris, Igor Stravinsky’s provocative work *Le Sacre du Printemps (The Rite of Spring)* has captured the imagination of

audiences and artists alike. In tribute to its centennial celebration, French choreographer and artistic director of the acclaimed Ballet du Nord, Olivier Dubois, created a series of dance works dissecting individual elements of this landmark piece. *Mon Élué Noire (My Black Chosen One)*, the second piece in the series, premiered in 2014 and features an explosive performance by famed 74-year-old Senegalese dancer and choreographer Germaine Acogny, a Regents scholar who has taught at UCLA, in a solo work that was created especially for her.

Widely honored as “the queen of contemporary African dance,” Acogny performs alone in a black box to a recording of *The Rite of Spring*. She laughs, she screams, she smokes a pipe and recites from an essay on the dehumanization of colonialism as she confronts the audience with her fierce presence. Eschewing criticism of cultural appropriation, she sees her participation in this work as a way of honoring her ancestors and fearlessly carving out a space for her artistry in the deepest trenches of Western modernism.

“Much about *Mon Élué Noire*, starting with its back story and every word in its title — the possessive pronoun, the specification of blackness, the choice and who is choosing — seems provocative and likely to expose differences between American and European sensibilities, sensitivities and taste,” noted *The New York Times*. “Presented with that question in a recent phone interview, Ms. Acogny, speaking from Senegal, laughed but calmly rejected the premise. ‘It’s not colonization,’ she said. ‘It’s my choice.’”

*Mon Élué Noire – Sacre #2* opens CAP UCLA’s Dance series, which continues with Bill T. Jones/Arnie Zane Company: *Analogy Trilogy* (Nov. 3–4, Royce Hall), Jérôme Bel: *Gala* (Feb. 2, The Theatre at Ace Hotel), Ohad Naharin/Batsheva Dance Company: *Venezuela* (March 15–16, Royce Hall), *Night of 100 Solos: A Centennial Event* (April 16, Royce Hall).

#### **CALENDAR EDITORS, PLEASE NOTE:**

CAP UCLA presents

[\*Mon Élué Noire – Sacre #2\*](#) (*My Black Chosen One – Rite #2*)

Choreographed by Olivier Dubois

Performed by Germaine Acogny

West Coast Premiere

Friday, Oct. 5 at 8 p.m.

Saturday, Oct. 6 at 8 p.m.

Sunday, Oct. 7 at 7 p.m.

CAP UCLA at Gloria Kaufman Hall

Gloria Kaufman Dance Theater, UCLA

120 Westwood Plaza, Los Angeles, CA 90095

**Program:** In its West Coast premiere, *Mon Élué Noire – Sacre #2 (My Black Chosen One – Rite #2)*, by French choreographer and artistic director of the acclaimed Ballet du Nord, Olivier Dubois, features an explosive performance by famed 74-year-old Senegalese dancer and choreographer Germaine Acogny. In a solo performance created especially for her, Acogny performs alone in a black box to a recording of Igor

Stravinsky's *The Rite of Spring*. Widely honored as the queen of contemporary African dance, Acogny confronts the audience with her fierce presence in a performance steeped in the deepest trenches of Western modernism.

**Tickets:**

Single tickets: \$49

Online: [cap.ucla.edu](http://cap.ucla.edu)

UCLA Central Ticket Office: 310-825-2101, Monday through Friday from 10 a.m. to 4 p.m.

Box office: open 90 minutes prior to the event start time.

**Artist websites:** [Olivier Dubois](#) | [Germaine Acogny](#)

**ABOUT THE ARTISTS**

**Olivier Dubois (choreographer)**

Olivier Dubois has been Director of the Ballet du Nord since January 1, 2014, and was named one of the 25 best dancers in the world in 2011 by *Dance Europe* magazine. Dubois is a triple threat of unique talents, blending creation, performance and pedagogy.

Born in 1972, Olivier Dubois created his first solo in 1999, *Under Cover*. He has danced with many renowned choreographers and directors, among them Laura Simi, Karine Saporta, Angelin Preljocaj, Charles Cré-Ange, the Cirque du Soleil, Jan Fabre, Dominique Boivin and Sasha Waltz.

Since 2005, he has created many successful works: after his duo *Féroces* with Christine Corday, for the Théâtre de l'Esplanade in Saint-Etienne, the SACD and the Avignon Festival asked him in 2006 to create a piece for their *Sujet à vif* section, *Pour tout l'or du monde*. He was awarded the special jury prize in June 2007 by the professional arts critics syndicate (in theatre, music and dance) for his work as a dancer and for this work. He also presented in 2006 and 2007 the two parts of his project BDanse: *En Sourdine* and *Peter Pan*. In July 2008, he created *Faune(s)* based upon Nijinsky's iconic piece *L'après-midi d'un faune* at the Avignon Festival and the same year he was awarded the first Jardin d'Europe Prize in Vienna.

In 2009 he mounted an exhibition, *L'interprète dévisagé (The Performer Unmasked)* at the Centre National de la Danse in Paris, which ran for a month. Then the Ballets de Monte-Carlo commissioned *Spectre*, which premiered April 1, 2010. And in September, he created *L'homme de l'Atlantique* for the Dance Biennial of Lyon, a duo to the music of Frank Sinatra.

