

◆ LE DEVOIR ◆

CULTURE

D A N S E

Le folklore et le happening revisités

*De la jeune gigue à la jungle urbaine :
deux subversions plus ou moins audacieuses*

Folklore revisited. From youthful stepdancing to the urban jungle : two more or less audacious subversions.

Frédérique Doyon

ZONE GIGUE - By Marie-Soleil Pilette

MACHINES - By Lük Fleury

At Tangente, from January 23rd to the 26th.

Creating original work is an illusion ; we always invent from something already existing and then transform it. These are words of wisdom that Lük Fleury and Marie-Soleil Pilette seem to have assimilated, since they have revived a longstanding tradition mainly confined within family gatherings. « Nouvelle gigue » demonstrates how folklore can breathe new life and even wear a contemporary label.

With bare scenery and a structured use of space, Marie-Soleil Pilette explores stepdancing from the inside. Three dancers dissect the fundamental element of stepdancing : rhythm. Initially, nothing seems to suggest a metamorphosis of this traditional dance, but then an intense crescendo brings its complex rhythms to newer heights, reaching beyond its usual vocabulary.

The soundtrack consists of the dancer's hands, feet and entire bodies hitting the floor, revealing detailed rhythmical complexities. And so the pace is not only kept with the tapping of the feet. Defying the usual vertical stance, the dancers stepdance while doing summersaults, sliding on the floor, tapping with the hands and by punctuating imposing silences. A stunning percussive melody is thus created, by using the natural body in motion.

With Lük Fleury, a young pioneer of « nouvelle gigue » presenting his third work, the subversion of stepdancing is more apparent rather than formal. Machines is presented as a series of tableaux in which all styles give way to each other. In this piece, stepdancing not only draws from its folkloric roots, but also from more contemporary dance forms such as tango, swing and malambo (an Argentinian foot dance).

Unfortunately, plastering urban-jazz music onto dance isn't enough to make it contemporary, and scattering props onto the stage doesn't make it dance theater. – The dancers whom visibly excel at the execution of the steps (especially Lük Fleury and Nancy Gloutnez), lose some with the acting, the burlesque accent and the torrid humor of a tango adapted to stepdancing a bit artificially.

Translated from french by Olena H