

## **the d a n s e project (2005-2010)**

d a n s e is a project that Rosalind Crisp has been developing continuously since 2005 between Australia and France in collaboration with her company and other 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 fundamental scores or attention tasks 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 many other choreographic scores, they become anchors for her attention, particularly when performing. The scores imprint multiple ways of exploring each moment of the dance. As the dancer's body awareness becomes myelinated 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

'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, dance researcher

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## **dance (2005)**

*The history of the d a n s e project is inextricably linked with the first performances that emerged from this research. dance was developed in 2005 at Omeo Dance studio in Sydney and presented at Performance Space. It was the first public 'site' of this project.*

Each dancer independently sustains a fifty minute journey through an open space. Stools are placed throughout the space for the audience. The four dancer work in silence for thirty-eight minutes. This is broken suddenly by loud rock and roll music, for 3 minutes. They keep working, the visceral impact of the music impacting on their dancing, they continue afterwards, again in silence.

'The structure of this piece is the lightest I could find. It brings the four of us into close proximity at times, without ever addressing directly any harmonious composition of two or more bodies in the same location. The turning point for me in making this work was breaking away from frontal presentation, not a new concept at that time, but something that had not been relevant to my work since *the view from here* (installation piece for galleries, 2001)'.  
rosalind crisp

**credits:** choreographer rosalind crisp | dancer/collaborators lizzie thomson, joanna pollitt, olivia millard, rosalind crisp | video eric pellet | lights/production simon wise

**performances:** performance space, sydney, november 2005 | dancehouse melbourne (duet version with lizzie and rosalind), november 2005

**production:** omeo dance | **with the support of:** arts NSW | australia council for the arts | performance space, sydney | dancehouse, melbourne

### articles/reviews

*'dance was one of my favourite performances of 2005 because it inherently created a fresh new space for looking at dance. The way the piece was staged and the form of the work forced the viewing (and listening) into an open, multi frame mode. This was very liberating for the audience... I loved the way they danced alone and together, at the same time'.*

jim denley, musician/composer 2005

*'I have been working with Rosalind since 1998, and this work, **dance**, has been the most exciting and satisfying process yet. It constantly challenges me creatively, intellectually and physically... It is a courageous piece to perform in that it requires you to dive in to it with total engagement. There is nothing to rely on other than yourself out there and you can only say "hey you! watch this – this is dance.'*

lizzie thomson, dancer 2005

*'This work is dance. It's extreme, it's playful, it's refined and it's ludicrous. It doesn't offer resolution or narrative or prescribed meaning (but it is possible to find all of these if you want to). It offers the body as a site of practise, as a vessel of humanity and meaning, as a vital and undeniable medium for communication and as a physiological marvel. You won't see anything like it anywhere else.'*

david corbet, [melbourne stage online](http://melbournestageonline.com) 11/12/2005

*'...things that one would never imagine could appear in one's compendium of dance... a perfect antidote to the polished perfection of many dance performances.'*

<http://www.realtimearts.net/article/issue71/8016>

eleanor brickhill, [realtime](http://realtimearts.net) 71, february-march 2006