

The dorsal chance

performance installation for stage by Emilie Gallier
Dancers: Amir Rappaport, Fabritia D'Intino Ines Belda, Light: Léa Canu-Ginoux

score and lexicon

intention

'The dorsal chance' crystallizes the instant of a threshold. A body seen from behind is exposed: performer or spectator. On a frontier that is both front and back, it passes through and experiences an inner elasticity. One stands on the place of departure, or perhaps of detour. A shift of attention towards the out-of-sight awakes the sensation of the back and triggers the taste of the unforeseen. In this fragile posture emerges the possibility of a turn.

The choreographic project grew from a 'ground' that corresponds to my choreographic vision. I am concerned with the sensorial experience of space, with latency, with the expansion of boundaries and the sculpture of attention.

The aim of the project is to investigate on the body passing through spatial thresholds. It is a search for the experience of polarities in the sense of tensions between the front and the back; and for transformability through reverse, iteration, exposure, or a change of perspective.

'The dorsal chance' takes two forms: a performance installation for stage, and a 'choreography on paper'. The first gives to experience thresholds through tensile architectures; on a frontier that is both front and back. Both performer and audience are invited to encounter a score. The spectator walks through the door, turns back and seats, is immersed, senses his back, feels the incipience of a turn, and tunes to a mode of active contemplation. The three performers are imbued with the alertness of dance materials, they invest their lexicon of prints, grope, hinge, here, tactile, etc. This kinaesthetic and poetic language drives them into states of sensorial attentions, awake imaginary and vulnerability. They explore situations of challenging supports, stretch their breath to its extreme duration, concentrate on micro-movements, touch and raise attention to relation with their environment. The performers' score progresses according to their meeting with 'moments'. The moments are shared time where for instance Ines and Fabritia become attentive together to their here. These moments are predetermined elements of the score and insist on transversal interactions, the tension of 'relationality'. The open-score and the lexicon constitute the 'choreography on paper'; they give to read the tensile architecture of 'The dorsal chance'. One can meditate and dance with the imaginary.

