

Lina Cruz

Productions Fila 13

PRESS CITATIONS

Soupe du jour

One of NOW magazine's top dance picks of 2011 (Toronto)

What the hell?

Good question. Though not as good as “Why the hell not?”

“Choreographer Lina Cruz’s dance might as well be pulled from the subconscious into the physical world. (...) Cruz’s choreography delightfully resists rationalization. When one is under, it all somehow makes sense. This just happens to be a world where people walk on empty beer cans. No wonder that the word “surrealism” is one that often comes up in discussions of Cruz’s work (...)”

Translated excerpt of review in Indyish.com, Montreal, Sylvain Verstricht, November 5 2010



Lina Cruz brings back surrealism to surface -

“ (...) This type of choreographic work, so physical and so creative, seems to me of great interest (...)”

Translated excerpt of review in LaRepublicaCultural.es, Spain, Julio Castro, November 16 2010



On photo: Catherine Larocque and Loïc Stafford
Photographer: Andrés de Gabriel

What can Lina Cruz offer us? - “(...) an extravagant world from which we can compose a thousand stories in our minds. The delirious magician, creating music on stage, leading the dancers from moments of collective apathy to a revolutionary march revindicating the right to instant poetry (...)”

Translated excerpt of review in Le Polyscope, Montreal, Raphaëlle Occhietti// Culture, November 17 2010

Canned Soup? - “(...) In the ocre lighting, the dancers, in costumes both sober and buffoon like, amuse themselves so naturally, almost like animals, yet following technical precision. It’s simple, their performance seems so exact and innate that they give the impression that if you hit the rewind button and play again, you would see exactly the same film, without a different step or a different gaze (...)”

“(...) The effect is magical : you are literally drawn into successive tales in which time does not exist anymore (...) At the première, people seemed regally fulfilled, and, at the end, instead of tapping their spoons for more soup, their enthusiastic applause was heard loud and clear.”

Translated excerpt of review in Df danse, M. Gerbier, Montreal, Nov 8 2010



Twitter comment By Now magazine's Glenn Sumi

[@glennsumi](https://twitter.com/glennsumi)

Lina Cruz's Soup du Jour: wow.

[14 Aug](#) via [txt](#)

Year in Review

Top 5 Dance Shows

Best of 2011

By Jon Kaplan and Glenn Sumi

NOW | December 22-29, 2011 | VOL 31 NO 17

To see original: [click](#)



Why five and not 10 this year? Frankly, fewer quality dance shows came our way in 2011. Blame it on funding cutbacks or programmers who aren't a) adventurous or b) rich enough to go after great works. That means dance audiences suffered.

Some good news: Canadian Stage continues to include dance in its season, and Yvonne Ng's Dance: Made In Canada series has emerged as a mini-festival of strong national work.

1. Confluence

Luminato, June 16 to 18

Dancer/choreographer Akram Khan and musician Nitin Sawhney's excerpts from their previous pieces made up for an otherwise lacklustre dance program at Luminato. At first alone and then accompanied by Khan's impassioned troupe, the pair talked, joked and one-upped each other in a brilliant blend of movement, music and commentary on friendship and collaboration.

[See our preview here.](#)



2. A Little Tenderness For Crying Out Loud!

World Stage, February 2 to 5

The second part of Dave St-Pierre's love trilogy was messy, self-indulgent and gleefully crude: how often do you see someone masturbating with a chocolate cake? But it also had moments of pure genius, especially in its final image of naked bodies gliding and writhing in a pool of water.

[See our preview here.](#)

3. Swan Lake

Kirov Ballet, March 1 to 6

Sure, the tacked-on happy ending was ridiculous, but this was as good a traditional production of Tchaikovsky's ballet as we're likely to see here, with a uniform corps and a ravishing Odette in superstar Uliana Lopatkina, whose immaculately executed fouetté turns were a thing of beauty.

[Check the original review here.](#)

4. Children/A Few Minutes Of Lock

World Stage, April 13 to 16

In her first Toronto appearance since forming her own company in 2006, Louise Lecavalier displayed technique and artistry that dancers half her age would envy – first in Nigel Charnick's amusing duet about a couple adjusting to kids, then in a series of jaw-dropping works by her former La La La Human Steps partner, Edouard Lock, featuring his signature high-speed twirls and spins.

[Read the preview here](#)

5. Tools For Cutting/Soupe Du Jour

Dance: Made In Canada/Fait Au Canada, August 12 to 14

The highlight of Yvonne Ng's biennial Canadian dance series was this double bill by Montreal-based Lina Cruz and Vancouver's Josh Beamish. Cruz has a voice that's playful, soulful and profound, while Beamish's work – performed by the choreographer and three other dancers in hockey gear – was the most purely entertaining dance we saw all year.

[Read the review here](#)



On photo: Catherine Larocque, Loïc Stafford
Photographer: Andrés de Gabriel



www.nowtoronto.com/stage/story.cfm?content=182271

Stage Scenes

By Jon Kaplan and Glenn Sumi

Let's Dance

Now more than ever, the biennial Dance: Made In Canada/fait au Canada series has filled the gap left by the fringe Festival of Independent Dance Artists' closure. The successful four-day fest, which wrapped up on Sunday (August 14), included a program of three curated shows as well as a visual arts exhibit, a dance film installation, classes and a late-night series.

We caught the curated programs, and they were mostly strong, perhaps because the fest asked two dance greats to help pick the artists, ensuring a diverse slate.

James Kudelka's series was especially fine, featuring excerpts from two larger works by choreographers who have a lot to say, Lina Cruz and Josh Beamish.

Montreal-based Cruz's *Soupe Du Jour* was a backstage dreamscape that began like a rehearsal – lights exposed, performers warming up – and then morphed into something slightly sinister, the five strong dancers appearing to defy gravity by climbing walls, standing on their heads and, in one of the more provocative sequences, stepping partly out of an outfit.

