
L'Innommée

Choreography & interpretation : Myriam Gourfink

Music composed & played by Kasper T.Toeplitz

Lights : Silvère

Duration : 1 hour

For a few years, I have been interested in Labanotation, which is for me support of reflexion and creations.

Paradoxically, the way in which I consider the choreographic composition today is more and more in contradiction with the bases of the metalanguage suggested by Laban: the division of space in 16, and the gravity axis like referent.

Would my creativity be liked to call into question the bases of a system rooted – it seems to me – in a traditional vision of danced movement : the cross, the top, the bottom?

Also lately I directed my research towards the creation of a flexible language, which enables me to cut out space according to personal choices, and each time differently.

A writing whose signs modulate and change ad infinitum.

This elasticity should enable me to generate – with the use of modification process –, choreographic scores in real time.

The result would be to consider in the choreographic device the interpretation of the dancer. In order to allow the interpretation to disturb the generation of the choreographic score.

« L'Innommée » is for me the occasion to try the first step of this new research.

The poetic image, which supports it, is that of a bottleneck.

Also the score constrained the space of the dancer: this one is invited neither to lie down, neither to rise, nor to move forward.

She must move back (she has no front space) without never passing neither on the horizontal level (bottom), nor on the vertical level (top).

Each medium (the dance, the music, the lights) acts in a specific space (there are three corridors), by being completely unaware of the existence of the others.

There is no predetermined connection, They are connected only by the space and the time of the representation.