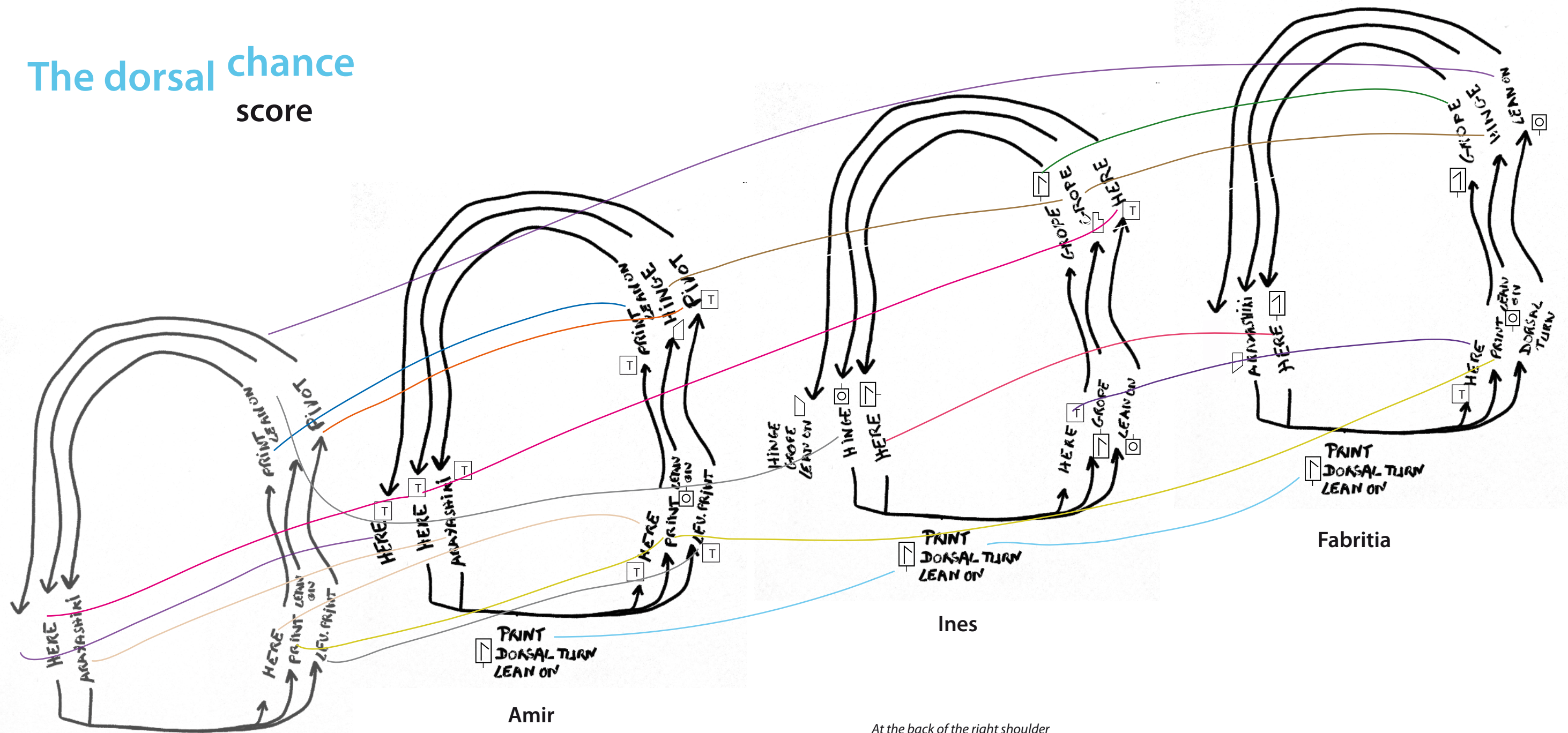
My overall research unfolds from the question: how to transform the matter of performance through the dorsal experience of the threshold. It aims to probe the ethical posture beyond the programmable, an attitude that turns towards the non-obvious. The choreographic project is interlinked with my research in the study of the dorsal perspective, tactile, and of spatial threshold, unforeseen, reversible.

'The dorsal chance' is an opportunity to experiment how the matter of performance could be changed. I test and distribute places of exposures by sculpting and arranging protocols of the stage. I study mechanisms of trust that are at stakes when one is exposed, exploring sensorial availabilities. As I gather conditions for both audience and performer to experience spirals and tensions, I pursue a reflection on kinaesthetic empathy. I then propose new modalities of receiving performance as a way to transform its matter. The 'choreography on paper' represents an expansion of manifestations and reception of performance.

In a search for solution towards the problem of enclosed objective codes that counters the benefits of writing, I test it as a tactile modality, when one let the imaginary, sensations and affects to alter. As the dancers and I 'groped' our way along the process of the choreographic project, I could start distinguishing spirals of iteration, and transversal interactions. Twists and 'transversality' are hints to continue the research and further investigate on the non-linearity that is proper to the dorsal.

Emilie Gallier

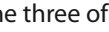


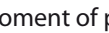
The dorsal chance score









Virtual silhouette

Amir

Moments

-  *The Eclipse*
The three of us come in a line that progressively extends in the transversal lines on the stage (the diagonal). Exchange of materials.
 -  *Pendulum Here at the threshold*
Moment of pendulum together front to front, and together with the virtual silhouette, playing with delay to synchronize our wave.
 -  *Synchronized pivot*
continuity of the synchronization with the video delay to pivot together with the virtual silhouette. Rytimical moment.
 -  *Resonance*
The trace of the body remains in the virtual silhouette while the real body is elsewhere.