Cruz has a confident choreographic voice that's playful, soulful and profound. She was helped by Philippe Noireaut's sound design – love the sequence from Beethoven's 7th with a Latin beat beneath it – and a set that hinted at a fast-paced world out of control.

Also on the Kudelka program was Vancouver-based Beamish's *Tools For Cutting*, one of the most purely entertaining dance shows I've seen. Four male dancers – Beamish, Cai Glover, Jeffrey Sykes and Matthew Waldie – strutted onstage in various urban "looks." Soon they proceeded to dance with snowboards, sleds and various hockey gear.

Endlessly inventive and fun to watch, Beamish's piece was also a smart exploration of masculinity, our national pastimes and pure movement. Can't wait to see the entire show (...)

stage@nowtoronto.com



On photo: Catherine Larocque, Loïc Stafford
Photographer: Andrés de Gabriel



Published on: November 5th, 2010

[Soupe du jour: A Review](#) by [Sylvain Verstricht](#)

What the hell?

Good question. Though not as good as “Why the hell not?”

Choreographer Lina Cruz’s dance might as well be pulled from the subconscious into the physical world. Much like dreams are often only strange upon later consideration when one is awake, Cruz’s choreography delightfully resists rationalization. When one is under, it all somehow makes sense. This just happens to be a world where people walk on empty beer cans. No wonder that the word “surrealism” is one that often comes up in discussions of Cruz’s work.

This week, she is presenting her new work for six dancers (or five or two or eight) at Agora de la danse. As its title might indicate, *Soupe du jour* is created to easily adapt to different situations. Based on solos and duets, it can be performed by anywhere from two to eight dancers, in a bigger or smaller venue, in a longer or shorter version. Dispense of or add a few ingredients depending on what’s available and fresh at the market *et voilà!*

While this adaptable recipe might mean that *Soupe du jour* does not offer as fully fledged a world as Cruz’s previous master work *K-5*, the choreography remains just as strong. The dance is not fluid across movements but rather in the constant originality that feeds each individual movement. If the body can do it, there is no reason why it should not. Like our subconscious, the body is not to be censored.

So everything goes. Beer cans are tied to performers’ feet with duct tape, turning them into inconvenient high heels or platform shoes. Dancers back up while making beeping noises, as if they are 18-wheelers. Others turn into dogs or mules to help their “owners” across the stage. Black tubes make up a walker that turns into a dinner table. The tubes around a chair become a long pipe from which one can directly smoke.

Impossible to reduce Cruz’s choreography to a single adjective, except maybe (and in the best sense of the word) “irregular”. Irregular in rhythm as well as in shape: straight lines one moment, crooked the next; fingers that sing, followed by silent fists; fluid bodies, then robotic walks. However, these opposites do not register as contrasts so well are they evenly incorporated into the dance. Maybe they are like the costumes (also by Cruz), eclectic in shape, but having the grey scale in common.

In the spirit of adaptability, dancers use the particularities of the Agora space. William Yong performs a solo against the large garage door on the side of the stage. A duet is performed against the large window at the back of the room. A woman runs up the stairs that lead to the audience and goes back down on the ramp.

A certain humour emanates from all this frivolity, which is not to be confused with shallowness. Even musician Philippe Noireaut cannot resist performing a short dance as he crosses the stage, and he’s actually quite good! If *Soupe du jour* is worth seeing, it is for the originality of Cruz’s choreography.



Lina Cruz's Soupe du jour,
photo by Paula Hirsch

Soupe du jour
November 3-5 at 8pm, November 6 at 4pm
Agora de la danse 514.525.1500 Tickets: 26\$/Students or under 31 years of age: 18\$
www.agoradanse.com



the dance current

a Dance Media Group/Groupe Danse Média publication

October 14, 2011

Summer Banquet

dance: made in canada/fait au canada

Toronto: August 11 - 14, 2011

by [Paula Citron](#)

[REVIEW OF THE FESTIVAL, INCLUDING THE BAKER SERIES, THE KUDELKA SERIES AND THE NG/MORRISON SERIES](#)

To see full article: http://www.thedancecurrent.com/reviews.cfm?review_id=332&view=

(...)

The Kudelka Series

Kudelka deliberately selected works from other cities because touring has become so difficult. His choices were characterized by the human body presented in vibrant, energetic fashion. Each piece also had a strong dramatic element.

Where the choreographers differed was on approach. The vision of Montréal's Lina Cruz was more oblique, while the presentation of Vancouver's Josh Beamish was immediate and direct. These two pieces also sported the largest casts of dancers at d: mic/fac.

Cruz's delightful excerpt from "Soupe du Jour" (2010) was performed by Elinor Fueter, Catherine Larocque, Loïc Stafford, Soula Trougakos and William Yong, and each dancer managed to inject his or her own individuality into the mix. The piece presented a group of eccentrics randomly interacting with each other, almost as if a chat room or social network had been plucked from the Internet and rendered into movement.

Cruz designed her own bizarre costumes and props. The dancers wore a whimsical mix of leisurewear, while the stage was festooned with a series of metal poles-cum-seats-cum- tables that looked like chopped up light standards.

Composer Philippe Noireaut was live on stage surrounded by his keyboards and playback devices. His score of many moods was wonderfully evocative. Noireaut also joined in the dance from time to time. His contribution, both in music and physicality, was sly and droll. (There were also recorded snippets from Fauré and Beethoven that provided some faux-gravitas.)

The choreography was totally unpredictable. For example, a male performed a virtuoso ballet riff, followed by a female executing a sexy tits 'n' ass routine. Several dancers together were like a rhythmic "in sync" music video. Then there were wacky physical images such as walking upside down against the wall, being a human semaphore, or participating in the group send-up of marching soldiers. Episodes of slow and snaky limbs were followed by movement that was crisp and pointed. Exits and entrances occurred without rhyme or reason. Choreographically speaking, this piece was all over the map, but intriguingly so.

(...)



