

peterborough new dance presents

Manon fait de la danse
24 X Caprices



market hall performing arts centre
january 31, 2003 8 pm

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When it comes to representations of the body, how far can we go with the most intimate, most troubling material? The body – object of all desires and all offences, marked by the most basic and immodest of emotions, the reactive body, with the reflections it brings... Where does intimacy end and voyeurism begin?

This “choreographic act” is a reflection on the body as object/subject, and an attempt to reconcile these two contradictions. This act brings the triptych *Pour une problématique du corps* to a close, and speaks of the numerous impostures that come out of the phenomena surrounding seduction and desire.

Text: Christine Angot

Choreographer: Manon Oligny
in collaboration with Fabrice Boutique, Sophie Michaud
and the performers: Anne-Marie Boisvert, Annik Hamel, Mathilde Monnard, Noémie Godin Vigneau

Rehearsal Director: Anne Lebeau

Music arrangement: Luc Mireault-Émond

Lighting: Martin Labrecque

Videographer: Frederic Moffet

Collaborators- photographers: Karine Milanov, Yanick Macdonald

Technical direction: Armando Gomez

Set construction: Gérald Oligny

BILL'S DANCE NOTES

Over dinner at Hot Belly's last night with Manon and her company I asked what the title was all about. Not speaking French, was I missing something? I found out '24 X' refers to the speed of film: 24 frames per second. Manon gets a lot of inspiration from filmmakers, such as Godard, Lynch, Almodovar. And '24 Caprices' is the name of a Pagannini work, comprising 24 short pieces whose qualities are described as direct, urgent, precise and cutting like a scalpel. While some of Pagannini's work is used in '24 X Caprices', it is not the music but the form that seems to have been inspirational. Finally there is the use of the 'X' which, they tell me, means X-rated in any language. That's all for now. - Bill Kimball, Artistic

Producer, Peterborough New Dance.

ciel (published in 1990). Two more books with Gallimard followed: *Not to be* and *Léonore, toujours*. In December 1994, Gallimard turned down her manuscript for *Interview*, and Christine Angot decided to leave the publisher. From December 1994 to February 1995, she was turned down five more times before meeting Jean-Marc Roberts, newly arrived at Fayard. Thanks to Roberts, *L'inceste* was published by Stock in 1999. Under Fayard's signature blue jacket were published *Interview* (1995), *Les autres* (1997), *L'usage de la vie* (1998) and *Sujet Angot* (1998). *L'inceste* was adapted for the open-air theatre Théâtre ouvert de Lucien Attoun by Alain Françon in April 1999 and was presented during the Festival d'Avignon in July of the same year.

Fabrice Boutique, collaborator – Acting coach For the creation of *24X Caprices*, Fabrice Boutique provided coaching for the performers. Deeply involved right from the start, from the first sketches of the piece last spring at the Ménagerie de Verre (Paris), his eclectic vision of stage work provoked some interesting questions. In Calgary (January 2001), he was part of the presentation of *La fiction du désir (Étude #2)* as dancer/actor. He has acted in the past with Nécrosius (Russia), J. Lassale, Déclan Donellan, and Yoshi Oida. He recently worked on films by Luc Besson and Patrice Leconte.

Frédéric Moffet, videographer It was in the role of “collaborator – photographer” that Frédéric Moffet joined Manon Oligny in 1993 for the creation of *Blue Country*. He also contributed to the pieces *Forever Love* (1995) and *La Fiction du désir (Étude #2)* (1998). Moffet studied film at Concordia University, continuing his studies with a master's in video at the School of the Art Institute of Chicago. Among the videos he has directed: *Five O Clock Shadow* (1998), *An Objective measure of Arosal* (2001) and the upcoming *Hard Fat*. His work has been presented at Vidéoex (Zurich), Para/site Gallery (Hong Kong), Smart Project Space (Amsterdam) and at the Betty Rhimer Gallery (Chicago).

