

# AUGURI

OLIVIER DUBOIS

CREATION SUMMER 2016  
PIECE FOR TWENTY-TWO DANCERS

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Ballet  
du  
Nord

OLIVIER DUBOIS



# AUGURI

OLIVIER DUBOIS CHOREOGRAPHY

CREATION SUMMER 2016

PIECE FOR 22 DANCERS ON TOUR

**creation** | Olivier Dubois

**assistant** | Cyril Accorsi

**lighting** | Patrick Riou

**music** | François Caffenne

**assistant musical creation** | Stéphane Magnin

**set design** | Olivier Dubois

**technical direction** | Robert Pereira

**dancers** | Aimée Lagrange, Antonin Rioche, Aurélie Mouilhade, Benjamin Bertrand, Camerone Bida, Clémentine Maubon, David Le Thaï, Inès Hernandez, Jacquelyn Elder, Karine Girard, Loren Palmer, Mathieu Calmelet, Mélodie Lasselin, Nicolas Sannier, Rémi Richaud, Sandra Savin, Sébastien Ledig, Sébastien Perrault, Steven Hervouët, Thierry Micouin, Virginie Garcia, Youness Aboulakoul

**production** | Ballet du Nord - Olivier Dubois Centre Chorégraphique National Roubaix Hauts-de-France

**coproduction** | Biennale de la Danse de Lyon, Kampnagel-Hamburg, Théâtre National de Chaillot, Opéra de Lille, Grand Théâtre de Provence, Festival TorinoDanza, La Faïencerie-Théâtre, scène conventionnée de Creil

With the support of Institut Français of Istanbul and Fonds Transfabrik - Fonds franco-allemand pour le spectacle vivant

AirFrance and Levi's support under the patronage

**running time** | 60 mn

**tour** | From 10 to 12 august 2016 | Germany | Hambourg | Kampnagel

From 22 to 24 september 2016 | France | Villeurbanne | TNP (Biennale de la danse de Lyon)

From 30 september to 1 october 2016 | Italy | Turin | Festival TorinoDanza

4 november 2016 | France | Aix-en-Provence | Grand Théâtre de Provence

from 6 to 7 december 2016 | France | Lille | Opéra de Lille

from 22 to 24 march 2017 | France | Paris | Théâtre national de Chaillot

# STATEMENT OF PURPOSE

This is the story of a quest, driven, desperate.

A heroic story – to disappear.

To soar, no longer touching the ground. Flying like a bird, an omen for myself.

I am the trajectory of my own fate, terrified by the Other Place which awaits me.  
Without touching or hurting me.

It is chasing me, seeking to bring me down as if stabbing me with a knife.

It is absolute, the idea of this Other Place.

Lifted by killer winds like a leaf floating through a last autumn; I only see it as I am  
entering my own delight.

At dawn or at dusk, we can see it ... a wolf devoured by its pack.

He sleeps

Olivier Dubois



# INTERVIEW

*AUGURI* is Olivier Dubois' newest creation, as well as the fourth piece in his trilogy *Étude critique pour un trompe l'œil* (*Critical study for a trompe l'œil*). Over the past seven years, four pieces have been created for the trilogy: *Révolution* (2009), *Rouge* (2011), *Tragédie* (2012) and *AUGURI* (2016). This is the end of a cycle dealing with the search for happiness, created by the director of the Ballet du Nord, using an extremely physical movement vocabulary and precise construction.

*AUGURI*, is it the follow-up to *Tragédie*?

As soon as I had finished creating *Tragédie*, I realized that one final search was missing in my quest for sensation in the world ... the search for happiness. *Tragédie* is like a man's footstep, moving toward awareness. *AUGURI* is more, the man running ... toward happiness. The impulse forward, the search for the Other Place – happiness is probably Elsewhere!

Why are you calling it *AUGURI* (*BEST WISHES*)?

The word evokes joy, celebration, it is an Italian word used to wish someone good luck or a happy birthday. But there is also the historical use of the flight of certain birds, crows and ravens – which may predict the future ... *AUGURI* must examine itself, as one might observe the birds, the flocks, the stars. I totally believe this, that in the trajectories of Man, a destiny is revealed. We must learn to read our humanities, taking back our mysticism. *AUGURI* is an invitation to follow the momentum of our destinies and the comprehension of humanity as a secret organization. In our dynamic, our trajectories we will find the world's future. It is a mystical theorem.

For the music, you're choosing a symphony?

Yes, an electro symphony, because with twenty-two dancers onstage we need a real acoustic environment, music which supports, carries us, pervades. As he has for each creation, it is François Caffenne who has composed the music. Writing for twenty-two men and women is a challenge, a declaration of a daring counterpart to the music.

Why did you choose the idea of running as a theme?