On photo: Catherine Larocque, Loïc Stafford
Photographer: Andrés de Gabriel

**TRANSLATION OF THE REVIEW PUBLISHED IN SPANISH ON NOVEMBER 16 2010
PERFORMANCES AT THE MADRID EN DANZA FESTIVAL**



By Julio Castro - LaRepublicaCultural.es
November 16, 2010

Lina Cruz rescues surrealism with Mindscapes/Soupe du Jour

The two selected pieces performed in Madrid en Danza 2010, show the diversity of Lina Cruz's work, by means of a double performance that began with a work performed by the choreographer herself, it is easily understandable why those who know her describe her as someone "singular and on the margins of the trends of the moment". I would go even beyond: she is a dancer who breaks with any convention in a very peculiar way; within a brief context, she manages to combine completely foreign elements, even totally opposite ones, and ends up offering a piece that enormously provokes the spectator.

It's not just her choreographic work, or the composition of music - dance-environment, it's that her way of expressing creation arrives to a breaking point of aggressiveness between what she shows us and what she surreptitiously wants to communicate to the public. It is difficult to express in words the analysis of this sensation, but the reality is that (in her solo, for example) the music starts by imposing an aesthetics and a rhythm, somewhat in accordance with the aesthetics that Lina Cruz presents and with a bowl of water that she dances with, but her strong movements on stage begin a quarrel between the music and the expression, resulting in a performance that revolutionizes perceptions and attacks conventions, quite intentionally, with no doubt.



The second part, longer, relies on five performers on stage, two men and three women, besides a musician, Philippe Noireaut, who carries out his live performance through an electronic synthesized keyboard and different non conventional elements of percussion.

The music is a strong and important guide for the choreography, although the opposite is also true, integrating sounds coming from the dancers. Going from statism to the most conventional movements, there is an enormous *voyage* in which, the absolutely surrealistic piece, carries us back to a world close to the artistic expression of people like Buñuel, Cocteau, Clair, or other filmmakers who in their time worked similar aesthetics. The absurd does not exclude parody, so that the dancers may as well play chess with beer cans of different sizes, as do a ballet sequence while laughing and joking. At a certain moment, they seem to fit themselves into a defined style, at another, they offer a tour of the history of the first half of the 20th century with the musician joining the group and encouraging them to choruses of fragments of *Avanti O Popolo*, *Ay Carmela* and *Bella Ciao*, in a kind of popular manifestation, in a revolt that will end in cries and sighs before passing on to other sections of the piece.

This type of choreographic work, so physical and so creative, seems to me of great interest, simultaneously controversial as well as with a "retro" effect that can be shocking at times for those who have not been receptive to surrealism or dadaism. Nevertheless, this type of work updates and captures of a lost thread that can still be exploited, provided that it doesn't repeat cyclically what has already been done.



Publicado el Martes 16 de noviembre de 2010, a las 14:02

Lina Cruz rescata el surrealismo en *Mindscales / Soupe du jour*

Programación del Festival Madrid en Danza
2010

Julio Castro – *laRepúblicaCultural.es*

Dos piezas seleccionadas dentro de una de las funciones del Madrid en Danza de este 2010, muestran la diversidad del trabajo de Lina Cruz, mediante una actuación doble que inicia ella misma con un trabajo en el que es fácilmente comprensible la descripción que hacen quienes la conocen, como alguien “singular al margen de las corrientes del momento”. Yo iría un poco más allá, es una bailarina que rompe con cualquier convencionalismo de una manera muy peculiar, ya que consigue combinar elementos completamente ajenos, opuestos incluso, dentro de su breve contexto, para ofrecer una pieza que provoca enormemente al espectador.

No es solo su trabajo coreográfico o la composición música-danza-entorno, sino que la forma de expresar su creación, hace que llegue a tener un punto de agresividad rompedora entre lo que se muestra y lo que subrepticamente se quiere hacer llegar al público. Es difícil expresar en palabras el análisis de esa sensación, pero la realidad es que la música comienza tratando de imponer una estética y un ritmo, tal vez más acordes con la propia estética que presenta Lina Cruz y con ese cuenco con agua que la acompaña, pero la fuerza de los movimientos escénicos harán que la propia música riña con la expresión, dando como resultado un conjunto que revoluciona las percepciones, y agrade los convencionalismos, con toda la intención del mundo.

La segunda parte, más larga, cuenta con cinco actuantes en escena, dos hombres y tres mujeres, además de un músico, Philippe Noireaut, que lleva a cabo su interpretación en directo a partir de un teclado electrónico sintetizado y diferentes elementos de percusión no convencionales.

La música tiene una fuerte parte de guía en la coreografía, aunque también se produce el sentido contrario, introduciendo ruidos a partir de los y las intérpretes. Desde el estatismo hasta el movimiento más convencional, hay un enorme recorrido en el que la pieza absolutamente surrealista, retrotrae a un mundo cercano a la expresión de principios del siglo XX, incorporando elementos actuales y tirando de imágenes clásicas, que nos traen a la memoria a gentes como Buñuel, Cocteau, Clair, u otros cineastas que en su momento plasmaron una estética similar. El absurdo no excluye la parodia, de manera que igual juegan al ajedrez con latas de cerveza de distintos tamaños, que hacen una imitación de danza clásica entre risas y guiños. En ciertos instantes, parecen encuadrar un momento para el desarrollo de su estilo, o incluso llevar a cabo un recorrido por la historia de la primera mitad del XX, y al equipo de danza se suma de repente el músico, alentando a corear fragmentos del *Avanti pòpolo*, *Ay Carmela* y *Bella ciao*, en una especie de manifestación de lucha popular, revuelta que acabará en lamento para saltar a otros aspectos del trabajo escénico.

Me parece de gran interés esta coreografía tan física y creativa, a la vez que controvertida y con un efecto “retro”, que puede chocar en ciertos momentos para quienes no han sido receptores de aquel surrealismo o del dadaísmo. Sin embargo, pone al día la toma de un hilo perdido que puede ser aún explotado, siempre que no se quede en repetir cíclicamente lo que ya existió.