Luc Mireault-Émond, music arrangements Luc Mireault-Emond has been working with Manon Oligny since 1995. Before *La fiction du désir (Étude #2)*, he created arrangements for *Forever Love* (1995), *Ainsi soient-ils (ou non)* (1996), *XXX... (Étude #1 sur la séduction)* (1998). Graduated in fine arts from St-Laurent College and University of Montreal, in light wave 3D animation at Cinac, he completed his formation in sound effects for cinema with *Les productions Modulations*. He worked on the film *The Pianist* as dialogue assistant setup.

Martin Labrecque, lighting design This is Manon's first collaboration with Martin Labrecque. In the past, Martin has worked mostly in theatre, creating lighting designs for Théâtre Petit à Petit, l'Opis, Théâtre de Quat'sous, and Théâtre Ubu, and working with directors Denis Marleau, Serge Denoncourt, and Claude Poissant. In March 2000, he was the winner of the award for best lighting for the piece *L'Homme en lambeaux* (by Ougarou, directed by Luce Pelletier) presented at l'Opis

Yanick Macdonald, collaborator – photographer

Yanick Macdonald began working with Manon in 1997 with the creation of *La Fiction du désir (Étude #2)*. His work concentrated on the fragility of appearances and on the different states of the body. He was a regular visitor to the studio throughout the creation process, using the dancers as material for a reflection on the photographed body.

24 X Caprices is performed without intermission. Please join us in the lobby after the show for a reception and to meet the artists.

Thanks to CALQ, CAC, OFQJ, La Ménagerie de Verre, le Regard du Cygne à Paris, La Fondation Jean-Pierre Perreault, L'Agora de la danse, le Vidéographe, Espace Tangente, la Délégation du Québec à Paris, agence Wallonie-Bruxelles, le Consulat de France à Montréal, la Ville de Montréal, Ministère des relations Internationales, l'AFAA, le Repérage de Danse à Lille, le Théâtre de Quat' Sous, Sophie-Isabelle Dufour, Jacques Perrin, Georges Didi-Huberman, Anne-Marie Miéville, Jean-Charles Masséra, Robert Duplessis, Dena Davida, Pierre Bernard, Mireille Lacroix, Amy Swanson, Juliette Andréa, Quentin Janssen, Muriel Monnard, Karine Poulin, Olivier Duplessis, Anne-Catherine Rioux, Anne-Catherine Lebeau, Estelle Savanasta, Maïa, Wajdi Mouawad, Christian Miron, Gyslain Baster, Jacques Urbanska, Maryse Warda, Caroline Robitaille, Geneviève Dufour, Hélène Moreau, le café Dame Tartine, la bibliothèque Ste-Geneviève, La Boutique Le Monde, Manon Laflamme, Johanne Brunet and her friend Luc Provost.

Special Thanks to the dancers and all the team for their talent and their help to realize the project.

The Performers

Mathilde Monnard danced with Marie Chouinard's company from 1992 to 1998. She has also worked with Pierre-Paul Savoie, Paula de Vasconcelos and Sarah Bild. She was part of the creation of Oligny's *La Fiction du désir (Étude #2)* in 1999, as well as the creation of the English version of the piece in 2001, presented during Calgary's High Performance Rodeo.

Annik Hamel has been dancing with Montréal Danse since 1987. Her career has taken her to different experiences in dance, cinema and theatre: notably, Hélène Blackburn, Pol Pelletier and her DOJO, and directors Gilles Noël (*Erreur sur la personne*) and Jean Chabot (*Mack Sennet*). Most recently, she has been seen in Denis Marleau's production of *Intérieur*, as well as working with Wajdi Mouawad on the development of a project that brings together dance, text and theatre.

After completing her studies in dance at UQAM, **Anne-Marie Boisvert** trained with O Vertigo and spent some time at the Merce Cunningham studio perfecting her technique. She has been an active part of the dance scene for a few years now, appearing in pieces by the following choreographers: Daniel Léveillé, Martin Bélanger, Line Nault, Estelle Clareton and Marie-Claude Poulin. She performed in *La Fiction du désir (Étude #2)* in October 1999 and in January 2001 (in Calgary).

