

danse (4)

conception et choreography
Rosalind Crisp

dance
Rosalind Crisp
Céline Debyser
Max Fossati
Alban Richard

choreographic assistant
Andrew Morrish

live music
Hansueli Tischhauser

lights & technical direction
Marco Wehrspann

costumes
Maeva Cunci

stage design
Rosalind Crisp
Marco Wehrspann

duration 60 minutes

premier 10 June 2008, Théâtre du Soleil, festival JUNE EVENTS, Atelier de Paris - Carolyn Carlson, Paris



Cie Rosalind Crisp/Association Omeo Dance « danse (4) »

© photo : Patrick Berger

In **danse (4)**, Rosalind Crisp expands her **d a n s e** project by inviting three French dance artists, Céline Debyser, Max Fossati and Alban Richard, to immerse themselves in her choreographic materials, processes of research and dance questions. Her wish and intention was to develop multiple registers of **d a n s e**, renderings of the practice that are very different to her own, and that might co-exist. For this she trains the dancers deeply in her choreographic tools over many years, progressively inviting them to develop their own voices within the practice, to transform it in their own way.

The structure of **danse (4)** builds on that of **dance**. The work is performed in an open space with benches for the audience to sit on and move between as they wish. The dancers inhabit the space one by one. Each of them composes according to their individual relationship to the practice and within the shared parameters of **d a n s e**. It is a very personal journey experienced in the immediacy of the moment. The work is structured to bring the four dancers into common spaces at times, without ever imposing an expected dramaturgy.

Swiss rock musician and composer Hansueli Tischhauser, plays live guitar at the 38 minute mark, and later, at the end, delicate ukulele as he wanders nonchalantly through the empty space.

With this work Rosalind Crisp also extends her investigation into perception, taking the public into an experience of dance that is sensitive, visceral, alive and up close in contact with the dancers. The proximity to the dancers intensifies the proprioception of the spectators, eliciting in them an interior movement. Reciprocally, this effects the proprioception of the dancers, making them porous to the presence of the people around them. The spectators are free to move through space and take different points of view on each dancer, or on the group. The dancers develop a subtle listening in relation to one another, with the public and with the space.

The first word that comes to me in speaking of working with Rosalind is, honesty. At no moment can I hide behind a dramaturgy, a narrative or a bright effect ... I am speaking about a presence on stage without artifice. The idea that the spectators are watching an artist at work, pleases me very much. Making visible the creative act. We are often close to the public, everything therefore is audible, our breathing, our noises, our steps. It is fantastic to enter her world! We have a palate of qualities, a range of precise dynamics that conduct the production of movement in the instant, but which leave the space open for our personalities.

The immediacy of the gestures is a surprise at every moment, to which I respond by giving over to my instincts. Rosalind has taken us into her world in a way that touches me very much. She fundamentally values each of us which reinforces the unity of the group and permits us a freedom where everything is possible, a permission to immerse oneself ... this is what I aspire to!

Céline Debyser, dancer

Touring Théâtre du Soleil, June Events festival of Atelier de Paris-Carolyn Carlson 2008 | Les Plateaux de la Biennale nationale de danse du Val-de-marne - CDC 2008 (extracts) | la Condition Publique, Roubaix 2008 | Festival Artdanthé, Vanves 2009 | Festival la Biennale nationale de danse du Val-de-Marne, Centre des Bords de Marne scène conventionnée du Perreux 2009, la Norville, Brétigny sur Orge 2009, Terrasson Dordogne 2012

Production Omeo Dance | **Coproduction** Atelier de Paris-Carolyn Carlson | CDC-Biennale nationale de danse du val-de-marne | Centre des Bords de Marne-scène conventionnée du Perreux | Centre Chorégraphique National de Roubaix Nord-pas de Calais | la Condition Publique, Roubaix | **With the support of** ADAMI | DRAC Direction Régionale des Affaires Culturelles d'Ile-de-France-Ministère de la Culture et de la Communication | **In partnership with** Centre National de la Danse, Paris | Mains d'œuvres.