

# d a n s e (1)

conception and choreography  
Rosalind Crisp

dance  
Rosalind Crisp

text & inside eye  
Isabelle Ginot

choreographic assistant  
Andrew Morrish

music  
Jimi Hendrix or Janis Joplin

lights & technical  
Marco Wehrspann

video  
Eric Pellet, Le Fresnoy

stage design  
R Crisp & M Wehrspann



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duration 50 minutes  
premier 12 may 2006 at La Condition Publique, Roubaix, France

The first challenge for Rosalind Crisp was to explore the effects of a duration of 50 minutes on her body, on her concentration and on her process of movement production, and to explore how such a duration could transform and support the process of her **d a n s e** practice.

The second question concerned the flexibility of the performing space and how multiple proximities to the public could be created. A central element of her practice has always been to work in relationship to each space, to utilise the formal elements (the size, shape and architectural qualities) of the space, and to invite them to influence the dance. What ensues is a kind of physical availability to each space and a kind of double listening in order to follow both the invitations of the particular space and the multiple lines of movement production in her body. This play with the space is also about an elasticity of performative modes, which Rosalind Crisp has been engaged with for many years, for example : a distant and indirect relationship with the public; the inclusion of the public in her peripheral vision; or a direct or very close connection with the public. These multiple relationships of the dancer with the public are an integral part of **danse (1)**.

**danse (1)** is a moduable piece in which the scenography is reconfigured in relationship to each particular space. It is structured as an installation journey through a series of "stations" and different spaces for the public, who are invited to encounter it in multiple modes.

At La Condition Publique it was organised as follows :

- A giant screen showing the projection of 9 minutes of the **danse** film (created by Eric Pellet). The dance is presented in a distant and external way, yet the image is gigantic.
- A large stage which is also close to the public. Here the relationship to the dance is raw and direct, without mediation.

- A close and intimate space, polarised by two projection screens where the focus is split by the multiple choices offered between the dance itself and the screens. Projected on the screens are the texts which issue from the real-time writing of Isabelle Ginot, composed simultaneously with the dance.
- A light box, square and white which imposes its rules on the movement by its texture, its luminosity and its narrow dimensions.
- A rock and roll scene invaded by powerful rock music, a different track each night.

**The public and the dancer circulate between these different stations and experience not only the changing spaces but also the changing relations: distant, intimate, explosive... The public is invited to exercise their choice in moving around the work, exploring the effects of their choices on their relationship to the dance and on their own construction of the journey of the piece.**

And finally, with **danse (1)**, the relationship between the soloist-choreographer and Isabelle Ginot, critic, professor in the dance department of the University Paris VIII and Feldenkrais® practitioner, becomes visible to the public. Isabelle works in the capacity of a *regard intérieur*, or inside eye, making her responses to the dance in real time, exposing her process of watching and writing and her fictitious imagination fuelled by the dance. This relationship has developed over more than two years of regular practice. Rosalind Crisp dances, Isabelle Ginot watches and writes. The attention of the one modifies and influences the work of the other - two modes of instant composition, constituted in parallel and under the influence of each other.

Present on the margins of the performing space, Isabelle Ginot engages with the dance in a continuous monologue-dialogue. This *living* writing, fragmented between two computers and two screens, appears or disappears according to the moment. The projections transform the performing space, inviting the public to circulate their attention. The projections have their own timing (the writing is continuous but the periods of projections are at the discretion of the writer). Above all, these texts, mirroring the imagination of the watcher/writer, invite each spectator to create their own dialogue with what is proposed.

*... a rare chance to see a dance maker at the top of her game.*

Deborah Jones, *The Australian*, Friday 1st June 2007, Performance Space, CarriageWorks Sydney

*... This piece is profound. The universe of Rosalind Crisp is at once very particular and very accessible.*

Benjamin Dhier, *Nord éclair*, Sunday 14 May 2006, La Condition Publique Roubaix, France

**Touring** La Condition Publique Roubaix, France | Mains d'œuvres, Saint-Ouen, France 2006 | Taichung Cultural Centre Taiwan 2006 | Greenwich Dance Agency, London 2007 | la Biennale Nationale de Danse du Val-de-Marne, Centre des Bords de Marne, Le Perreux 2007 | Performance Space, Sydney 2007 | Dancehouse, Melbourne (extracts) 2007 | Les Soirées, MC2, CCN Grenoble (extracts) 2009 | Festival Plateforme Zagreb 2009 | Festival Zodiak Helsinki, Finland 2010, Terrasson Dordogne 2012, Perth (extracts) 2012

**Production** Omeo Dance | **Coproduction** Centre Chorégraphique National de Roubaix Nord-pas de Calais | La Condition Publique, Roubaix | **With the support of** DRAC Direction Régionale des Affaires Culturelles d'Ile-de-France - Ministère de la Culture et de la Communication | Atelier de Paris-Carolyn Carlson | CDC – la Biennale Nationale de Danse du Val de Marne | le Fresnoy, Tourcoing.