

Horizon

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Score's instructions for use

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Intention

I consider space as a meeting point between reality and imaginary; where the horizon represents the limit of my perception of reality. Is this border porous, mobile or extensible? What would be the tools to sense differently, to perceive beyond? Physical events, imaginary events: it is the body in attention.

I compose Horizon to make the imaginary of dance to exist, to show this mixed space. Movements' trajectories are prolonged on the ground and are propagated in a path without ruptures.

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From imaginary to reality

The body in attention is at the origin of the Lexicon's writing (dance materials) of Horizon. I distribute these movements according to three categories: glances, the sensing body and the body in space. The glances are sensors, observation's tools for the interpreter. The sensing body refers to an autocentric reference frame; there, a special attention is given to the skin. The body in space gathers a set of movements connected to space reference marks; the reference frame is then the place.

Each dance material is guided by a constraint which invites to the awakening of imaginary and which informs on the parts of the body that is concerned. For example, the *Fourmi* dance material is thus defined:

an ant moves on the peaks of the body (peaks: any pointed osseous relief), rotation movement light, example of way: auricular, wrist bends, clavicle and jaw.

To unify our imaginary, I supplement this textual information by characteristics of the movement, that are expressed in Labanotation. Regarding the issue of limits, I am interested in the amplitudes; then, attracted by the idea of propagation, I observe the possibilities of transfer, and the mobile state (effort: combination of the factors flow and times).

Amplitudes, transfer, and mobile state are then representing the "identity card" of each movement. For the glances and the movements of body in space, directional information are added: special attention or marks in the place.

In communication with the interpreters, I define a written form for each movement, which joins together, one or two of its characteristics. Ant is written then as follows: $\dot{\times}$ \circ . It is the movement of fairly small amplitude, without possibility of transfer of weight.

The duration of each action is free, and its choice belongs to the interpreter aware of the situation.

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Propagation

Dance materials thus analyzed and written, I compose blocks by arranging materials successions. These successions give place to variations of amplitude, or mobile state.

For example, the block

×	✱
∩	✱
∩	✱

 expresses the succession of the materials emboîter (to encase), grignoter (to nibble), and phasme (phasme). It shows an increasing amplitude. Increases, decreases, contrasts, supported state, and free state, are the elements of composition.

The individual scores of each dancer are made of such blocks. They interpret it according to preestablished rules following a process of disturbance in relation to the fabric on the ground. When the fabric is concealed under the supports of the interpreters, it induces the realisation of a new block. The fabric is the choreographic catalyst.

The choice of the dance materials that are available to the dancers according to time (more or less elastic) and the choice of the disturbance's rules, enables me to write an evolution in five phases: routine, resonance/interference, chaotic interlude, vibration and outcome.

Routine corresponds to an installation of the system where the blocks are repeated in loop. Resonance/interference is the beginning of an autoreferentiality. The interpreters react to the movement of fabric by installing a glance. Chaotic interlude reveals the phenomenon of propagation. Vibration is a voyage towards the opening of the rules, the dancers have a broader choice and their actions are contrasted. At the time of the phase outcome, an order returns, the interpreters are together, the materials are balanced and then erased.


The interpreters are invited to respond to information coming simultaneously from "the interior" and "outside". The body is at the same time receptive and reflexive. They associate feelings, imaginary and knowledge of the choreography's rules.

Horizon – Lexicon

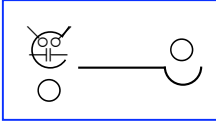



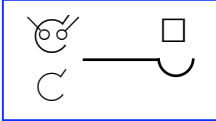



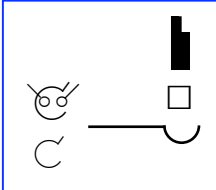



Constant concept:

In transformation

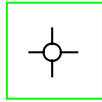
Each transformation of my posture is resulting from the interpretation of one of the dance material, in this way I accept each position in which these materials are leading me. I travel and cross-space through the dance materials that generate and lead the movement. I continue; in each instant, something in me is changed, I am new.

The glances: 

Through those glances, the body is prolonged in space.