-  *At the back of the right shoulder*
Exchange of material, always one of us in Prints, one of us in Dosai Turn, one of us in Lean on. Moment of acknowledging the space.
-  *Elastic here*
Either Ines or Fabritia undertakes a Once here without voice at the door, (if the one goes, the other stays), an elastic line is pulling Amir into the Here at the threshold. Game of the pendulum.
-  *Superposition*
Out of lean on, half on the body is behind the door, merging with the virtual silhouette. Transversality.
-  *Grope together*
We breathe together through Grope.
-  *Here with closed eyes*
Ines is in Pendulum Here without voice, Fabritia in Mixed Here, taking the time to hear, listen the rhythmic identity of the here and tune together in the wave.
-  *Emboitement and Intermingle*
At the corridor, play with the depth of the video capture to accumulate prints, and to intermingle bodies. Moment of game with the virtual silhouette that merges bodies.

lexicon

ground

Slime

It always moves even if it is not visible. My breath is a constant vibration that is here and can be transformed. The latent move.

Matryoshka

My skin is a permeable surface that can be transformed, in expansion, or in retraction. My skin's envelop forms a mould.

Prism

I multiply perspectives. By conducting my attention, I place my viewpoint in different positions to observe my own body – from the back, from the inner volume of the pelvis, etc.

definitions



The back

All surfaces that are not addressed to the front.

Threshold

A critical space leading to the unforeseen, the unknown, the after, ungraspable moment of change.

organisation of the lexicon

There are 3 categories of movement materials:

- 1 - *Threshold* is a category of movements that develop the attention on a front-back elasticity.
- 2 - *Sensation of the back* is a category of movements that emerge out of the experience of the dorsal, its tactility.
- 3 - *Turn* is a category of movements that build on spirals in the body.

These materials are described through words and particularly looked at through the levels in which they occur in space (from down to up), through their duration (in relation to breathe, long or short).

cat.1 Threshold

Here

It is a place through which I pass. I may pass once only. But if I get stuck on the threshold I pass again and again through the here that becomes more intense as I exhale and may pronounce the word 'here'. Pendulum of my sacrum, articulation of my feet. I tell myself: 'My front is towards the here, I move forward, Here, My back is towards the here, my back is towards the here I move backwards, Here, my front is towards the here.'

'Before the here I am in a kitchen, at the here I head towards a group of people and leave the persons eating behind me, after the here I am outside'

'Caught in a zone, thick, now, whole, in' (Amir)

Print

I visualize the silicone's mould of a person passing through doorway (detailed in glossary). My whole body is caught by the mould. My skin touches it. Through tensions, I expand my envelope. I inhale. I find myself on the edge of my balance. I bring my attention to the state in which the print guides me, vulnerable. I suspend time as a hyphen between the front and the back.

'Living sculpture, tutto tondo, non finito' (Fabritia)

'Paste. Glue. Attached. Clone. Forms. Body, Character, scene, redone, caught.' (A)

'Silicone shape' (Ines)

Arayashiki

In the situation I am, I suspend time, observe mentally my position. I focus on my back as a protective envelope, a shell. Simultaneously I send a laser of light through my solar plexus forward., dilatation.

'Openness, seeing inside, letting one in' (A)

Grimace

I seat on my knees or stand, back to the audience, I articulate muscles of my face, moving the skin around my skull, neck, jaws. What do the physical movement of my face generate in my back?

'Hiding. Unknown. Owl. Jack in the box. Silent screen.

Showing of no reason' (A)

Front-Back elasticity

Once here



Pendulum here with voice



Pendulum here without voice



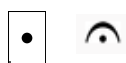
Mixed here (on top of hinge or grope)



Print on place



Print forward



Print backward

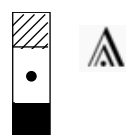


Levitating print

I inhale once more in the print and I bring my posture up, on my toes, I continue the levitation of the print through a jump of my organs.

