

PRESENTATION FILE
2019 / 2020

 **ballet**
de l'opéra national
du rhin

les beaux dormants

BLACKBURN





sleeping beauties

PRESENTATION

SLEEPING BEAUTIES

For 12 dancers

Choreography, set & costume design

Hélène Blackburn

Music **Martin Tétreault**

From the music of **Piotr Ilitch Tchaïkovski**

Lighting **Émilie B-Beaulieu,**

Hélène Blackburn

In collaboration with Cie Cas Public
Ballet de l'Opéra national du Rhin

Premiered at the Ballet de l'Opéra national du Rhin
in February 2018

LONDON

Royal Opera House | Linbury Theater

Thu 21st Nov - 7pm

Fri 22nd Nov - 2pm & 7pm

Sat 23rd Nov - 3pm & 7pm

Sun 24th Nov - 3pm

Duration 1h

Show performed to recorded music

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Presentation

Les Beaux dormants

This autumn, le Ballet de l'Opéra national du Rhin will performed the family ballet, *Sleeping Beauties*, of the renowned choreographer **Hélène Blackburn**. This piece encapsulates the Ballet of the OnR's ambition to foster, through dance, the link between generations. *Sleeping Beauties* is the second choreography in a series based on fairy tales, a literary genre much loved on both sides of the river Rhine. Hélène Blackburn is fascinated by the moment when childhood bursts into adolescence, when puberty changes young people's relationship with the world. This painful rite of passage is sometimes pictured as an arduous walk towards adulthood, something like a fairy tale's thorny forest...

Tchaikovsky's *Sleeping Beauty* has broadly inspired this, 12 dancers, choreography. The choreographic language of *Sleeping Beauties* is based on classical vocabulary, which includes point shoes, and grand theatricality.

According to psychoanalyst Bruno Bettelheim, this tale symbolically evokes the different stages of a woman's life. Firstly the birth of the Belle, followed by her baptism in the presence of seven fairies, her teenage years and finally adulthood.

This Sleeping Beauty is an image that lies in the heart of every man. It must be found.

Robert Desoille (Interviews)



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Biographies



Hélène Blackburn
Choreography, set & costume design

Since 1983, Hélène Blackburn's bold choreographic voice has been heard both in Canada and abroad. Discovering dance at the age of five, it was only after pursuing studies in ethnography and drama that she returned to her first passion, finding it to be the best medium in which to develop and express her perceptions of human behaviour, a subject she finds inexhaustible. She received her professional training at the Linda Rabin Dance Studios (now LADMMI - School of Contemporary Dance) and at the University of Quebec in Montreal (B.A. in 1984, M.A. in 1996). At UQAM, she met Jean-Pierre Perreault, participating as dancer in the creation of JOE. She then danced with the Fondation Jean-Pierre Perreault from 1983 to 1989 in Stella, Nuit, Les lieux-dits and Piazza. As an artist committed to the advancement of her discipline, a sought-after choreographer and respected teacher, Hélène Blackburn has also distinguished herself outside of Cas Public. She receives regular commissions from various companies, including Bare Bones and Diversions in the UK and Panta Reis in Norway, for which she has choreographed works for the general public as well as for young audiences. As teacher or choreographer, she also collaborates with the main centres for professional dance training in Canada and Europe, including LADMMI, Concordia University, UQAM, Simon Fraser University in Vancouver, École supérieure de ballet du Québec, École de Danse de Québec, the Laban Centre in London and the Accademia di Danza in Venice. In 1990, Canada Council for the Arts recognized the originality and quality of her approach by awarding her the Jacqueline Lemieux Prize. In 1999, the prestigious Laban Centre in London presented her with the Bonnie Bird Choreography Prize for North America. CAS PUBLIC received the OFQJ Creation Award at RIDEAU in 2001 and the Rideau Touring Award in 2002.



Martin Tétreault
Music

In the late '80s and early '90s, Martin Tétreault was the quietest member of Ambiances Magnétiques, Montreal's influential new music collective. He was providing strange turntable collages to the projects of his colleagues and released a couple of mind-boggling solo albums. When minimal techno and experimental electronica hit the museums at the turn of the millennium, he became the label's biggest international name, multiplying collaborations with the likes of Otomo Yoshihide, Kevin Drumm, Xavier Charles, and Janek Schaefer. This career boom was accompanied by a stylistic shift from vinyl quotation to an approach of the turntable as a «pure» sonic device. In the process, what he lost in sense of humor, he gained in harsh intensity. Tétreault has a background in fine arts. Much like the Czech radical artist Milan Knizak, he began to work with vinyl because paper led him to a dead end. The turntablist's first appearance on record can be found on the 1989 LP *Le Barman a Tort de Sourire*. He remained with the group throughout the '90s and beyond. He also played with René Lussier, Jean Derome, and Diane Labrosse. His first large-scale album, *Des Pas et des Mois*, came out in 1990. Things changed in 1997-1998 when he began to let go of quotation and cut-ups to develop a more textural style that eventually saw him throw away the record to play the turntable itself, sticking the tone-arm in the motor, placing the needle directly on the platter, etc. These new developments were at the heart of his duo with René Lussier, introduced by the highly abstract and noisy *Dur Noyau Dur* in 1998. A participation in the Japanese project *Four Focuses* opened doors; so did a subsequent duo session with Yoshihide (*21 Situations*, 1999) and a solo CD for the Belgian label Audiophile (*La Nuit Où J'Ai Dit Non*, 1998). By then, the turntable had become a trendy instrument of avant-garde expression and Tétreault embarked on a busy touring and recording schedule. In 2002, he curated the «Turntable Hell» tour (in England) financed by the Contemporary Music Network.

About the Ballet of Opéra national du Rhin ...

Founded in 1972, currently headed by Bruno Bouché, the company consists of 32 staff dancers from all over the world. In addition to completing solid academic training, they must be able to explore a broad variety of styles. The personal influence and artistic choices of its successive directors, have formed a company of wide acclaim and recognized in France and throughout the world. The Ballet of the OnR is one of the rare French companies that can switch from baroque to modern, from classical to contemporary, and portray all the facets of dance.

ballet de l'opéra national du rhin

The aesthetics of the very meticulous scenography, with moving decorations, projected images and subdued lighting, contribute to make this anti-fairy tale visually rich. Just as much as the choreography.

L'Alsace, 2018

Hélène Blackburn gives to the immemorial story a furiously contemporary flavor. [...] these games of love and chance at once refined and rough, this sumptuous clair-obscur of feelings, supported by the discordant partition of Martin Tétreault from the notes of Tchaikovsky, are indeed of our time.

Far from being a consensual candy, this creation has the beauty of a black diamond.

Isabelle Calabre, Dansercanalhistorique.com, 2018

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