

Mon élue noire

(My Black Chosen One):

Sacre #2

Germaine Acogny

Choreography by
Olivier Dubois

Ballet du Nord

DATES: OCT 4—7 at 7:30pm

LOCATION: BAM Fisher (Fishman Space)

RUN TIME: 40mins

#BAMNextWave

Brooklyn Academy of Music

Adam E. Max,
Chairman of the Board

William I. Campbell,
Vice Chairman of the Board

Katy Clark,
President

Joseph V. Melillo,
Executive Producer

Season Sponsor:

**Bloomberg
Philanthropies**

*Leadership support for dance
at BAM provided by
The Harkness Foundation for Dance.*

*Major support for dance at BAM
provided by The SHS Foundation.*

*Support for dance at the BAM Fisher
provided by the
Mertz Gilmore Foundation.*

Mon élue noire (My Black Chosen One): Sacre #2

Choreography
Olivier Dubois

Dancer
Germaine Acogny

Music*
Le Sacre du Printemps
Igor Stravinsky

Lighting design
Emmanuel Gary

Costume design
Chrystel Zingiro

Technical direction
Robert Pereira

Assistant choreographer
Cyril Accorsi

*Performed by the Cleveland Orchestra,
conducted by Pierre Boulez

**Ballet
du
Nord**
OLIVIER DUBOIS

A Ballet du Nord / Olivier Dubois -
Centre Chorégraphique National Roubaix
Hauts-de-France production.

Co-produced by le CENQUATRE -
Paris, La Bâtie - Festival de Genève,
Fabrik - Potsdam.

Program Note

“As far as I am concerned, if I am bringing up certain details about this hideous butchery, it is because these men's decapitated heads, these ears, the steaming blood—you can't get rid of it too easily.

Again I say: As far as I am concerned, I think that these men's heads, these collections of ears, burned houses, horrifying invasions, steaming blood, these cities disappearing with the slashing of swords—you will not forget it too easily. Colonization, let me say it again, colonization will dehumanize even the most civilized man.

Action, business, colonial conquest, based on a disdain for the native, which is then justified by that disdain, will inevitably end up profoundly changing the man who begins it; the colonizer who assuages his conscience by seeing the native as a savage, practices treating him as a savage, is then of course himself transformed into a savage.

It is this action, this shock after beginning the colonization process, which impels me to speak.”

—Aimé Césaire
Speech on colonialism (1950)

Mon élue noire: Sacre #2

Olivier Dubois knows that he cannot answer the call of Stravinsky's landmark piece *Le Sacre du Printemps* with a single work. He is therefore creating a collection of *Sacre(s) du Printemps*, a dissection which he is offering us so that we may learn more about the ghosts of this piece, about elements which relate to it. *Prêt à baiser*, the first piece of the collection, premiered in May 2012 at the Modern Art Museum in Paris. In December 2014, it was *Sacre #2* with the great dancer/ choreographer Germaine Acogny, the mythical "chosen one" of Maurice Béjart, who had never before danced this particular work. It was for this then 70-year-old queen that Olivier Dubois created this new *Sacre*, drawing from the depths of her African soul to create a new, compelling vision of the work.

"In particular, my body as well as my soul—beware of crossing your arms in the sterile posture of the spectator, because life is not a performance, a sea of pain is not a proscenium stage, a man who cries out is not a dancing bear..."

*Notebook of a Return to My Native Land
(Cahier d'un Retour au Pays Natal),*
Aimé Césaire, *Édition Présence Africaine,*
1956, p. 42

Who's Who

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. He is a triple threat of unique talents, blending choreography, performance, and pedagogy.