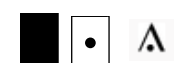


Arayashiki



Grimace of the mouth

Grimace of the eyebrows



cat.2 Sensation of the back

Experience the dorsal, tactility

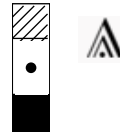
Gorgon

On top of any situation I find myself in, I move out of a fear at my back. Small movements of contractions, retractions, twists in local parts of my back. Movements in circulation, a path is drawn.

'Perception, inner awareness' (Fabritia)

'Freight, monstrous, cringe, animal instinct' (Amir)

Gorgon

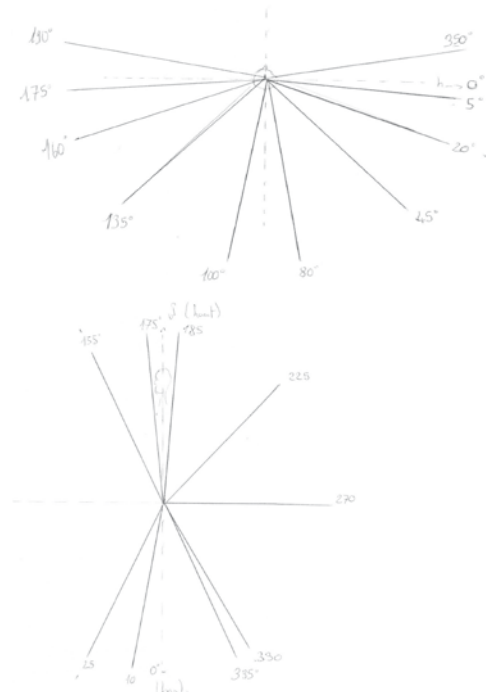
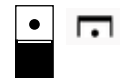


Lean on

I lean on a surface of the back, in relation to imaginary plans. I define the surface with 2 parts of the back at least, I define the plan. I move my surface for it to touch the imaginary plan, slight touch. Proximal action of pushing on that plan. I finally lean on by maintaining the surface in space, and releasing my whole body's joints in the direction of the imaginary wall.

'platform. Rock. Heavy. Trunk of a tree (with many layers inside. Taking up space and holding the core of the tree. If swaying or leaning- it has a strong core gives weight to the ground). Weight. Onion. Coconut. Train track (spinal cord. Holding the trains giving them way, giving them direction. Giving them curves and tracks keeping it driving. Held by strong grounds "muscle tones") pebbles' (A)

Lean on



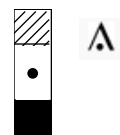
Tactile

On top of any situation I find myself in, delicacy of the touch between the back of my right hand and my right neck-shoulder. My finger are alive, alertness.

'Delicacy, elegance' (F)

'Envelope, mark, sending message, femininity' (A)

Tactile



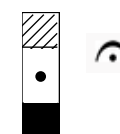
Latency

In a challenging situation I pause, I maintain the pose, and I listen to the latent movement. A state of alertness.

'Fish, click, sensitivity' (A)

'Resonance' (Ines)

Latency



cat.3 Turn

Spirals, travel, path

Dorsal turn

Out of a sensation at my back I turn my upper body. A spiral travels from my feet to my neck and head.

Aversion? Projection? Immersion?

'giraffe, fixus' (Amir)

Dorsal turn



Pivot

A quick turn of the whole body.

'Short stories' (Fabritia)

'Walls, front, bricks' (A)

'Game' (Ines)

Pivot

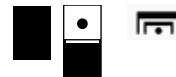


Grope

I start in a tonic challenging situation of pressure against the floor, my centre of gravity is suspended, my sacrum ready to travel. As I inhale I invite the air to one zone of my trunk and observe the small modification of support. I use the supports that got more free to transform my shape and support situation as I exhale, I transform my posture with a lot of precaution, constant pressure with the floor, constant fragility of my supports. Vulnerable, always on the edge. No return, progression on a path, directionality, animality, circulation of energy.