Mindscales / Soupe du jour

Una escena surrealista de la actuación
de la compañía de Lina Cruz.

Foto: Julio Castro.

Df dance

Le magazine de la danse actuelle à Montréal

vendredi 5 novembre 2010

L'Agora de la danse présente : Soupe du jour de Lina Cruz, la critique

Bouillon de canne en canne ?

Marion Gerbier

La *Soupe du jour*, ce n'est pas nécessairement un fourretout des restes de la semaine et des invendus sur un fond de canne l'Ha-bi-tant, mais plutôt l'occasion de goûter la variété des saveurs et le mariage des ingrédients différents à chaque nouvelle lampée. Aux casseroles : Lina Cruz et ses marmitons.

C'était annoncé, le dernier petit plat concocté par Fila 13, la compagnie de **Lina Cruz**, est une recette à réinventer au long du spectacle et au gré des représentations. En tournée, la pièce aura à s'adapter à une équipe changeante d'interprètes plus ou moins nombreux (à Montréal : **Elinor Fueter**, **Catherine Larocque**, **Lydia Wagerer**, **Soula Trougakos**, **Loïc Stafford-Richard** et **William Yong**). Mais plutôt que d'en faire une sorte de pari hasardeux sur le devenir du produit fini, pourquoi ne pas concevoir dès la création une pièce selon les prémisses de l'adaptabilité et l'ouverture à tout ? Au final, on assiste bel et bien à un tout modulable et dynamique, empreint d'une couleur réelle dévoilée sous divers éclairages, et non à un amalgame de petits bouts d'idées hachés et collés les uns aux autres. Le secret ? Madre ! On ne dévoile pas les ficelles du métier de cuisinier... mais y'a souvent un court-bouillon de volaille près des fourneaux.



Sur la photo: Loïc Stafford Photographie: Lina Cruz.

Parmi les ingrédients piquants sur scène, et pour remplacer les sempiternels talons aiguilles, pourquoi pas quelques semelles compensées improvisées de cannes vides ? Cannelles qui d'ailleurs font de parfaits ateliers de percus. Bien sûr on trouve également des instruments plus classiques, du piano aux micros, entre lesquels **Philippe Noireaut**, musicien d'impro jazz sans retenue, n'hésite pas à prendre part dans la danse en transformant les transitions musicales en minis shows dans le show. Enfin, dans la lumière ocre aux teintes de peau, des danseurs aux costumes à la fois sobres et bouffants, de noir et d'anthracite bleu-gris, s'amuse avec un naturel presque animal mais une précision toute technique. C'est simple, ils donnent l'impression qu'en pesant rewind/play on reverrait le film en accéléré arrière puis à nou-eau sans un pas ni un regard plus haut que l'autre, tellement le jeu paraît juste et inné.

Chorégraphiquement et visuellement parlant, le charme de stands de foire rappelle le monde fantastique des Sœurs Schmutt et leurs *Petites pièces de poche*. Dans un autre style, quelques flashes du *Vieux Thomas et la petite fée* reviennent, dans les enroulés de groupe qui servaient au déchaînement de la mer chez Dominique Demers, ou pour cette ballerine naïve et rieuse à qui il faut apprendre les bases du déplacement sur pattes. Plus frappant encore est le rapprochement avec l'univers de Sylvain Chomet (et son ré-cent *L'illusionniste*). Dans ses *Triplettes de Belleville*, c'était captivant de décoder chaque personnage à travers sa démarche, et de

voir que le rôle de chacun (par exemple coureur cycliste) induisait un physique (des cuisses hypertrophiées), et un style de mouvement (lent et arqué à la Lucky Luke, et nonchalant à la Ran-tan-plan). Ça marchait aussi avec les gardes du corps sculptés en armoires à glace, les jazzy girls bossues à la peau qui swingue, ou les maîtres d'hôtel cambrés à l'extrême prêts à lever le nez sur tout... *Soupe du jour* visite des logiques similaires entre personnage et posture, à la différence qu'aucun interprète n'est confiné dans un rôle fixe, et qu'au contraire les styles de chacun se redéfinissent en fonction du tableau de groupe. D'ailleurs il ne s'agit pas tant d'interprètes que de corps eux-mêmes qui approfondissent un mouvement instinctif. C'est sans doute la principale conséquence de ne pas s'enfermer dans un terme prédéterminé avant d'entrer en studio de répétition, mais de travailler la gestuelle libre comme elle vient, de la pousser à son extrême abouti, et d'en écouter par la suite l'impression et le sens qui en émanent.

L'effet est magique : on se laisse littéralement emporter dans des contes successifs où le temps n'existe plus et où l'action concrète importe peu, du moment que l'intrigue suit son cours jusqu'à amorcer le chapitre suivant. Le spectateur est ramené à l'univers d'un enfant qui écoute une histoire, émerveillé avant même l'âge d'en saisir les rebondissements, sinon suspendu au ton accrocheur de la narration. Des bras qui serpentent comme des cygnes, des têtes qui plongent comme des cols-verts sous l'eau ou l'aile, des cous d'oies qui se dressent ou d'autruche qui se cachent sous terre, et quelques coups de bec qui volent dans les plumes des voisins. Le langage - dansé et ver-bal - emprunte souvent (peut-être involontairement) aux volailles de basse-cour qui suivent comme des poules, s'isolent fiers comme des coqs, ou se plantent au milieu majestueusement paons. Petit flash-back du dernier Fringe avec *The duck wife* de la compagnie Inertia, où le récit explicite n'enlevait rien à la teneur réellement chorégraphique par moments, et aux caquètements et plumages plus vrais que nature.

À la première, beaucoup se sont semble-t-il régalés, et à défaut de frapper de la cuillère contre le bol léché pour en ravoir, ça a applaudi fort fort.

