SOULÈVEMENT



Photo: Myriam Arseneault Campbell, Stacey Désilier et Gabby Kachan © Luc Senécal

LE CARRÉ DES LOMBES

Danièle Desnoyers

CONTEXT

My latest stage creation for Le Carré des Lombes (*UNFOLD | 7 perspectives*) takes place as part of the Festival TransAmériques in 2019. It precedes by a few months this period when our calendars have been turned upside down by the pandemic. During this suspended time, I'm shifting the focus of my practice to atypical projects. As part of *Les Scénographies-Paysages* cycle, three in situ creations satisfy my need to deepen my practice in singular, even exceptional, natural environments.

The first, located on Île d'Orléans, takes over a former shipyard turned forest. The second invites me to "inhabit" an installation by architect Pierre Thibault in the lush Jardins de Métis. This collaboration with this open-air museum then enabled me to take over the historic gardens, creating an itinerary dotted with performative acts. *Faunes-Variations* pursues the same quest, with the body merging most of the time with the environment.

Photo: Gabby Kachan © Luc Senécal





CONTEXT

More recently, the creation of a choreographic commission for the Fondazione Nazionale della Danza/Aterballetto in Italy in 2022 enabled me to return to a founding element of my artistic approach, the relationship between dance and music. The Baroque works of Henry Purcell become a new territory to explore in a context where several artists from different backgrounds are brought together.

These new relationships with space and the environment, and these exceptional artistic encounters, underpin my desire to conceive a new artistic proposal that is at once choreographic, scenographic and musical

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A HIGH-FLYING ARTISTIC TEAM

This new creation by Carré des Lombes bears the stamp of a vital élan, of a dance that is at once primal and avidly complex. Favoring writing for ensembles, I bring together eight performers in a scenic vortex, as many singular figures who nonetheless dance in unison. Women of different generations, representing with aplomb a diversity of dance practices. Artists such as Myriam Arseneault Campbell (*UNFOLD | 7 perspectives, Montréal-Marrakech*) and Gabby Kachan (*UNFOLD | 7 perspectives*) are joined by Stacey Désilier (Catherine Gaudet, Mélanie Demers), Kimberly de Jong (Marie Chouinard), Marie Eve Quilicot (Le Cirque du Soleil) and the young but dazzling Arianne Levasseur, Châtelaine Côté Rioux and Aurélie Figaro.

While this project allows me to delve once again into the relationship between dance and music, this time I'm taking on a highly demanding repertoire, that of composer Richard Wagner, and creating a dialogue between the chosen works and the electroacoustic and experimental sound environments of composer Ben Shemie.

A Montreal composer now living in France, Ben Shemie is well known on the French artistic scene. His many musical collaborations with European creators and his leadership of the band Suuns make him a particularly interesting figure when it comes to crossing his musical research with the field of dance. He combines free experimentation and structured musical composition, combining string fractals, manipulated voices and synthesizer chaos to bridge the worlds of past, present and future. This creation represents our sixth collaboration.



Photo: Stacey Désilier © Luc Senécal



TRANSFORMING WAGNER'S MATERIAL

"Few people still ask what Wagner's operas mean, as generations of fans and admirers have done. Today, Wagner is simply enjoyed like a drug." (Susan Sontag, 1987).

It's not the context in which Wagner's work emerged that interests me, nor his romanticism or ideals, but rather the way we react today to this work, this music. More specifically, how do these women react to the representation of these heightened emotions? What does it bring out in them? Gone are the heroes, gods and goddesses. Bodies on the alert plunge into these fluids to repel their venom.

Photo: Myriam Arseneault Campbell, Stacey Désilier et Gabby Kachan © Luc Senécal

A DIALOGUE AROUND MUSIC

Why Wagner, asks Ben Shemie?

Because his music creates a dramatic tension with the presence of these non-binary women on stage. So far, I've only chosen transitional works. These are long musical shots with a strong musical, spatial and dramaturgical tension. This presence permeates the piece, creating an anachronistic landscape in the face of the world's tumult. And we have the choice of both sublimating it and reinterpreting it in a way that corresponds to our times. It's this contrast I'd like to talk about.