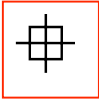
		Special attention	Amplitude of the whole body	Transfer	Mobile state
<i>Empreinte (print)</i>	I pause, my glance leaves me and comes behind me to observe the shape of my body.				
<i>Regard physique (physical glance)</i>	I pause and I scan with my eyes the body situation. I look around, in lower part, above, between the members.				
<i>Regard tortue (turtle glance)</i>	My glance is focusing at a point in front of me on the ground, (approximately 1 meter). At the same time, I move slide the head in a front translation, I mobilize the articulation occiput/atlas/axis to leave my carapace and to bring my eyes closer to the point.				

The sensing body:



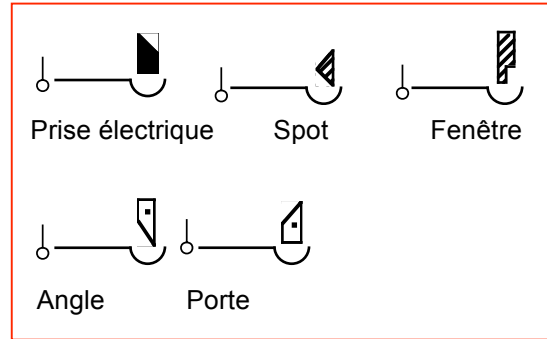
		Amplitude of the whole body	Transfer	Mobile state
<i>Phasme</i> (<i>phasme</i>)	I move in lines a body segment through the textured air.			
<i>Fourmi</i> (<i>ant</i>)	An ant moves on the peaks of the body (peaks: any pointed osseous relief), light rotation movement, example of way: auricular, wrist bends, clavicle and jaw.			
<i>Coccinelle</i> (<i>ladybird</i>)	A ladybird moves on surfaces of fine skins, between the fingers, the toes. I stretch (extension) these surfaces of skin in succession and irregularity, discontinuity. Between the fingers, the toes, the sole of the foot, the hollow eye/nose.			
<i>Grignoter</i> (<i>to nibble</i>)	Space is to be invaded by small particles, a « nervous » physicality. I involve myself since my articulations by indirect jerks.			
<i>Emboîter</i> (<i>to encase</i>)	I locate a hollow in my body, and I fill it by a full. This action is simple, effective, direct. I capture the air in these space-in-between, I reduce the distances: phenomenon of attraction. The meeting of the hollows and the full is done according to opportunities presenting itself in the transformations of body, I press, I grip, movement of resistance.			

The body in space:



Trou Noir
(black hole)

I evaluate the possible motilities in my non-active body parts. This part is highly aspired in a direction (initiation of the movement) to demolish in a sudden dash my posture, I suspend and stretches me in this direction. The movement is prolonged ad infinitum. I do not mark his end.

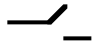
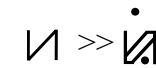


Relation to the place

Amplitude of the whole body

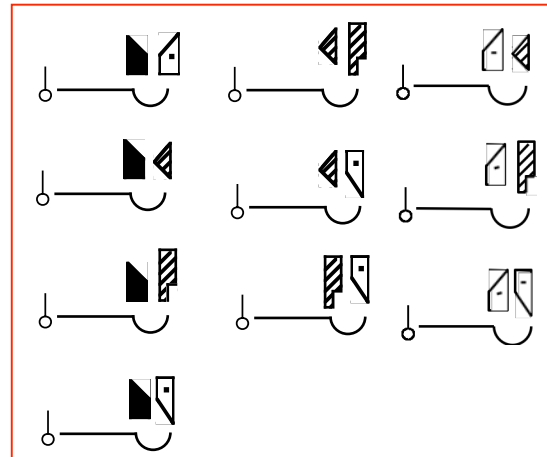
Transfer

Mobile state



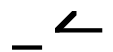
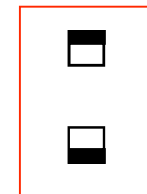
Opposition

I move a segment towards one of those space marks, then a second segment towards a second mark. I am stretching between those two points.