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

Since 2005, he has created many works. Following the success of his duet *Féroces* with Christine Corday, for the Théâtre de l'Esplanade in Saint-Etienne, the SACD and the Avignon Festival invited him to create *Pour tout l'or du monde* in 2006. In June 2007 he was awarded the special jury prize by the professional arts critics syndicate (in theater, music and dance) for this work as well as for his body of work as a dancer. Also in 2006—07 he presented 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. The Ballets de Monte-Carlo commissioned *Spectre*, which premiered April 1, 2010, and in

September, he created *L'homme de l'Atlantique*, a duet to the music of Frank Sinatra, for the Dance Biennial of Lyon. Expanding his creative horizons, Dubois then created the choreography for Offenbach's *La Périchole* for the Opéras of Lille, Nantes, and Limoges in January 2009, under the direction of Bérangère Jannelle.

In November 2009, he began a trilogy of pieces, *Etude critique pour un trompe l'œil*, with the first section, *Révolution*, premiering 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 frequently taught workshops and classes for foreign dance companies, including the National Opera of Vienna, the National School in Athens, the National Opera in Cairo, Troubleyn/Jan Fabre, the Ballet Preljocaj, and the Beaux-Arts School in Monaco. He was awarded his French national teaching diploma in 2012.

In May 2011, he created a work for 120 non-dancers at the Prisme d'Elancourt, *Envers et face à tous*, a project which returned in May 2014 for the event *Made in Rbx* (Roubaix).

He created *Élégie* for the Ballet National de Marseille as part of the event celebrating *Marseille 2013—capitale européenne de la culture* and was named best choreographer at the *Danza & Danza* awards the same year for *Tragédie* and *Élégie*.

In December 2013, after rehearsing in Cairo and Dakar with six dancers from several different African countries, he created *Souls*. In January 2015, Dubois created *Mon élue noire: Sacre #2*, solo for Germaine Acogny, and in June, a new solo entitled *Les Mémoires d'un seigneur ou l'Homme disparu*.

GERMAINE ACOGNY

Dancer

Sénégalaise and French artist, 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 Sénégalaise 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 hosting amateur and professional dancers from around the world.

Germaine 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-École Ballet-Théâtre of the 3rd World in Toulouse. Then in 1987, she 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 was awarded the London Contemporary Dance and Performance Award in 1991.

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 dancers from across the globe, as well as a training center for dancers from all over Africa, a “school for life.” In 2004, the Cen-

ter, also called the School of the Sands, was completed and is a vital venue for year-long courses for dancers and choreographers. In 1997, she was named the artistic director of the Creation of African Dance 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, had great success and toured internationally until 2008. In 2003—04, 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, the work is a fusion between Butoh, traditional, and contemporary African dances. Presented in NYC by 651 Arts, the response was astonishing, and the two choreographers received a Bessie award. She also worked on the Opéra du Sahel in 2007, and in 2008, she created *Les écailles de la mémoire*, a collaboration between the seven African dancers of JANT-BI and seven African-American dancers of Urban Bush Women (BAM NWF 2008).

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

Among her many awards, Germaine Acogny was named a “Pioneer Woman” by the Sénégalaise Minister of the Family and National Solidarity and received the prestigious awards Chevalier de l'Ordre du Mérite, Officier des Arts et des Lettres, and 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, and In 2004, she was recognized for her work by the Foundation for Contemporary Arts. 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. ecoledessables.org/lecole/soutenir-lecole-des-sables/



Photo: Germaine Acogny by François Stemmer



MEMBER 1 2 3 4 5

BAM

Your
license to

Be first

with advance access
to tickets

See more movies

with 50% off
regular price tickets

See more shows

with 50% off same-day
live performances

Memberships start at \$85

BAM.org/membership 718.636.4194

LEAVE YOUR LEGACY TO PIONEERING ART.

A black and white portrait of Laurie Anderson, looking slightly to the left of the camera. She is wearing a dark suit jacket over a white collared shirt and a dark tie. The background is dark and out of focus.

LEAVE IT TO
LAURIE ANDERSON
TO SING OUR STORIES
IN BOLD NEW KEYS.

Leave it to

BAM

For more information on how to include BAM in your estate plans,
contact William Lynch at wlynch@BAM.org or 718.636.4186.

BAM.ORG/PLANNEDGIVING