The Exodus (the exit by the Chorus in ancient Greek tragedy, the final scene) is the last section of *Tragédie*, becoming therefore the beginning of *AUGURI*, it is the announcement of our revealed destiny, curiosity pushed to the extreme. There is also, I can't deny it, a darker future, as if perhaps

happiness will only come afterward ... so they're running, creating an uprising among the living.

**What does the title of the trilogy, *Etude critique pour un trompe-l'œil* (*Critical study for a trompe l'oeil*) mean?**

It confirms that the quest for our humanities is the reason we exist in the world. That this approach is about ourselves, our souls, our hearts, our sweat, our screams. And for me it is a frontal attack on intellectualization, which is for me a morbid indictment of Art. I am looking for a human approach to Art, by the being, by that which is in us. I am a proponent of the intelligence of sensation, in which it is important to reposition the body, Man, at the heart of the world's essence -- at stake is our vitality, our very lives!

Interview conducted by Gallia Valette-Pilenko

# BIOGRAPHY

Olivier Dubois was appointed director of the Ballet du Nord on 1 January 2014. Voted one of the twenty-five best dancers in the world by *Dance Europe* magazine in 2011, he has a unique breadth of experience spanning choreography, performance and teaching.

Born in 1972, Dubois created his first solo, *Under Cover*, in 1999. He has performed in numerous pieces by acclaimed choreographers and directors such as Laura Simi, Karine Saporta, Angelin Preljocaj, Charles Cré-Ange, Cirque du Soleil, Jan Fabre, Dominique Boivin and Sasha Waltz.

Since 2005 Dubois has choreographed a steady stream of successful original pieces. Following *Féroces*, a duet with Christine Corday for the Théâtre de l'Esplanade in Saint-Étienne, he was invited by the SACD (French society of dramatic authors and composers) and the Festival d'Avignon to choreograph a piece for the 'Sujets à Vif' series, *Pour tout l'or du monde* (2006). In June 2007 he was awarded the Special Jury Prize by the Syndicat de la Critique Théâtre, Musique et Danse (French association of theatre, music and dance critics) in recognition of the piece and of his performing career to date. In 2006 and 2007 he presented the two-part project BDanse: *En Sourdine* and *Peter Pan*. In July 2008 he created *Faune(s)* for the Festival d'Avignon (inspired by Nijinsky's *L'Après-midi d'un faune*), and won the first Prix Jardin d'Europe in Vienna in the same year.

In 2009 Dubois' month-long exhibition at the Centre National de la Danse, *L'interprète dévisagé*, garnered more publicity. He was subsequently commissioned to choreograph a piece for the Ballets de Monte-Carlo, *Spectre*, which premiered on 1 April 2010. The following September he premiered another new piece at the Biennale de la Danse de Lyon: *L'homme de l'Atlantique*, a duet set to the music of Frank Sinatra.

Dubois is an artist who is constantly striving to broaden his horizons. In January 2009 he choreographed a production of Offenbach's *La Périchole* for the Operas of Lille, Nantes and Limoges, directed by Bérangère Jannelle.

In November 2009 he began a trilogy, *Étude critique pour un trompe l'oeil*. The first piece, *Révolution*, debuted at the Ménagerie de Verre in Paris, and the second part, a solo called *Rouge*, was first performed in December 2011. The final piece, *Tragédie*, premiered at the Festival d'Avignon on 23 July 2012, is currently on tour.

Alongside his work as a choreographer and performer, Dubois has taught and run workshops for a number of international dance companies and schools including the Vienna State Opera, the National School of Dance in Athens, the Cairo Opera Ballet Company, Troubleyn/Jan Fabre, Ballet Preljocaj, and the École des Beaux-Arts in Monaco. In 2012 the choreographer was also awarded his national diploma in dance teaching, in recognition of his work.

In May 2011 Dubois led a group of 120 non-professional dancers in a piece entitled *Envers et face à tous* at Le Prisme in Élancourt. The project was run again in May 2014 as part of the 'Made in Rbx' event.

Dubois also created *Élégie* for the Ballet National de Marseille as part of the Marseille 2013 European Capital of Culture festival. He was named best choreographer at the 2013 Danza&Danza Awards for the pieces *Tragédie* and *Élégie*.

His production *Souls*, performed by six dancers from different African nations, premiered in December 2013 following rehearsals in Cairo and Dakar. Since then Dubois has created *Mon Elue Noire*, *Sacre #2*, a solo for Germaine Acogny and the second instalment in his twelve-part series based on *The Rite of Spring*. In June 2015, he created a new solo untitled *Les Mémoires d'un seigneur ou l'Homme disparu*.

His last creation is a piece for twenty-two dancers, *Auguri*, which was created in August 2016 in *Internationales Sommersfestival* in Hambourg.