Marion Gerbier

Information complémentaire

L'Agora de la danse présente :

Soupe du jour

Chorégraphe : Lina Cruz

[3-4-5 novembre \ 20 h - 6 novembre \ 16 h]

Studio de l'Agora 840 Rue Cherrier, métro Sherbrooke (514) 525-1500

Le Polyscope

Le journal de l'École Polytechnique de Montréal

- Agora de la danse : Lina Cruz - Soupe du jour

Agora de la danse : Lina Cruz - Soupe du jour

Mercredi 17 novembre 2010, par [Raphaëlle Occhietti](#) // [Culture](#)

Que peut nous apporter une chorégraphe née en Colombie, formée en Espagne et aux États-Unis et travaillant à Montréal ? Et bien, tout un univers extravagant à partir duquel nous construisons mille histoires dans notre esprit. Le magicien délirant, créateur de musique sur scène, entraîne tour à tour les danseurs dans des moments d'apathie collective et dans une marche révolutionnaire revendiquant le droit à la poésie de l'instant. Il nous est parfois difficile de sortir d'un carcan social qui stipule la bonne conduite. Mais combien de fois avez-vous eu envie de crier dans la rue, ou de vous mettre à danser de joie ou de peur ? Si nous gardons la plupart du temps ces envies enfouies en nous, la danse contemporaine, elle, permet comme une libération autorisée, une douce folie qui apaise. Bien que s'éloignant de notre réalité par le saugrenu des actions, nous pouvons toutefois percevoir des comportements humains qui semblent bien s'inspirer d'une observation de tout un chacun. La fierté ridicule de posséder plus, que cela soit de vieilles canettes agencées en chaussures ou le nouveau téléphone à seulement 150\$ par mois, nous fait rire du comique de l'humain, toujours égal à lui-même.



Mindscapes / Soupe du jour

Photo: Julio Castro

Si ces instants de gentil délire vous rebutent, vous trouverez toutefois un grand plaisir à vous immerger dans la contemplation des duos. Homme-homme ; femme-femme ; femme-homme, chaque couple délicat et émouvant parle un langage différent, qui nous entraîne dans nos propres souvenirs ou dans un univers improbable et nouveau. La proximité aux danseurs que permet la scène de l'*Agora de la danse* est une condition privilégiée pour le spectateur, qui apprécie d'autant plus cette communication directe avec l'imaginaire de l'interprète.

Puisque nous ne fêtons pas le carnaval ou mardi gras, pourquoi ne pas décompresser en partageant le burlesque aimable de la danse contemporaine, tout en s'initiant au beau de l'expression corporelle ? Car les interprètes maîtrisent véritablement un langage propre et original, qu'ils déploient avec aisance et spontanéité.

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Lina Cruz

L'eau à la bouche

[Soupe du jour](#)

Danse · Danse moderne

3 au 6 nov 2010

[Agora de la danse](#)

840, rue Cherrier E., Montréal · (514) 525-1500

Ma cote:



[écrire une critique
du spectacle !](#)

ARTICLE - 28 octobre 2010



[Fabienne Cabado](#)

Lina Cruz déploie son univers fantaisiste dans une oeuvre de groupe à géométrie variable, l'ingrédient principal de sa Soupe du jour étant l'adaptabilité.

Que ce soit parce qu'un danseur de la distribution originale d'une oeuvre n'est plus disponible, parce qu'un théâtre est plus petit ou plus grand que le lieu de création ou, encore, parce qu'un diffuseur exige qu'une pièce soit raccourcie ou allongée, les chorégraphes sont sans cesse appelés à transformer leurs créations. "Au lieu de construire une pièce avec l'idée qu'elle va être fixe et avoir ensuite à la changer, j'ai voulu dès le départ rester ouverte à l'idée d'adaptation, déclare Lina Cruz. J'ai donc créé des solos qui peuvent devenir des trios, des quartettes..."

Accompagnée en direct par le compositeur-interprète Philippe Noireaut, *Soupe du jour* peut être présentée par un groupe allant de un à trois musiciens et de deux à huit danseurs. Ces derniers étaient cinq pour la première à Victoria, ils seront six à Montréal (Elinor Fueter, Catherine Larocque, Loïc Stafford-Richard, Soula Trougakos, Lydia Wagerer et William Yong) et repartiront à cinq pour une tournée en Espagne. La pièce, qui porte aussi le joli titre anglais de *Mindscapes*, se modifie donc au gré des fluctuations de la distribution, s'enrichissant d'images dont elle garde la substance au-delà de la forme. Et si elle est totalement abstraite et ne se construit pas autour d'un thème particulier, ce qui était le cas de toutes les oeuvres de Cruz jusqu'à *K-5*, son avant-dernière création, si son univers est plus éclaté qu'à l'habitude, il reste marqué par le surréalisme qui caractérise sa signature et intrigue tout autant qu'il fascine.

"Depuis ma toute première chorégraphie, je commence par voir des formes; je fais d'ailleurs souvent des dessins avant la création, comme la Colombienne d'origine. Ensuite, je pense à des dynamiques, à des ambiances et à des images qui peuvent être évocatrices. En fait, je travaille beaucoup comme une dessinatrice: le mouvement décortiqué est une manière de s'arrêter dans la forme, comme si c'était un dessin."

D'inspiration cubiste, la gestuelle désarticulée et découpée de Cruz s'abreuve à toutes sortes de sources, les principales étant les danses classique et moderne qui ont initié sa formation professionnelle dans les années 1970 en Espagne et à New York, et le karaté Shotokan dont elle est ceinture brune. La fusion des styles est telle qu'on pourra voir l'une ou l'autre de ses interprètes aussi bien pieds nus qu'avec des pointes ou même juchée sur des canettes de bière transformées en chaussures.