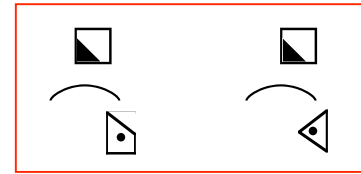


Entre-Deux
(in between)

I connect the postures of door's going through: Standing. The head inclined on the right. Glance projected far. Free arm. Standing. Tight arms on my body sides. Standing. Lips pinches. Left arm in front/low. Right-hand behind/low. Standing, slightly tilted head. Low glance. Stop open. (It is a loop, it has neither beginning, nor end) In these movements, my body is stretched in the extension, to slip between two curved plans.



Géodésique (geodesic) Space consists of curved plans which model my body. Three parts of the body are slowly aspired on a curved plan, looking for the max amplitude reachable in this situation.

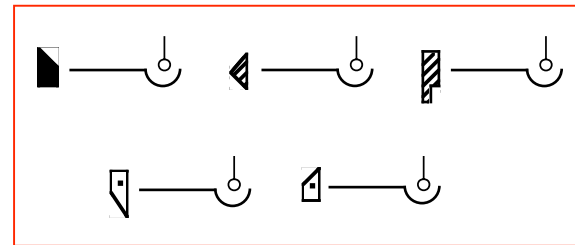


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Dédale I move in inflection/rotation. From the outside to the inside. From a space mark to the body. Once the movement reach the body, repercussion in the spine to a point of no return.

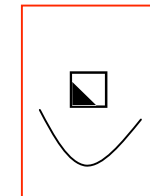


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↙ =

Cuve To consider the plan of the ground as a paper that would be lifted in its extremities, and curved to curve the body. I adapt my supports, reduce their surface.

