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Ressort: Kunst, Kultur und Musik

Danses vagabondes

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In dances vagabondes, Louise Lecavalier confirms once again why she remains one of the most compelling figures in contemporary dance: she treats movement as a fearless dialogue with emptiness, a “duet with the void” in which risk is not avoided but welcomed. The solo unfolds as a wandering—she is a vagabond in the most existential sense—driven by an unbending hunger for freedom that threads through every choice.

What strikes first is the sheer density and range of her movement vocabulary. Lecavalier’s body, shaped by the high-velocity extremity of her years with La La La Human Steps, has not softened into nostalgia; instead, that history has been distilled into a lean, incisive physical language capable of snapping from whirlwind to stillness in a heartbeat. Throwing, spiralling, jagged footwork and sudden drops coexist with small, almost intimate gestures, as if she were continually testing how far the body can stretch between feral energy and delicate nuance. The “vagabond” identity is felt in these shifts: she never stays in one state for long, always on the move, internally and externally.

The musical landscape—stretching between the intricate, percussive pulses of Dawn of Midi and the dark, resonant worlds of Nick Cave—acts as both engine and companion. Lecavalier rides and resists the scores with equal conviction. At times she locks into their rhythmic grids, carving exact phrases along complex beats; at others she moves across or against them, insisting on an autonomy that feels almost defiant. The sound becomes a terrain to be crossed, not a map to be followed, and this refusal to be bound gives the solo its restless, searching quality.

Costume transformations and videoprojections deepen the sense of a journey through states and selves. Lecavalier treats clothing as skin that can be shed, layered, reconfigured—each change suggesting a different facet of the vagabond: punkish outsider, spectral figure, everyday wanderer. The visual shifts never feel decorative; they are integrated into the choreography, with each new silhouette prompting new kinds of movement and relation to space. The video elements, too, work less as backdrop than as another “companion” to her solitude—echoes, shadows, glimmers of other worlds that she brushes against without fully entering.

Underlying the entire piece is the story of someone who has looked into the darkness of an existential crisis and chosen to move through it rather than away from it. That experience lends dances vagabondes a gravity that balances its sheer kinetic bravura. You sense that the risk onstage is not just athletic; it is emotional and

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philosophical. Lecavalier's willingness to expose herself—to stand in front of us with no narrative protection, only the relentless honesty of her dancing—makes the solo feel less like a performance and more like an ongoing practice of survival and freedom.

The “blind spots around us” she speaks of are meticulously probed here: corners of the stage, pauses in the music, edges of the image where nothing “happens” in conventional terms, yet where her attention and movement insist that something vital is at stake. In inhabiting these zones, she reminds us that dance can be a way of touching what does not yet have language. dances vagabondes is, finally, a testament to a life lived through motion: a wandering that never arrives at a fixed destination, but keeps carving out fleeting, incandescent moments where body, sound and image align in a fragile, hard-won freedom.

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