Autre constante dans le travail de celle qui a fondé les Productions Fila 13 en 2003 après quinze ans de créations comme chorégraphe indépendante: l'étroite collaboration avec les compositeurs et la présence quasi constante de musiciens sur scène pour un dialogue généralement fructueux entre mouvement et son. Cette fois, la vieille complicité avec Noireaut s'exprime à travers deux pianos (électrique et acoustique), des chansons et des poèmes, des percussions, les voix des danseurs retravaillées et une *loop machine*. Une soupe qui ouvre nos appétits de spectateurs gourmands de poésie étrange et de ludisme.



Lina Cruz: "Je travaille beaucoup comme une dessinatrice: le mouvement décortiqué est une manière de s'arrêter dans la forme, comme si c'était un dessin."
photo: Gaétan Nadeau



Ten Names to Remember for the 2010/11 Dance Season

by [Sylvain Verstricht](#)

Agora de la danse isn't pulling any punches this year for the celebration of their 20th anniversary. From November 3 to 6, Lina Cruz is following up her wondrous *K-5* with *Soupe du jour*. In the new year, Mélanie Demers, one of the most reliable choreographers around, is presenting her first group work for five dancers, *Junkyard/Paradis*. I have heard rumours that Nutella makes a curious appearance in this show. Ame Henderson follows up her masterpiece of a duet *The Most Together We've Ever Been* with a group work titled *relay*. And Emmanuel Jouthe is also presenting a new show near the end of the season. While many of my picks for this year are based on the choreographers' previous work, Frédéric Gravel's *GravelWorks* is a sure bet for me as he first performed the integral version of his show at Tangente back in 2008. That year, it made its way into my top ten. With his dry sense of humour and intense physicality, Gravel's show has popular appeal without ever becoming populist. Even though the performance espouses a fragmented episodic structure, it manages to build up in intensity over the evening. A great show for the uninitiated. This time around, you can catch *GravelWorks* at Théâtre La Chapelle from November 9 to 20.



Mélanie Demers's *Junkyard/Paradis*,
photo by Larry Dufresne

The end of November is a treat for younger crowds. After creating the decidedly adult *Suites cruelles*, Hélène Blackburn is putting her own spin on *Le Sacre du printemps* with *Variation S*, a show aimed at those 10 years old and over. Catch its brief run at Agora de la danse. Over at Tangente, Marie Béland is flirting with the teen crowd with *RAYON X: a true decoy story* and *BEHIND: une danse don't vous êtes le héros*. The emerging choreographer wowed the critics with *Twis-manivelle*, an earlier show she'd created for young audiences. The new show's two-week run extends into December.

In February, it's one of Québec's most established talents that takes the stage at Usine C. Benoît Lachambre is presenting the North American premiere of *O oui*, a work for five performers that includes Québécoise actress Céline Bonnier. As can be expected, at Tangente, it's emerging talent that's centre stage. The one show you shouldn't miss there is Nicolas Cantin's *Belle manière*. Cantin is one of the most economical choreographers around, using minimal movement to maximal effect. His new show runs from March 3 to 6.

Marie Chouinard takes over the end of the dance season with the celebration of her company's 20th anniversary. Five of her works spanning the past twenty years will grace Montreal stages. For one night only, April 5, Danse Danse presents *Étude No 1* (first performed in 2001) and *Les Trous Du Ciel* (1991) at Théâtre Maisonneuve. A few days later at the same venue, she is reprising her critically acclaimed and award-winning *bODY_rEMIX/les_vARIATIONS_gOLDBERG* (2005), an eye-popping spectacle that is not to be missed. The following month, Manuel Roque is performing the first solo she ever choreographed for a man, *Des feux dans la nuit* (1999), at Théâtre La Chapelle.

With a mixture of emerging and established choreographers, of new productions and works that have already proven themselves, the upcoming dance season has something for everyone.

WARM-UP

Making Waves

Lina Cruz is
savouring adaptation

BY KATE STASHKO



FOR LINA CRUZ, adaptation is a way of being. Looking for new challenges and approaches to creation, Cruz has often placed herself in foreign situations, craving the realizations and inspiration that she finds in these moments.

Her sense of adventure and independence is illustrated in the training choices she made early in her career. She attended high school in Bogota, Columbia, until, at the end of tenth grade, she notes: "I had a revelation that I wanted to become a dancer so I quit school and went to study dance full time." Rather than attending a training program, she chose instructors individually, selecting artists in a variety of styles that she found particularly interesting and inspiring, which took her to North America as well as Spain.

She then began creating and performing her own work and eventually established herself in Montréal. After more than a decade of solo creation, she was invited to perform with the Canadian Electronic Ensemble (CEE) directed by Jim

Montgomery. Performing with live music was a turning point for Cruz in terms of her relationship with music and musicians: "I realized I was very attached to how the music was going to relate to the dance." Describing her work with the CEE she says, "That was such a fantastic experience ... [I could] communicate with the music on stage. From that time on I said, 'Okay, I want live music.'"

This change of perspective led to a new approach for Cruz, with a more intimate and focussed relationship between choreographer and composer, dancer and musician. After she begins generating movement, the composer comes into the rehearsal for discussions about "rhythm, texture and ambiance." Cruz also incorporates the musicians into the performance: "They are integrated physically through gesture and expression." By the same token, she incorporates sound into the dancers' choreography. This creates cohesiveness to the performance that she finds satisfying: "It's integral and it's a whole; it's an entirety."

In 2003, Cruz again evolved her creative process, moving from solo work to group choreography establishing Compagnie Fila 13. The reasons were both artistic and practical: "I started being tired of myself. I ... wanted to work with more people and see what I would do with that. And from a practical point of view there was the age issue." She wanted to explore working with other bodies because she knew her body wouldn't always be capable of what she envisioned choreographically. For some performers, leaving the stage can be a difficult transition, but for Cruz it was a natural development, perhaps a testament to her adaptability. "At the premiere of *K-5* [her first group work], I didn't have to worry about getting ready to be onstage. It was a relief."

