

the d a n s e project

d a n s e is a project that Rosalind Crisp has developed continuously since 2005 between Australia and France in collaboration with Céline Debysier, Lizzie Thomson, Max Fossati, Isabelle Ginot, Andrew Morrish, Marco Wehrspann and other French, Australian and German artists.

The **d a n s e** project deals with a volatile group of choreographic principles which guide the way movement is produced by the dancer. The practice is not about memorising movements, but rather, about practicing ways of sourcing movement from any part of the body, at any speed or level, with any force or direction, for any duration, ... at any time. It is about the body dancing.

Three examples of its choreographic tools are:

- As soon as one notices the beginnings of an habitual movement pathway, redirect the attention to another part of the body or employ a different speed, direction, size or effort in that movement.
- Practice constantly changing the speed, level, direction, effort or part of the body which is initiating the movement (an impossible task but one which constantly awakens one to the potential of each moment).
- Practice delaying the beginnings of movements or suspending momentarily during a movement. In this brief space one has time to notice, and potentially to make, a different movement choice than the one which was about to be fulfilled.

With her attention on the how the movements are forming, the dancer is constantly in the present - that is, in the moment of *making* the movement. Through practice, as the dancer embodies these and other related choreographic tools, they become anchors for her attention, particularly when performing. The tools imprint multiple ways of exploring each moment of the dance. As the dancer's body awareness becomes imprinted with ways of finding movement in any part of the body, at any speed, level, direction, effort,... at any time, this inevitably informs the way she perceives herself dancing and generates a fluid interactivity between the body and the imaginary, ultimately giving her a lot of freedom to play beyond the rules.

In the beginning I called it not dancing. Later I realized that this was simply a necessary process of positive discrimination towards movements of lesser value. Now any thing is permitted, even presentation if it comes along. Everything is something.

Rosalind Crisp 2009

d a n s e is a modality of work that Rosalind Crisp has been developing since 2005. It is about a way of working with the body and an ensemble of unstable principles which guide the production of movement by the dancer. These principles are continually transforming, constituting a language that is both rigorously identifiable and constantly mutating.

d a n s e is not a piece but a world in constant evolution. This process of work is the basis from which pieces or performances crystallise, reflecting different moments or facets of the process, and which we term 'sites'. Each piece or performance is born of the confrontation between the practice of **d a n s e**, other artists, a particular space, or a specific question. Each of these meetings carves a new direction for the work, giving the particular form and substance to each site.

Isabelle Ginot, University Paris VIII

The history of **the d a n s e project** is inextricably linked to my ongoing research practice at Omeo Dance studio in the Newtown Flour Mill, Sydney in the 1990's and 2000's. In 2005 in collaboration with dancers Lizzie Thomson, Joanna Pollitt and Olivia Millard, **dance** emerged from this research. It was shown at Performance Space, Redfern with the support of Arts NSW, Australia Council for the Arts, Performance Space, Redfern and Dancehouse, Melbourne. I added – *a piece of research* to the title, as I was unsure whether it would be perceived as a dance *piece*. In fact, it was the prototype for a whole raft of works that followed over the next ten years.

Rosalind Crisp

Works created from **the d a n s e project** include:

2005

danse – a film by Eric Pellet / le Fresnoy, Tourcoing, France 2005
with Rosalind Crisp <https://www.youtube.com/watch?v=Dn7OfTwKZS0>

dance – a piece of research / Performance Space, Sydney 2005
with Rosalind Crisp, Lizzie Thomson, Joanna Pollitt, Olivia Millard

sur les traces du wombat / Chamarande France 2005
with Lizzie Thomson, Andrew Morrish, Ulrike Reinbott, Fabien Almakiewicz, Sylvie Robert, Rosalind Crisp

dance and music / Performance Space, Sydney 2005
with Rosalind Crisp, Nigel Kellaway,

2006

une pièce de danse / Festival Fait d'hiver Paris 2006
with Rosalind Crisp, Isabelle Ginot

danse (1) / la Condition Publique, Roubaix, France 2006 / Mains d'œuvres, Saint-Ouen, France 2006 / Taichung Cultural Centre Taiwan 2006 / Greenwich Dance Agency, London 2007 / Festival la Biennale Nationale de Danse du Val-de-Marne, Centre des Bords de Marne, Le Perreux 2007 / Tanzfabrik Berlin (extracts) 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
with Rosalind Crisp, Isabelle Ginot

2007

danse (2) – cours public / la Condition Publique, Roubaix, France 2007 / Concordanse, Le Colombier Paris 2007 / Sydney University 2007 / Dancehouse Melbourne 2007 / les Crocodiles, Atelier de Paris – Carolyn Carlson 2007
with Rosalind Crisp, Isabelle Ginot

2008

danse (4) / Theatre du Soleil, Festival June Events, Atelier de Paris, Paris 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 / Terrasson Dordogne 2012
with Céline Debyser, Alban Richard, Max Fossati, Rosalind Crisp & Hansueli Tischhauser (live guitars)

2011

sur les traces du wombat / La Norville 2011 / Festival June Events, Atelier de Paris – Carolyn Carlson 2011
avec Mélanie Colet, Virginie Cincet, Céline Debyser, Max Fossati, Andrew Morrish, Aloun Marchal, Amélie Gaulier, Anja Kollmuss, Anne-Claire Lafait, Camille Cau, Céline Larrère, Céline Verdant, Claire Malchrowicz, Edith Christoph, Elisabeth Celle, Elodie Bergerault, Eve Girardot, Eve Petermann, Hélène Lebeau, Kathie Serniclay, Lynda Rahal, Maike Moeller, Margot Dorléans, Martin Kravitz, Maya Dalinsky, Regina Ramsel, Romain Bertet, Sylvain Riejou, Sandra Moens, Yasmine Hugonnet

#espèces / La Norville 2011 / Atelier de Paris – Carolyn Carlson, Paris 2012
with Céline Debyser, Max Fossati, Virginie Cincet, Yasmine Hugonnet, Melanie Cholet

2012

Unwrapping danse – a danced lecture / Tasdance Launceston, Tasmania 2012 / Art Stations Foundation Poland 2013 / Improfestivalen Oslo Denmark 2013 / International Improvisation festival Cornwall England 2013 / Danscentrum Stockholm Sweden 2013 / Festival Tanz_house Herbst Salzburg, Austria 2013 / Festival Notafe Estonia 2014 / Festival ImproXchange Berlin 2014 / Festival MoveMe Improvisation STRUT, Perth 2014 / Critical Path, Sydney 2014 / Festival Improspekcije Zagreb 2015 / Festival Varia Gothenburg 2015 / Independent Dance, London 2016 / Dance Limerick, Ireland 2018
with Rosalind Crisp https://www.youtube.com/watch?v=mq_l2DyxwgQ

2013

danse (3) / Centre Chorégraphique National Belfort, France 2013 / la Fabrique St. Astier, Dordogne France 2013 / Festival 30th anniversary of Performance Space, Carriageworks, Sydney 2013 / Dancehouse Melbourne 2013 / Festival Nott Dance, Nottingham UK 2013
with Rosalind Crisp, Céline Debyser, Max Fossati

And **commissioned works, performances** and **events** throughout Europe and Australia since 2005 in particular the monthly series **les Crocodiles** at Atelier de Paris-Carolyn Carlson, 2006 – 2012 curated by Rosalind Crisp.