Continuing to expand his creative horizons, Dubois then created the choreography for *La Périchole d'Offenbach* for the Opéras of Lille, Nantes and Limoges in January 2009, under the direction of Bérandère Jannelle. In November 2009, he began a trilogy of pieces, *Etude critique pour un trompe l'œil*, with *Révolution* which premiered at the Ménagerie de Verre in Paris. The second section, the solo *Rouge*, premiered in December 2011; and the final section, *Tragédie*, premiered at the Avignon Festival in July 2012 and toured until 2015.

Along with his choreographic and dance activities, he has taught many workshops and classes for foreign dance companies, among them: the National Opera of Vienna, the National School in Athens, the National Opera in Cairo, Troubleyn/Jan Fabre, the Ballet Preljocaj, the Beaux-Arts School in Monaco. He was awarded his French national teaching diploma in 2012 because of his extensive teaching experience.

He created a work for 120 amateurs at the Prisme d'Elancourt, *Envers et face à tous* (May 2011), which continued in May 2014 in the event called *Made in Rbx; Élégie* for the Ballet National de

Marseille as part of the event celebrating *Marseille 2013, capitale européenne de la culture*, named best choreographer at the 2012 Danza & Danza awards for *Tragédie* and *Élégie; Souls* in December 2013, after rehearsing in Cairo and Dakar with six dancers from several different African countries. Dubois created *Mon Élué Noire – Sacre # 2* (January 2015), solo for Germaine Acogny and a new solo *Les Mémoires d'un seigneur ou l'Homme disparu* (June 2015). His last creation is a piece for 22 dancers, *Auguri* (August 2016) in *Internationales Sommersfestival* in Hambourg.

### **Germaine Acogny (dancer)**

Both Sénégalaise and French, Germaine Acogny trained in Paris from 1962–65 at the École Simon Siegel (under the direction of Marguerite Lamotte), receiving a degree in physical education and harmonic gymnastics.

In 1968 she founded her first African dance studio in Dakar. Influenced by the movement heritage of her grandmother, a Yoruba priestess, as well as her study of traditional African dances and Western techniques (ballet and contemporary dance), Acogny developed her own Modern African dance technique. In 1977, she became the Artistic Director of Mudra Africa, created by Maurice Béjart and the Senegalese President and poet L.S. Senghor in Dakar. She remained there for five years, and in 1980 she wrote *Danse Africaine*, which was published in three languages.

After Mudra Africa closed, she moved to Brussels with the Béjart company and organized African Dance courses all over Europe. She also organized courses in Casamance, in Southern Sénégal, in the village of Fanghoulmé which hosted amateur and professional dancers from around the world.

Acogny has danced, choreographed and taught extensively, becoming a true emissary of dance and of African culture. In 1985, with her husband Helmut Vogt, she founded the Studio-Ecole Ballet-Theatre of the 3<sup>rd</sup> World in Toulouse. Then in 1987, Acogny made her comeback as a dancer and choreographer, working with Peter Gabriel on a music video, and also creating her first solo, *Sahel*. In 1988 she created another solo, *YE'OU*, which in 1991 was awarded the London Contemporary Dance and Performance Award.

In 1995, she returned to Sénégal and founded the International Center of Traditional and Contemporary Dances of Africa, a center for exchange between African dancers and other dancers, as well as a training center for dancers from all over Africa, a "school for life." In 2004, the Center, also called the School of the Sands, was completed and is a wonderful venue for the year-long courses taught there for dancers and choreographers. In 1997, she was named the Artistic Director of the Creation of African Dance section in Paris, where she was in charge of an African contemporary dance competition. And in 2005 she was invited to be a regent at UCLA.

Her solo *Tchourai*, created in 2001 and choreographed by Sophiatou Kossosko, was very successful and toured internationally until 2008. In 2003/2004, she created *Fagaala*, about the genocide in Rwanda, for her company JANT-BI, co-choreographed with the Japanese choreographer Kota Yamazaki, for seven African dancers, a fusion between Butoh, traditional and contemporary African dances. The response was astonishing, and the two choreographers were awarded a Bessie award (Contemporary Dance and Performance) in New York. She also worked on the *Opéra du Sahel* in 2007, and in 2008, she created *Les écailles de la mémoire*, a collaboration between the dancers of Jant-Bi (seven dancers) and Urban Bush Women (seven African American dancers).

Her most recent creation, the solo *Songook Yaakaar*, premiered at the Lyon Dance Biennial in September 2010. In 2012 she co-choreographed *Afro-Dites! Kaddu Jigeen* with her son, Patrick Acogny.

Awards:

- Germaine Acogny was named a "Pioneer Woman" by the Senegalese Minister of the Family and National Solidarity in 1999.
- She received the prestigious awards *Chevalier de l'Ordre du Mérite*, *Officier des Arts et des Lettres* and also *Chevalier de l'Ordre de la Légion d'Honneur* from France.
- She was also named *Chevalier de l'Ordre National du Lion* and *Officier des Arts et des Lettres* by the country of Sénégal.
- The African magazine *Jeune Afrique* named her one of the 100 celebrities who "are" Africa.
- She was recognized for her work by the Foundation for Contemporary Arts in New York in 2004.
- She was named *Commandeur dans l'Ordre des Arts et des Lettres* in France in 2009.
- She was named *Commandeur des Arts et Lettres* by the country of Sénégal in 2012.

**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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**PRESS REVIEW TICKETS/PHOTO PASSES/INTERVIEW REQUESTS:** Contact Holly Wallace at [hawallace@arts.ucla.edu](mailto:hawallace@arts.ucla.edu), 310-206-8744.

**IMAGES:** Available by request or register for download at [cap.ucla.edu/pressimages](http://cap.ucla.edu/pressimages). Photo by François Stemmer.