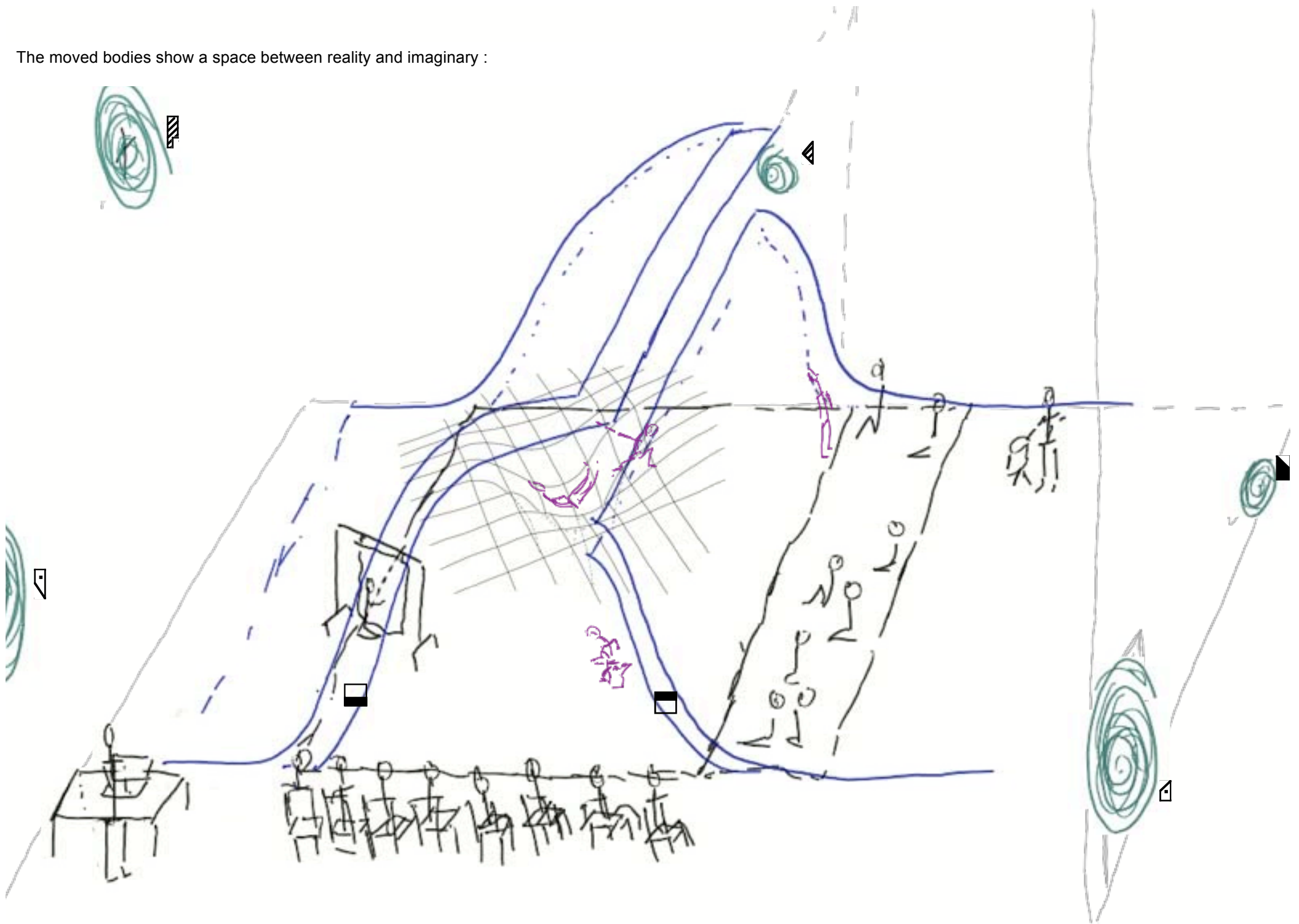


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The moved bodies show a space between reality and imaginary :

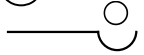


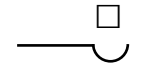
Caption

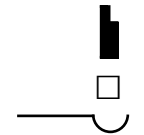
The coloured frame of the Lexicon are representing the way we write the movement, its « identity card ».


 Glance.


 Inside glance.


 Paying attention to the posture.

 Paying attention to the space.

 Paying attention to a point in front and low.

 Cross of body axes: the relationship to the body is preponderant; there is no relation to the surrounding space.


 Amplitude smaller according to four grades (from the smallest to the largest)

 Infinitely small

 Very small

 Small

 Middle

 Amplitude larger according to five grades (from the smallest to the largest)

 Middle

 Large





 Middle Large


 Very Large


 Maximum


- I stay in my place, no transfer
- ✕ A small amplitude transfer is possible (one step)


Mobile state: it defines the time of the action that can be steady or sudden, and defines the flux controlled or free.


-  Steady time
-  Sudden time
-  Controlled flux
-  Free flux


 Cross of constant axes: the surrounding space is preponderant; we establish a direct relationship with the place.


 Is the body or one of its parts.


 in relation to ; aspired, or attracted.


 Mark referenced to the electric prise of the place (salle Charpentes, Royaumont), placed in front left, low.


 Mark referenced to the light spot of the place, up and to the left.


 Mark referenced to the window, up and back.

 The corner of the room, right behind.

 The door, in front to the right.

 Imaginary curved plan in the front stage

 Imaginary curved plan in the back stage

 Imaginary geodesic back stage left (a curve and two curved plans).



Horizon - Partition

Légende :

Pour traduire les signes de mouvement, se reporter au Lexique.
Les agencements de mouvement forment des blocs, à lire de haut en bas.
Les encadrements noirs précisent la règle de réalisation du bloc.
Les encadrements colorés correspondent aux blocs réalisés en cas de perturbation des appuis (le tissu se dérobe), ils précisent la règle d'enchaînement vers le bloc suivant. Si aucune perturbation des appuis ne survient, c'est l'entrée dans le bloc de la phase suivante.

Bloc fermé, en reprise jusqu'à la percussive de la plaque de tonnerre.

Bloc fermé de fin.

Réalisation du bloc suivie de suite (phase suivante).

Réalisation des blocs suivant un ordre indéfini. À chaque perturbation, changement de bloc (de 2 à 4 changements).

Bloc de « début », perméable, ouvert à la

Réalisation du bloc suivie de copie (j'entre dans une matière que j'observe chez l'autre).

Réalisation du bloc suivie soit de reprise, soit de suite. Une seule reprise possible.

Répétition du bloc jusqu'à une situation d'ensemble entre les quatre danseuses. Dès que l'ensemble surgit, enchaînement vers le bloc suivant.

