

compagnienatachapaquignon

# ECLABOUSSURES

dance & digital art solo



Production  
Association CAB - Corps Au Bord / Compagnie Natacha Paquignon

Co-production  
Fées d'Hiver, center for digital creative research in the Hautes-Alpes  
Toï Toï Le Zinc, Villeurbanne

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// // // // // // // synopsis  
the team, creation, distribution



*Eclaboussures* is a solo dance and digital arts performance co-written by the choreographer Natacha Paquignon, the dancer Anita Mauro and the digital and visual artist Raphaël Dupont.

*Eclaboussures* is based on fragments of the dancer's sensory memory. From the cocoon softness to the exhilarating dizziness, her dance interacts with a visual material composed of particles and transforms the tiny cabin into a vast space.

Conception Natacha Paquignon  
 Co-authors Raphaël Dupont, Anita Mauro, Natacha Paquignon  
 Choreographers Anita Mauro, Natacha Paquignon  
 Dancer Anita Mauro  
 Visual artist and programmer Raphaël Dupont  
 Sound creation Natacha Paquignon  
 Creation of the cabin Némo  
 Technical conception of the cabin Raphaël Dupont, Valentin Durif, Eric Lombral, Némo  
 Costume Nadine Chabannier  
 Technical coordination Eric Lombral

Length 20 minutes

Creation

// Autumn 2015 : artistic research in Féés d'Hiver, center for digital creative work in the Hautes-Alpes (05)  
 // March 2016 : creation in Toï Toï Le Zinc, Villeurbanne (69)

Distribution

// March 30th, 2016 : creation for the Chaos Danse Festival (Théâtre Astrée) - evening organized by the Théâtre Astrée outside of its walls, in Toï Toï Le Zinc, Villeurbanne (Rhône)  
 // September 25th, 2016 : Dance Biennale in Lyon - «Around the Biennale» event in Toï Toï Le Zinc.

éclaboussures  
sensory memory // // // // // //



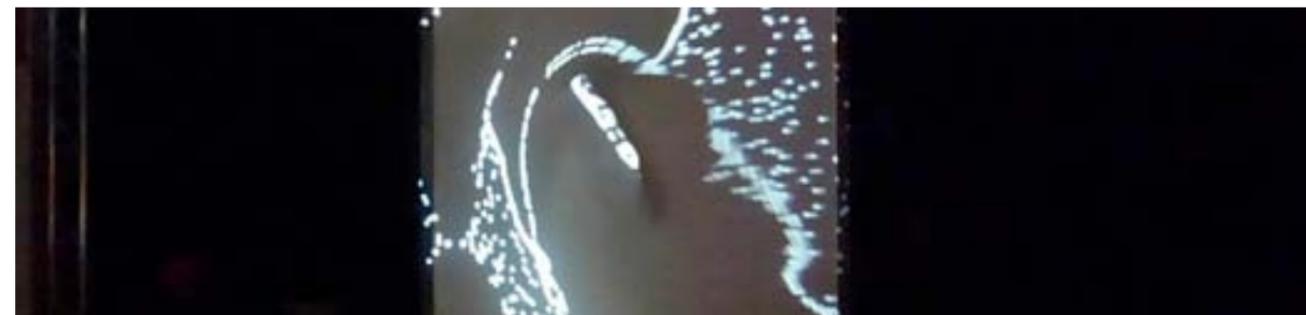
*Eclaboussures* is built on fragments of the dancer's sensory memory. Kinesthetic, visual, auditory, olfactive, emotional memories, related to situations where the body ventures beyond its own limitations.

The writing process is based on poems written by Anita Mauro. They are inspired from haikus, these short and codified forms of Japanese poetry. Although she doesn't follow all the rules of the traditional haikus, Anita Mauro's haikus embrace several of their codes.

Like dance, they convey a perception, a feeling, a present and ephemeral time. They evoke, without describing it, an observation that arouses wonder or surprise. They refer to nature, to human beings' belonging to their environment.

The haikus' rhythm gives *Eclaboussures* its rhythm. They are the sound material of the play. The soundtrack is written from the recorded poems. Natacha Paquignon created a sound environment only composed of voices. The haikus sometimes create a layer-of-sound music where the mixed words are not understandable but give a particular feeling. When they are heard one after the other, the haikus make the audience hear images which, together with the dance and the video, they can interpret freely, according to their own sensory memory.

// // // // // // // // the skin cabin  
the digital device



The solo takes place in a cabin : the skin cabin. It is the discovery cabin. Its lycra walls are soft and elastic, like a skin. The dancer pushes this skin as she would push out the limits of the unknown. It invites to experiment, at risk of sinking into the walls, losing balance, falling or getting lost.

When she pushes out the skin of her cabin, of her small world, the dancer interacts with the visual material projected onto the walls.

