

WRITING THE MOVEMENT

“A score is this mobile and polymorphous system that may provide the process and, at the same time, open new, as-yet-unknown fields of the possible”, Laurence Louppe.

Writing dance with the aim of preserving it and perpetuating it has always been one of the challenges of the choreographic art.

From the very first score at the end of the 15th century to the video from the end of the 20th century, a wealth of ingenious systems have been invented for analysing dance, for putting it into perspective, for giving it a place in the history of arts and for accompanying the ‘tool’ that is essential to its memory, the dancer’s body.

Yet, the role that these scores play is little known, only a few dancers know how to read them, unlike music, dance is learned “orally”.

Movement, in fact, comprises a three-dimensional aspect that is particularly difficult to recreate in two dimensions.

Yet, it is these systems of writing that, beyond the importance of leaving a trace, will provide understanding and a specific perspective to the movement.

As the choreographer is not present, the score illustrates certain constraints that led to the creation of the movement in question.

During their lifetime, choreographers would also leave highly-personal traces, often grouped together in notebooks. These are not scores but another way of apprehending the work.

Writing a movement involves multiple challenges – promoting choreographic repertoires, perception of the composition and, occasionally, moving beyond the choreography itself and taking into account the flow of persons, the mechanics of bodies and even robots.

CREDITS

Conception and artistic direction **Julie Charrier**

With the participation of **Noëlle Simonet, dancer, choreographic writing at Laban and somatic educator in Body Mind Centering, La Compagnie Labkine’s director**

Video direction and editing **Bérénice Meinsohn**

Light **Sébastien Jourdan**

Image and sound recording **Emmanuel Lopez**

Extract and animation **DVD 1 et 2 Croquis de parcours, Compagnie Labkine / Révolution - Olivier Dubois / Ein Körper im Raum - Raphaël Cottin, direction Charlotte Rousseau, Disegnare il movimento, Segni Mossi**

© Numeridanse.tv - Maison de la Danse Direction Dominique Hervieu

With the support of the of General Secretariat of Ministries and Coordination of Cultural Policies for Innovation (SCPCI) – Regional management of the Rhône-Alpes Cultural Affairs, Artistic and cultural Education support.

Numeridanse.tv is a project in association with the Centre national de la danse sponsored by the ministere de la Culture et de la Communication and with the support of the BNP Paribas Foundation and Harlequin Floors.

Our thanks to à Lise Daynac, Juliette Riandey, Etienne Guiol, Myriam Gourfink, Raphaël Cottin, Edouard Pelleray, Naoko Abe, Estelle Corbière, Florence Gaillard, TLM - Télé Lyon Métropole

BIBLIOGRAPHY

- La revue de danse Ball room n°4, hiver 2014, dossier baroque
- Entre cours et jardins d'illusion. Le Ballet en Europe (1515-1715), Nathalie Lecomte, Editions CND
- DVD La danse baroque proposée par Béatrice Massin
- Livre DVD La Partition chorégraphique #01 et #02, Noëlle Simonet
- Rudolf Laban, *La Maîtrise du mouvement*. Traduction de l'anglais par Jacqueline Challet-Haas et Marion Hansen, Acte Sud, 1994

LINKS

- <http://www.labkine.com>
- http://mediatheque.cnd.fr/spip.php?page=rudolf_laban_der_titan
- http://mediatheque.cnd.fr/spip.php?page=partitions_choregraphiques#menu
- http://mediatheque.cnd.fr/spip.php?page=notation_du_mouvement
- <http://www.myriam-gourfink.com/>
- <http://www.lapoetiquedessignes.com/>
- <http://www.rekall.fr>