Cruz's latest work *Soupe du Jour* illustrates this willingness to adapt. Her intention was to create something that could be modified depending on the performance space and the dancers who perform it. In this way, Cruz is a realist: She knows that certain tour venues will have spatial or budget limitations and that dancers will have scheduling limitations so this is incorporated into the work, which is a series of solos and duets that can be modified depending on venue size and dancers' availability for the tour.

Throughout her career, Cruz has embraced flexibility, and she relishes the opportunities for adaptation that arise. Her approach to dance and creation seems to embody the truth that the only constant in life is change. ~

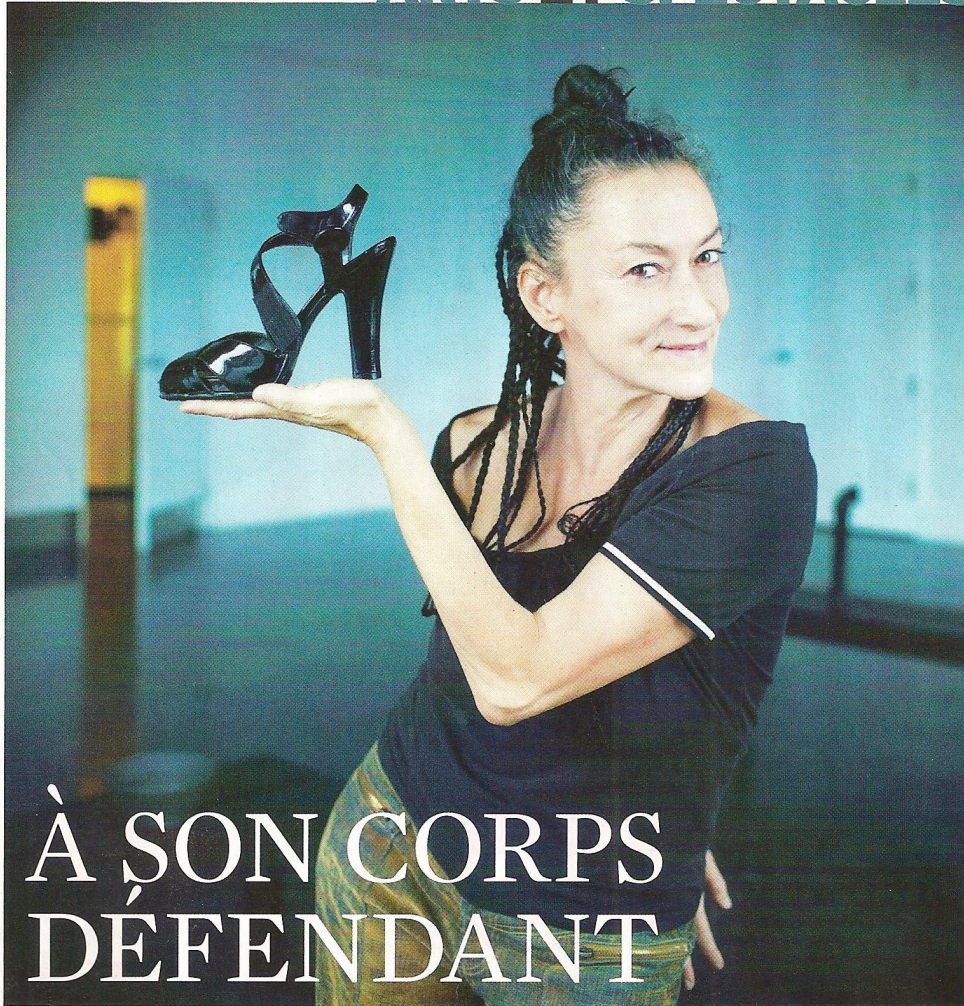
Compagnie Fila 13 performs *Soupe du Jour* from November 3rd through 6th at Agora de la danse, Montréal, before going on tour to Spain and Germany later in the month.

Learn more >>
www.fila13.com

Previous Page: Lina Cruz in her own work *Soupe du Jour* / Photo by Paula Hirsch
Above: Lina Cruz / Photo by Gaetan Nadeau

TRAINING SNAPSHOT:

"I trained independently in ballet with José Granero, Luis Ruffo and Victor Ullate, and in ballet, Graham and jazz with Irina Brecher, in both Spain and North America."



À SON CORPS DÉFENDANT

FÉLINE, VOLONTAIRE, TRILINGUE, **Lina Cruz** a la beauté qu'une existence libre donne aux êtres. Née à Carthagène, en Espagne, elle a vécu son enfance en Colombie, étudié la danse dans les grandes écoles d'Espagne et des États-Unis. Elle s'installe à Montréal en 1989, met son talent au service de divers chorégraphes, puis fonde sa compagnie, Fila 13, en 2003.

Lina imagine des spectacles empreints d'une réelle gaieté du corps. Sa danse, faite de « désarticulations cubistes », mise sur la théâtralité, s'emplit d'images et d'actions démultipliées, s'accomplit sur une partition livrée en direct par un musicien qui paie de sa personne en esquissant des mouvements au milieu des danseurs. Rôle qui incombe à son compagnon, l'auteur-compositeur-interprète Philippe Noireaut, qui veille sur sa bien-aimée comme sur un bordeaux millésimé.

Comment définissez-vous votre signature chorégraphique ?

— Tout art est une tentative de communication. La mienne repose sur un travail au niveau des articulations, en particulier sur l'expression des bras et des épaules. Le corps humain possède 585 articulations et plus de 800 muscles. Imaginez les possibilités ! J'essaie de révéler les dessins et les sculptures que contient le corps. Une journaliste anglophone a un jour associé à mon travail

le mot « immediacy » [caractère d'immédiateté, d'urgence]. Cela me convient.

Pourquoi avoir intitulé votre nouvelle création Soupe du jour ?

— Concrètement, pour faire un clin d'œil au bol qui apparaît dans le spectacle, mais surtout pour en souligner le caractère d'adaptabilité. Un créateur doit souvent sacrifier des parties de son œuvre pour se plier aux contraintes des tournées.