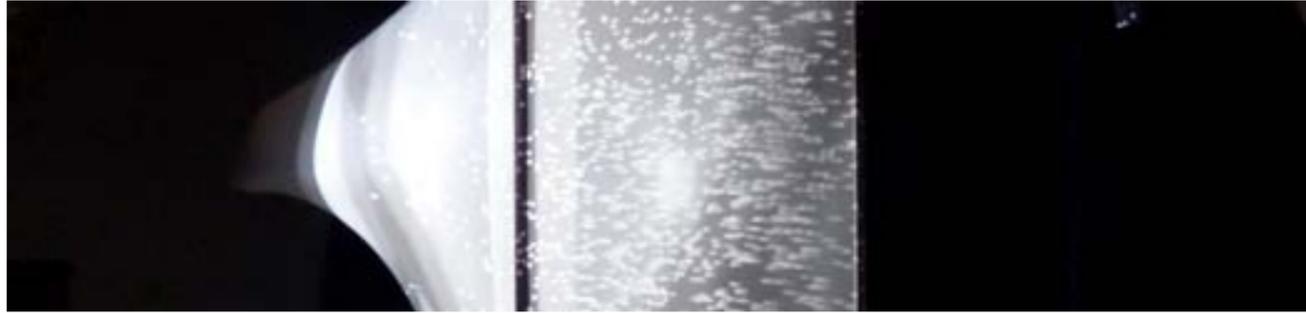
Her movements are captured by two cameras : a Kinect and an infrared camera. These cameras are associated with a projector.

The cabin and the dance bring sensation of both the softness of a cocoon and the exhilarating dizziness. They express the porous and ambivalent boundary between pleasure and fear, cradling and falling, inside and outside, oneself and the world.

To speak about this border / relationship between oneself and the environment, Raphaël Dupont created a visual material composed of particles that interact with the dancer's movements.

The body leaves its prints into the particles as much as the particles are engraved onto the body. It is a material for playing, for exploring, which one cannot totally control but with which one can create links.

## the company // // // // // //



Natacha Paquignon is interested in the border issue. Her work is about making the boundaries between art and society more porous, creating in relation to our sensitive and social environment.

This approach leads her to create more and more pieces of work for public spaces, and to look for writing processes in which the public can take part. Her work is nourished by cooperations with people who work in different fields : digital artists, researchers, users of a common space, citizens...

For a few years, her research about the links between the dancing body and its environment has been driving her to develop a digital and choreographic language based on interactive devices designed for dance.

Some of these devices are designed for performances.

Others are intended to be interactive, visual and sound installations to make the public dance in unexpected places.

Creation work becomes a place for a relationship experiment, both during the writing process and the performances. Whereas they move around or not, the audience can choose their point of view, their physical involvement in their spectators' experience.

## // // // // // // // // natacha paquignon choreographer



Natacha Paquignon begins movement practise in a diverted way : her music school offers a pedagogy based on body movements. Her interest in the links between sound and movement probably came from these times.

As she trained to be a dancer in Toulouse and in Lyon, her university studies led her to make a research about American dance and literature in the XXth century.

While she started as a dancer with the companies De Visu In Situ / Marc Neff, La Marelle / Nicole Topin, Zigrolling Cie / Tony Vighetto, she expressed her desire for collective artistic research and created the Kat'chaça association in 1998 with Cathy Pose.

In 2007, she becomes the Kat'chaça company's choreographer. She develops a research about the relationship between body, brain and environment.

In september 2013, she develops a partnership with Toï Toï Le Zinc, a hybrid place in Villeurbanne : a same space shelters a bar, a restaurant, a theater... This space becomes a place where she can experiment new forms of writing processes that include the public. She has been the dance programmer at Toï Toï Le Zinc since then.

In 2017, she becomes the choreographer of the association CAB - Corps Au Bord / Natacha Paquignon Company.

anita mauro  
dancer & choreographer // // // // // // //



Anita Mauro has been trained in the Conservatoire National de Région in Rouen, then in the Superior National Music and Dance Conservatoire in Lyon from 2002 to 2005.

In 2006, after a pedagogy training in the National Center for Dance in Lyon, she gets the Contemporary Dance Teacher Degree, and has been teaching dance in several structures since then.

In 2008, she joins Maguy Marin's «from performer to author» training in Rillieux-la-Pape CCN (Choreographic National Center), and gets a bachelor's degree in anthropology («art and culture professions»).

She starts a collaboration with Natacha Paquignon in 2009. She also dances for the companies the Mac Guffin Collective, Matthieu Furgé's i2a company, Pic la Poule.

She is currently a dancer for the companies of Nathalie Pernet in Besançon, Natacha Paquignon and Marcelo Sepulveda (Tramaluna) in Lyon.

Her first experience as a choreographer for the Lyon Opéra's Amphitheatre made her eager to create pieces of dance work. In 2009, she created a solo about spousal abuse for the «Break the Silence» festival. In 2014 she created the solo *Skjaldmös* for the Off festival of the Dance Biennale in Lyon.

raphaël dupont  
scenographer, video maker, programmer // // // // // // //



After getting a National Degree of Visual Arts (DNAP) and a Higher National Degree of Plastic Expression (DNSEP) at the EESI in Poitiers, Raphaël Dupont explores new media in visual and sound interactive installations.

He also works with different theater and dance companies or music bands as a scenographer.

He offers sensory, poetic and bodily experiences to the audience. He creates installations which enhance the relationship between the audience and images, sound and objects.

He creates performances and video interactive installations for various events. In 2014 he creates the CT4C performance for the A'Vaulx Jazz Festival. He also creates generative videos for dance plays, for example in 2011 for *Mysuperlover.com* (Matthieu Furgé's i2a company - Image du corps). He begins working with Natacha Paquignon in 2014.

More information about Raphaël Dupont's work : <http://raphaeldpn.com/>



## contacts

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