'cyclone. Yell. Yawn. Volume. Mountain/pyramid(tip point and relating down in a V shape grasping the earth in thickness with everything it can.) controll. Snail (volume movements, slow, moves through groping)' (A)
'Breathe together' (I)

Grope



Hinge

I am a Sherlock Holmes investigating my body and surrounding. I test and taste the space around me with hinge, the space in my field of vision, the space out of sight, and the edge of it. Textured space, my gaze is awake.

Visible movement of flexion or extension of my joints (one at a time, two, or entire body). Each movement shifts my weight distribution and leads me towards the next movement. Travel of the hinge through the body and through space, no return.







'Human lego' (A)

Hinge









glossary

signs of levels

According to Labanotation	
<i>Low</i>	
<i>Between Low and Middle</i>	
<i>Middle</i>	
<i>Between Middle and High</i>	
<i>High</i>	
<i>All levels</i>	

signs of duration

According to the signs of Fermatas (F.Poulenc)	
<i>Very Brief</i>	
<i>Brief</i>	
<i>Middle</i>	
<i>Quite Long</i>	
<i>Long</i>	
<i>Very Long</i>	

the 10 prints

1 - Hesitation. The centre of gravity is in tension between the left foot that is widely spread on the floor in front, and the right toes. The right leg keeps some weight, folded articulation ready to return. Pelvis shoulder and head orientate 5° to the left, and slightly tilt forward, aligned. The right arm is a little bit folded to the side, elbow slightly behind.

2 - The weight is on the left foot, slightly turned out; right leg is floating behind, rather close to the back of the left leg. The pressure of the floor spirals up to the shoulders that twist 45° to the left, and the head turns even more, to look over the left shoulder. The hands tend to come together in front of the pelvis but are not gathered yet.

3 - The centre of gravity falls between the feet, right leg in front of the left leg, slightly turned in, and on the toes. Pelvis and torso are straight, armpits are tensed and hold the arms aligned with the body, hands are 10cm away from the pelvis sides. Eyes are in front down to the right.

4 - Right heel forward, maximum flexion of the right ankle, stretched right leg. Left toes behind, pushing the floor, long left leg. Centre of gravity falls between. Hands tend to gather in front of the belly.

5 - The right leg is turned out, right foot on the threshold, the weight spirals through that leg to the pelvis that is towards the front. Left leg is behind, just a centimetre above the floor. Arms are gathered along the body.

6 - The centre of gravity is on the edge of the outside side of the left foot. Right leg is suspended in front. The entire body is tilted slightly to the left. Left arm is long, along the body, right arm is folded.

7 - The centre of gravity falls between the left heel in front and the right toes behind. The legs are long and host spirals that travels up and down. The torso follows the sense of a spiral to the left, orientates 5° to the left, left arm to the left-behind-down, fingers active. Right shoulder rotates slightly in, right arm makes a 10° angle with the body.

8 - The centre of gravity falls between the left heel that is in front of the right foot. Feet, pelvis, shoulders and head are oriented of 40° to the right. The head slightly tilts to the left and the neck is a bit compressed.

The left forearm inclines horizontally (90° angle at the elbow's fold) and is in front of the torso. Palm of the hand towards the body. Forefinger touches the thumb.

The right arm also folds of 90° but stays on place. The elbow is slightly behind. The right hand comes in front, close to the left hand, also towards the body, forefinger touching the thumb.

9 - The feet are side by side (20cm distance), the centre of gravity falls between the feet, closer to the right foot. Feet, pelvis, shoulders are oriented to the left. The eyes look behind the left shoulder, far. The arms are folded in front of the body.

10 - The centre of gravity falls on the edge of the left foot, on the edge of the polygon of support. The right foot is lifted 10 cm above the floor, 10 cm above the floor, 10 cm in front of him. The pelvis orientates 10° to the left, a slight twist in the hip. The eyes are looking far, a little bit down. The right arm makes a 5° angle with the torso in front. The left arm makes a 5° angle with the torso behind.

space

