

Is you me

a creation by
Benoît Lachambre
Louise Lecavalier
Laurent Goldring
Hahn Rowe



PAR B.L.EUX / Benoît LACHAMBRE

2008 creation
Fabbrica Europa coproduction

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dramaturgy

Benoît Lachambre

dancers

Benoît Lachambre, Louise Lecavalier

set design, lighting design and projection

Laurent Goldring

composer and live music

Hahn Rowe

costumes

Lim Seonoc

technical director

Philippe Dupeyroux

creation assistant

France Bruyère

production

Par B.L.eux

coproduction

Théâtre de la Ville, Paris

MODAFE 2008, Seul

Mercat de les Flors, Barcelona

Pact Zollverein, Essen

Festival TransAmériques, Montréal

Usine C, Montréal

Fabbrica Europa, Florence

Is you me is the result of several meetings. The meeting between Benoît and Louise of course being one of them, but also the story that I wove between images and dance, a story in which I crossed paths with Benoît numerous times.

This time around, Benoît offered me to continue an experience that I had started with Mathilde Monnier: to create the space of the theatre, be that the stage, the lights and the set, with a sole projector.

The experience with Mathilde had taught me that this would mean working with the idea of a co-creation from the start and Benoît understood this immediately.

It would not be possible to conceive the dance separately from the drawn space, like the projections could not be conceived as a mere frame, neutral and welcoming.

Benoît and Louise gradually became like kinds of drawings, but animated cartoon drawings: they started playing with their third dimension, amusing themselves with getting rid of it or finding it back: to go from a state of volume to that of surface or line and vice versa.

As far as the projections are concerned, the initial direction I took gradually starting making way to the inclusion of ever more drawing. And the drawing, instead of becoming a final immobile image, started moving as well, it started to speak of its own construction, and to show how one line can give rise to another, how the gesture of drawing resembles and differs from that of dance: I more and more started to accentuate the temporality of the stroke rather than the immobility of the form.

One of the consequences is that in drawing on a graphics palette, I needed to find a gestural quality that would allow me to construct a rhythm as much as a shape. This seems to go without saying, but it in fact goes against everything said (or rather imposed) regarding the immaterial and the virtual.

Another simple gesture, but that nevertheless turned everything upside down, was to open up the screen and the possibility for the bodies to literally be in the screen, in this crack between the screen in the back and the inclining stage (in itself also screen), a crack that got to be used more and more in the course of the elaboration of *Is you me*.

This rematerialization, this act of immaterial computer science becoming gesture once again, also took place with regard to the work of Hahn Rowe who helped me understand what was happening. Our double presence at the borders of the stage, something that happened of its own accord, led quite naturally to a musique-drawing that developed simultaneously and at the same time as the dance. Hahn suggested narrations and rhythms that found their way almost identically into the drawing. When Bernhard Lang asked me to make a film for DW2, he told me that he had made the music for a film that did not yet exist. I have often had this very same feeling with Hahn's music, like if it ceaselessly had the generosity to first of all leave room for images.

The synergy was also underlined by the costume designer, Seonoc, who immediately reacted to this becoming-drawing of the dancers and the becoming-dance of the drawing with costumes that underlined both the physicality and the graphic quality of the presences. An important moment for me is when the yellow and green silhouettes that we constructed can do entirely without the drawing because they themselves have become drawings. (Laurent Goldring)

Louise Lecavalier

Born in Montreal, Louise Lecavalier has been a professional dancer since 1977. She joined La La La Human Steps in 1981 in *Oranges* and went on to perform in each of the company's productions until *Salt* in 1999. Louise Lecavalier also participated in all of La La La's major collaborations, including David Bowie's Sound and Vision tour in 1990, The Yellow Shark concert, performed by Frank Zappa and the Ensemble Modern of Germany in 1992. As the company's symbol and luminary for nearly two decades, she gave her heart and soul to her art. She embodied dance on the outer edge, performing with passion and generosity, dazzling audiences worldwide.