Amplitudes état mobile transformation phases

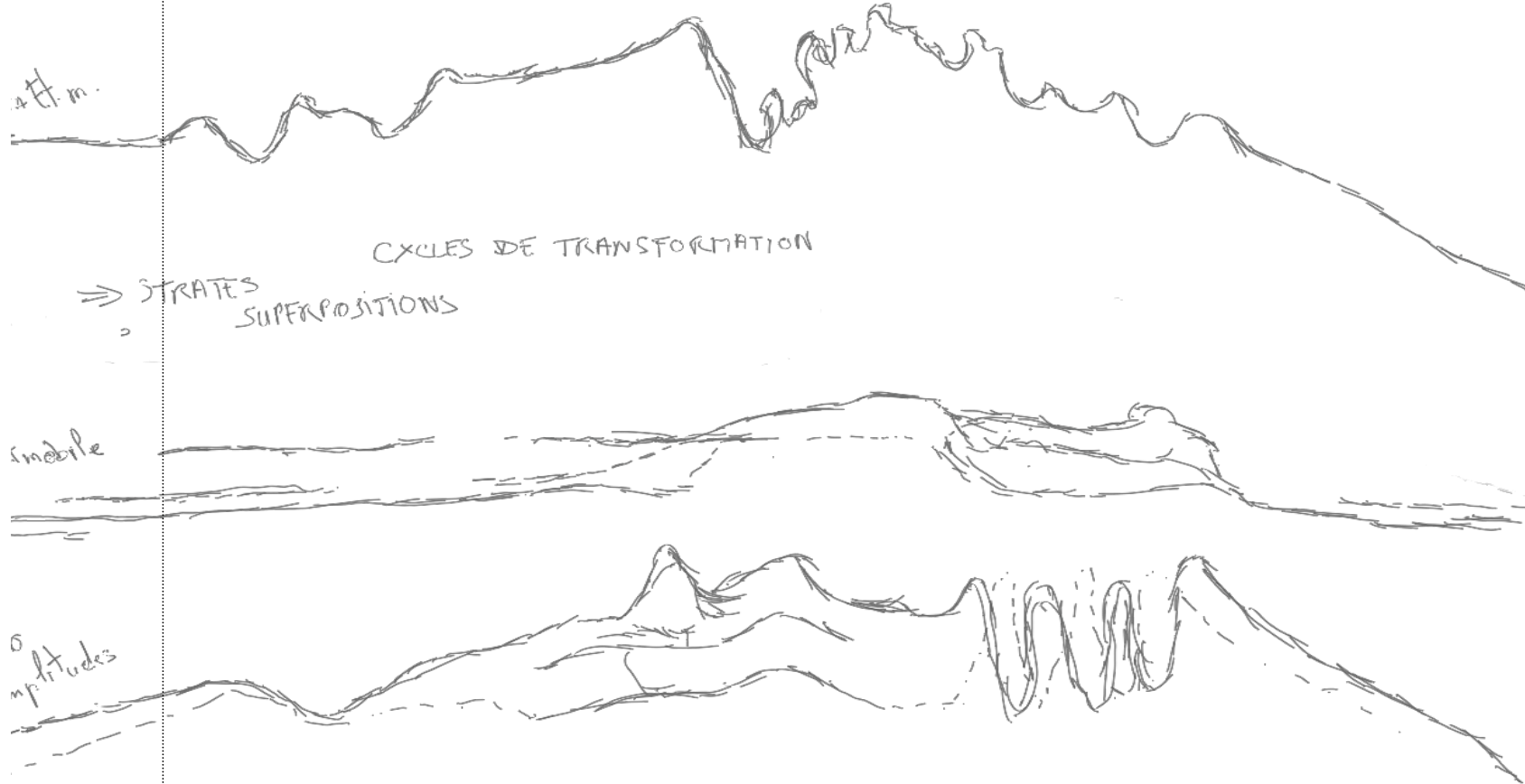
ROUTINE

RESONANCE INTERFERENCE

INTERLUDE CHAOTIQUE

VIBRATION TURBULENCE

DENOUEMENT



Mélissa

Chloé

Anne Laure

Christelle