Trained in acting at the National Theatre School (1997), **Noémie Godin-Vigneau** has since appeared in the following productions: *Autodafé* (by Olivier Choinière, directed by André Brassard), *La reine morte* (by Henry de Montherlant and directed by Denise Guilbault), *Le songe d'une nuit d'été* (Shakespeare), *Camera obscura* (Nabokov) and *La leçon* (Ionesco), all three directed by Oleg Kissellev. She has also appeared on the television series *Diva*, and in *Atomik saké*, a short film by Louise Archambault, as well as performing with the Ligue nationale d'improvisation.

The collaborators

Christine Angot, author "The writer values above all the truth – a truth that can hurt – as much as the fool values the truth that only flatters..." (Excerpt from the novel *L'usage de la vie*)
Christine Angot began writing in 1983. In 1985, she sent her first text to the Nice writer Jean-Marie Gustave Le Clézio. In 1989, she signed a contract with L'Arpenteur/Gallimard for *Vu du*

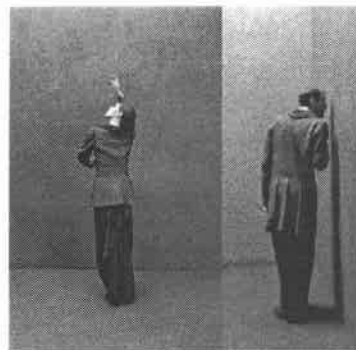
Manon Oligny, choreographer

"Dance starts to become interesting the moment when it escapes us..."

With recklessness and terror, Manon Oligny has placed men and women she finds interesting onstage together since 1992. Her works include: *La Fiction du désir (Étude #2)* (1999); *XX...x (Étude #1 sur la séduction)*, (1998); *Ainsi soient-ils (ou non)*, 1996; *Forever Love*, (1995); *Blue Country*, (1993) *Les œufs rient noir*, (1992). Manon Oligny has been invited to collaborate with directors Claude Poissant, Jean Salvy, Serge Denoncourt, Wajdi Mouawad, and Pierre & Denis Bernard. In June 2001, she was invited to participate in a choreographic residence in the city of Tunis in Tunisia as part of *Danse à Lille*. Sometimes naiveté and amazement are on the program, but depth and instability always catch up in the end. Her movement vocabulary is rough, excessive and sensual. Her process as choreographer never ceases to take a critical perspective of her chosen medium, dance, and to continually question the codes associated with this medium. Over the past three years, she has established several collaborations with artists from different backgrounds: film, video, literature and photography, both at home and abroad. Oligny is not interested in concepts, but in the dramatization of ideas. The intensity and the incarnation of movement must be the first to come out, as the states of the body are rarely stable. Everything changes, slips away, escapes...

PETERBOROUGH NEW DANCE PRESENTS

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PETERBOROUGH NEW DANCE is an animator of contemporary dance. We present a mainstage series of companies and independent choreographers drawn from across Canada, commission new work in concert with the other Canadian presenters on the CanDance Network, and support the development of the local dance community by presenting performance by area artists and arranging specialized classes and workshops. Peterborough New Dance is a registered charitable organization, # 89481 1058 RR0001.

Artistic Producer Bill Kimball
 Development Coordinator Penelope Thomas
 Graphic Design Big Sky
 Video Production Services: Powerhouse



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Coming in March, P'boro's own unofficial African dance month...

The Freetong Players from Sierra Leone *March 9* at Showplace
 COBA (Collective of Black Artists) from Toronto *March 21* at Showplace

Congratulations to all of the artists who have work in PND's annual festival of new dance and performance, **Emergency Eleven, March 26-29**: Kim Allen, Barbara Dametto, Emily Davidson-Nieodoba, Anna Gartshore, anya gwynne, Catherine Hann, michael hermiston, Kristine Keating, Ryan Kerr & Kate Story, Charlotte Kennedy, Jessica Rowland, Anne Ryan, Christy Stoeten, SWAG, Penelope Thomas, Hilary Wear.

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 DIGITAL VIDEO

Big thanks to our
 friends at Artspace
 for their loan of video
 equipment!