In May of 1999, Louise Lecavalier was awarded the Jean A. Chalmers National Award, Canada's most distinguished dance prize. In February 2003, she received a Career Grant from the Conseil des arts et des lettres du Québec. She regularly gives training sessions and master classes at dance festivals in Europe, as well as at New York University, and continues to work as a freelance dancer on new projects. In 2003, she started collaboration with choreographer Tedd Robinson, who created *Cobalt rouge* for her. Co-produced by the National Arts Centre (Ottawa), the Venice Biennale, and the Théâtre de la Ville (Paris), this work premiered at the National Arts Centre and

was performed at the Théâtre Outremont as part of the Montreal HighLights Festival in February, 2005, as well as at the Venice Biennale in June, 2005. Following the creation of the solo piece *"I" Is Memory*, choreographed by Benoît Lachambre, at Festival Steps # 10 in Switzerland in May 2006, Louise has completed the creation of a solo with Canadian choreographer Crystal Pite for this year's Festival Tanz im August in Berlin. *Lone Epic*, *"I" Is Memory*, and the duet *Lula and the Sailor* — an excerpt from *Cobalt Rouge* —, are the components of the performance programme that has toured Canada, Europe (also at Fabbrica Europa '07), and Japan during the 2006-2007 season.

Benoît Lachambre

A daring and innovative artist, Benoît Lachambre has been evolving in the international dance community for more than twenty-nine years, as choreographer, dancer, improviser and teacher. After beginning his career in jazz and modern dance with such companies as Les ballets-Jazz de Montréal, Pointépiénu et Toronto Dance Theater, he went to New York where he danced and studied with Stéphanie Skura et Nina Martin, among others. Since then he has devoted himself to an exploratory approach of movement and its sources, and to seeking authenticity of motion. Working with Meg Stuart and with the European Dance Development Centre, he has continued to explore, to research releasing techniques, in his own choreographic composition and improvisation projects, and with his workshops on research, improvisation and body consciousness.

In 1996, Benoît Lachambre created his company out of a need for a platform that would provide structure for the realization of his research projects and the development of a new creative process. Thus was born Par B.L.eux : "B.L." for Benoît Lachambre, and "eux" for "them," the creative artists with whom he collaborates. The company is devoted to contemporary and interdisciplinary choreographic creation, and the close connection to an international network of artists.

Bringing elements of improvisation and performance to dance, Benoît immerses himself in a deep exploration of the awakening of the senses. He collaborates regularly with artists from a range of horizons, from diverse artistic disciplines. He is part of many projects, working with such choreographers as Lynda Gaudreau, Felix Ruckert, Catherine Contour, Boris Charmatz, Sasha Waltz, and Isabelle Schad, as well as visual artist Laurent Goldring. With Meg Stuart (her company, Damaged Goods, is based in Brussels) and Hahn Rowe, he created *Forgeries*, *love* and other matters, hailed as one of the 9 most

remarkable works of the 2004-2005 season in Flanders and the Netherlands. In September 2006, following the presentation of the piece in New York City, Benoît and Hahn Rowe received the prestigious Bessie Award.

Since the creation of his company, it has seen 15 new creations. By boosting his efforts to collaborate on other projects, Benoît has been part of more than twenty productions outside Par B.L. eux; he has received 25 requests for commissions, including the solo *I is memory* for Louise Lecavalier, which premiered in Switzerland in May 2006. He also created a solo for Marion Ballester entitled *Les portes-heures de paroles*, which had its premiere at the Festival des Antipodes at Le Quartz, Scène Nationale de Brest, where he was named “associate choreographer” from 2005 to 2008.

The trio *Forgeries, love and other matters* co-created with Meg Stuart and Hahn Rowe has been performed more than 90 times since it premiered in April 2004. His group piece *Lugares Comunes* has been presented in Brest, Essen, Brussels, Berlin, Montpellier, at the Théâtre de la Ville de Paris and at the Usine C in Montreal.

In May 2008, along with Louise Lecavalier, Hahn Rowe and Laurent Goldring, Benoît Lachambre presented the première of the work *Is you me* at the Festival Trans-Amériques in Montreal. This creation followed the première in March 2008 at Brest’s Festival des Antipodes of *Body Scan*, Lachambre’s latest group piece. The group work is programmed in March 2009 at the Centre Georges Pompidou in Paris, and during the Festival Trans-Amériques in Montreal in May that same year.

Par B.L.eux has presented its works in some ten countries around the world, essentially in Europe but also in the Americas and in Asia. In all, Par B.L.eux can count more than 200 performances of its pieces. For this, Benoît Lachambre has received the Jacqueline Lemieux award from the Canada Council (1999) and two Dora Mavor Moores for best performance and best choreography for *Délire Défait* (2001).

His frequent collaborations with Meg Stuart led to his participation, in February 2004, in the filming of *Somewhere in Between*, from director Pierre Coulibeuf, a film that explores the creative process of the American-born choreographer. This project was the starting point for a partnership between Lachambre and the filmmaker for a film entitled *Magnetic Cinema*. In 2003, he was one of the two performers featured in the film *Cantique no 1 et no 2*, directed by Marie Chouinard. This was Benoît’s third experience with the cinema, and his performance won him a Moving Pictures award in Toronto in 2003.