J'ai donc conçu des solos et des duos amovibles, pouvant bouger au fil des représentations, assimiler les « ingrédients du jour » : dimensions de la scène, budget alloué, nombre de danseurs disponibles.

Le titre original de votre pièce est Mindscapes/Soupe du jour, qui induit un univers à la fois mental et surréaliste. Pourquoi l'avoir tronqué pour les représentations à Montréal ?

— C'est une illustration du concept d'adaptabilité que je viens d'évoquer ! Partout ailleurs, par exemple en Espagne, où nous nous produisons après Montréal, la pièce portera son titre entier.

Vous avez engagé pour ce spectacle une danseuse de Québec et un danseur de Toronto. C'est un geste politique ?

— Non, un geste de fraternité, un mot très important pour moi. Je souhaitais communiquer avec d'autres artistes que l'on voit rarement à Montréal, mais qui pourtant sont proches — on n'est qu'à six heures de train de Toronto!

Du coup, vous vous donnez une chance de présenter votre spectacle dans ces deux villes ?

— Il y a une part de ça, bien sûr. Vous savez, il est souvent plus facile de partir en tournée en Europe que dans le reste du Canada.

Vous faites de la danse contemporaine, pourtant, vous enseignez le ballet classique.

— La base de tout, n'est-ce pas le classique ? Quand on connaît les positions traditionnelles, on peut ensuite les décentrer, les déséquilibrer. Mes classes commencent avec 10 minutes de préparation physique basée sur l'échauffement typique de l'entraînement de karaté. Les arts martiaux [elle possède une ceinture brune en karaté shotokan] m'ont beaucoup appris sur l'union harmonieuse du corps et de l'esprit.

• **Soupe du jour, Agora de la danse, à Montréal, du 3 au 6 nov., 514 525-1500.**
fila13.com
agoradanse.com

The Gazette

Soupe du jour gives nod to classical ballet

Choreographer Lina Cruz's first new work in two years is largely a series of abstract solos and duets

By VICTOR SWOBODA, The Gazette
October 30, 2010 5:05 AM

In *Soupe du jour*, her first new work in two years, Lina Cruz has occasion to exploit what Montreal contemporary dance choreographers of a generation ago simply shunned - classical ballet lines. Along with the point work seen in pieces by Edouard Lock, Marie Chouinard and others, *Soupe du jour* is another sign that Montreal's avant-garde has evolved to the point where it can confidently embrace, if not the ballet aesthetic, then some of its tools. Not that *Soupe du jour* is ballet. When one of the six dancers arrives on what could be taken for an electric chair amid a smoky mist, the ambivalent image is clearly in the contemporary vein that Cruz has enjoyed presenting in her works over the past 20 years. That vein has exploited strong images based on simple objects, like the egg and eye shapes, for example, that figured in *Coquille d'oeil* (2006).

But at times in *Soupe du jour*, which is largely a series of abstract solos and duets, there is definitely classical ballet's feeling of the body as a graceful tree, its branches sprouting naturally from a central point (contemporary dance, in contrast, often seems to imagine the human body as a gnarled bush full of thorns). Cruz, moreover, apparently designed the dancers' brief costumes just so they could reveal the body's musculature.

In a previous work, *Osez* (2005), in collaboration with Quebec City choreographer Karine Ledoyen, Cruz experimented with a piece in which a group used blocks of gestures to create virtually a new choreography at each performance. Something of this work-in-constant-evolution mode has seeped into *Soupe du jour*.

"It's evolved and adapted - that's really the principle I'm working with in this piece," said Cruz in an interview at Agora de la Danse, where *Soupe du jour* opens Wednesday. "There are certain blocks of ideas that I know I can adapt. It very much works through images because there's no real theme. That was the challenge, especially for me. I have a history of having a defined theme at the start and always try to force myself to make a link to the theme."

Cruz designed the piece so that she can drop some solos or duets without ruining the whole. Less easily, but entirely within her powers, Cruz can add a solo to accommodate an additional performer, as she did a few weeks ago when Quebec City dancer Lydia Wagerer joined Elinor Fueter, Catherine Larocque, Loic Stafford-Richard, Soula Trougakos and William Yong as part of the cast.

Soupe du jour was seen on stage in Montreal early this year in a version with four performers, and in Victoria, B.C., earlier this month with five. Agora's version has six, but on tour in Madrid and Bilbao, Spain, in November it will, for reasons of expense, again have five. (They will be accompanied by composer-musician Philippe Noireaut, who reads some Cruz texts and employs some Spanish and Italian antifascist songs in the show.)

Wherever *Soupe du jour* tours, Cruz would like to add a local dancer as a way of integrating the work into the local culture. In practical terms, it would also save the cost of a plane ticket and hotel, costly items for dance companies these days. (On Monday, the Quebec arts promotion group, CINARS, is holding a conference with Les Grands Ballets Canadiens, La La La Human Steps and others to discuss the impact of federal cutbacks for foreign arts tours.)

An adaptable work in a world that demands adaptation. Cruz could be on to something.

Soupe du jour is staged Wednesday to Friday at 8 p.m. and Nov. 6 at 4 p.m. at Agora de la Danse, 840 Cherrier St. Tickets cost \$26, \$20 for seniors, \$18 for students. Call 514-525-1500 or go to www.admission.com.

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Lina Cruz's *Soupe du Jour*

Gazette photographer Allen McInnis attended a run-through of choreographer Lina Cruz's *Soupe du jour*. See a selection of his photos, and other Gazette galleries, at montrealgazette.com/photos

Choreographer Lina Cruz (centre) rehearses *Soupe du Jour*, with Soula Trougakos, Loic Stafford, Catherine Larocque, Elinor Fueter, William Yong and Lydia Wagerer at the Agora de la Danse on Wednesday, Nov. 3.

Photograph by: ALLEN MCINNIS,
THE GAZETTE, The Gazette