Why Ben Shemie, asks Wagner?

Because it's important to me to maintain a dialogue between musical periods and aesthetics. There are micro-events in Wagner's music that anticipate electro-acoustic music, there are rhythmic pulsations that remind me of long phases of minimalist music. There are emotional impulses that remind us that we're going through a particularly troubled time, which makes this music sometimes restorative, if not sublime.

Here, the aim is not to manipulate Wagner's music, but rather to include it in an updated "machinery". And to ensure that the choreographic ride can also vibrate in contact with another material, that Shemie's electroacoustic volutes can react to Wagner's fluids.

Photo : Gabby Kachan, Ariane Levasseur © Luc Senécal





A PLACE OF APPEARANCE

Cédric Delorme-Bouchard designs the scenography and lighting for the artistic proposal, contributing to the creation of a scenic language in which all the senses are put to the test.

The designer is renowned for his immaterial lighting and scenography. He creates for theater and music, particularly in the field of opera, and in parallel with these collaborations, he develops a singular scenic style, directing the staging of contemporary texts. He has been an associate artist of Usine C, and returns regularly to stage his own productions using movement in all its forms. This is his first major collaboration for dance.

Finally, Angélique Willkie, interpreter-dramaturge, will accompany me in this creative process. She is particularly interested in the dramaturgy that emerges from the performer.

In the end, the artistic proposal, made of composite materials, takes shape in a vast collaborative space. Together, choreographers, performers, composers, scenic designers and dramaturges adopt a participatory posture in an inspiring sympoiesis.

Photo: Stacey Désilier et Gabby Kachan © Luc Senécal

BIOGRAPHY DANIÈLE DESNOYERS

A leading figure in Quebec dance, Danièle Desnoyers is artistic director of the company Le Carré des Lombes. Her repertoire, comprising some twenty works, reflects a rich and constant dialogue between body language, sound environments and space. Her work is also driven by the idea of encounters with many of the most prominent designers and performers on the Montreal scene.

Throughout her career, the choreographer has received support from numerous national and international venues and festivals, including L'Agora de la danse, Rencontres chorégraphiques internationales de Seine-Saint-Denis, the National Arts Centre in Ottawa, Danse Danse, Théâtre National de Chaillot, Montpellier Danse and Festival TransAmériques. To develop her creations, the choreographer is regularly invited for residencies at institutions such as the Baryshnikov Art Centre, Agora, Cité internationale de la danse (Montpellier Danse), Vooruit, Banff Centre for the Arts, L'Agora de la danse and the Musée d'art contemporain de Montréal.

The choreographer is also invited to create works for internationally renowned companies. TanzMainz (Germany), Aterballetto (Italy), the Royal Opera House, the New York City Centre and the Orchestre symphonique de Montréal are just some of the organizations that have commissioned an original work from her. More recently, the choreographer has been developing a number of atypical creative projects, including *Les Scénographies-Paysages*, in-situ works performed in exceptional natural environments.

Alongside her artistic activities, this artist-educator also teaches at the dance department of the Université du Québec à Montréal - her alma mater - of which she was director from 2019 to 2022, in addition to designing *Compagnonnage*, a research program for young creators, performers and choreographers.



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CREDITS AND PARTNERS

Artistic director and choreographer : Danièle Desnoyers

Performers : Myriam Arseneault Campbell, Stacey Désilier, Kimberley de Jong, Aurélie Figaro, Châtelaine Rioux Côté, Gabby Kachan, Arianne Levasseur et Marie Eve Quilicot

Composer : Ben Shemie
Lighting and set designer : Cédric Delorme Bouchard
Artistic advisor and dramaturge : Angélique Willky
Rehearsal director : Emmanuelle Bourassa Beaudoin

Production manager : Martin Boisjoly
Technical director : Audrey Janelle

Places of affiliation :

Usine C (premiere in september 2025) /–Circuit-Est centre chorégraphique (Le Carré des Lombes' home base)

Parterns

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Photo: Myriam Arseneault Campbell, Stacey Désilier et Gabby Kachan © Luc Senécal

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TOURING

Pratical informations:

70 minutes
8 performers
12 people on tour

Lienk:
Teaser



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