Benoît Lachambre is well-known for the improvisation and body consciousness workshops he has led around the globe. Drawing upon his years of research and vast stage experience, he has developed workshops where dance professionals can explore the complexity of the inner modules of the body and work on identifying their own movement dynamic. He is very much in demand, and these workshops often serve as a springboard for the dissemination of his works. Through these activities, he is able to share his research with the community.

Laurent Goldring

«Video images come from photography. These images are, in my opinion, works in themselves ; but they have their own existence, they have generated a most singular universe. The discovery that, to produce different images, new relationships had to be created between the different protagonists of the shots, with all of the risk that this sort of exercise involves – this discovery led me to to seek out new processes of collaboration in different fields». (Laurent Goldring)

After his studies in philosophy, Laurent Goldring developed his artistic career around the visual arts.

Polymorphous photographer, known for his video work, Laurent Goldring approached sculpture with his series *Ne pas toucher*, a set of sculptures that included parts of living human bodies; art history with *Lectures intitrées* (a group of conferences whose title does not translate to English), and *Hypothèses numérotées*. In addition, he has worked for a number of years with the bodies of choreographers.

Through his lens and his unique approach, he presents us with some extraordinary facets of their work. He has collaborated with Xavier Le Roy for *Blut et Boredom*; *Self Unfinished*; Jean-Michel Rabeux for *Les Enfers*, *Carnaval*; Benoît Lachambre for *L'Âne et la Bouche*; Saskia Hölbling for *RRR*; *Other Features*; Maria Donata d'Urso for *Pezzo O (due)* and Germana Civera for *Figures*. Goldring the creator uses the body as an artistic instrument. His videos are never simply reproductions. The artist with whom he collaborates must relinquish his/her image, allowing other forms to arise in ways that approach the impossible.

Hahn Rowe

Composer, producer, engineer, and multi-instrumentalist Hahn Rowe has migrated freely between the rock, electronic music, improvisation and new music scenes for over 20 years. Initially working as a recording engineer and producer, he worked on projects with people such as John Zorn, Roy Ayers, Bill Laswell, The Golden Palominos, and Lamonte Young, among many others. Most notably, however, he has been known for a uniquely personal approach to the violin and guitar as a member of a wide array of musical groups.

During the mid-80's, Rowe was featured on violin and guitar with composer Glenn Branca's ensemble, touring throughout the U.S., Europe, and Japan. It was during this time that Rowe became an integral member of the group Hugo Largo with whom he worked until the early 90's. Hugo Largo released two critically acclaimed records on Brian Eno's Opal label (Warner Bros.) - *Drum*

(produced by Michael Stipe and Hugo Largo) and *Mettle* (produced by Rowe). Hugo Largo toured extensively throughout the U.S. and Europe showcasing Rowe's original use of the electric violin.

Rowe can also be heard on a diverse assortment of recordings by people such as Moby, David Byrne, R.E.M., Antony and the Johnsons, That Petrol Emotion, Syd Straw, Swans, Foetus, and Michael Brook among many others. As a producer, Rowe worked with Hugo Largo singer Mimi on her debut record *Soak* as well as producing and performing on the recording *Feelings* by David Byrne (both released on David Byrne's Luaka Bop label).

Hahn Rowe is the recipient of 3 New York Dance and Performance Awards (AKA "The Bessies") for his scores for the dance work of Margarita Guergue (*We Were Never There/The Kitchen* 1989), Bebe Miller (*Verge/BAM* 2001), Meg Stuart and Benoît Lachambre (*Forgeries, love, and other matters/DTW* 2006). In addition, he has contributed musical scores for John Jasperse (*Madison as I imagine it*) and David Dorfman (*Subverse/1999*).

His work with Brussels/Berlin based choreographer Meg Stuart/Damaged Goods has resulted in the creation of 4 major evening length dance/theater works - *Disfigure Study*, *No Longer Readymade*, *Forgeries, Love, And Other Matters*, and *Replacement*. Over 200 performances of these works have been performed at theaters and festivals around the globe such as Deutsche Opera Berlin, Festival D'Avignon, Szene Sommerfest Salzburg, Theatre de la Ville, The Kitchen (NYC), Walker Arts Center (Minneapolis), Holland Festival, and the Edinburgh International Festival.