

design graphique - Nicolas Cizeau - atelier Mazout

pulx .

Pulx / our identity

PulX is a young collective of creative artists in Montpellier in the south of France. Created in 2004 by **the dancer and choreographer, Elsa Decaudin**, PulX has been conceiving and producing artistic and cultural projects since 2004. Various artists, with backgrounds in a wide range of different fields, have joined PulX to work together on innovative multi-disciplinary projects; **including photography with Bastien Defives and music with Jean Philippe Lambert. H  l  ne Sorin manages the collective.**

The artistic pieces composed by Pulx are based on a **collective and multi-disciplinary approach with a real emphasis placed on the creative process.** Pulx seeks to explore and open choreography to the new possibilities of interdisciplinary creation through the meeting of dance, the art of movement and digital art for sound and image.

The pieces are first and foremost live performances and despite the different medium used, the artistic content is never overshadowed by technology. The performances often extend beyond the limits of the stage and solicit new rapports with the public.

Indeed, reaching out towards the audience is a prime concern for the artistic approach of Pulx. During our artist residencies, we regularly propose public **rehearsals and meeting times for anyone who would like to discover our work.** To share and to exchange with the audience after our performances is also very important element of PulX's work. The *hors les murs* projects by Pulx is a prime example of this preoccupation.

Contact

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Syntonie [Syntonia] – création 2007

Real-time dance, photography, and sound.

Cast

movement : Elsa Decaudin

photography : Bastien Defives

music : Jean-Philippe Lambert

lights : Luc Souche

Project manager : H  l  ne Sorin

Production, Partners and Sponsors

Production : Pulx

Sponsors: DRAC Languedoc-Roussillon, Region of Languedoc-Roussillon, ADDM 34, Montpellier City and R  seau en Sc  ne Languedoc-Roussillon.

Supported by : Kawenga (Montpellier), la Tannerie (Barjols) and the association Contrechamp (Arvi  u). Thanks to CCN-MLR of Montpellier.

Syntonie is seals by Cultures France for the event "Fran  a.Br 2009", the year of France in Brazil (21 April-15 November 2009).

With *syntonie*, PulX unites **three languages within the same moment and within the same space – dance, photography and sound – to create an original and unique piece of work**. Composed with an ensemble of six scenes *Syntonie* invites us to participate in a universe that is at once singular, sensitive, poetic, humorous and even burlesque. **The dramatic structure cleverly blends together set-piece and improvisation.**

This real-time drama is created live and direct to the audience Far from being a pretext or a mere superimposition of images associated with dancing, photography plays a crucial role in the show. Digital pictures are taken live and displayed almost simultaneously. Similarly, the structure of the musical score is previously defined, but moreover the sound elements that constitute the music are composed and played live during the show itself. In each scene, the dance choreography loosely scripted and is the performance is adapted according to different parameters.

Intimate communication and dialogue between each performer is primordial to the beauty of the piece. The title of the piece reflects this process: interpretations through dance, photography and sound strive to become *one*– that is, to be in Syntonie.

Syntonie is a living performance offering **an accessible, playful and poetic experience as well as a new way of interacting with the audience.**

With this creation, Pulx attempts to truly involve the audience. In order to avoid a purely frontal confrontation, the audience finds itself in the middle of the stage with the performers.

By creating a relation of trust (or indeed of connivance) with the audience, the performers invite the spectators to come on stage, choose a position from which to view the show and eventually to participate in the piece itself. With this show, we tried to be here now, together with the audience, while adapting ourselves to the place where we perform. The few spoken interventions are pronounced in the language of the country we perform in (we already performed in French and Catalan and we can

perform in Spanish, German, Portuguese and English as well as any other language after a few rehearsals).

The audience may respond to the show and therefore influence its course, which makes each performance different. On a larger scale, thenables the audience members to express their own perception the show and to experience it in a personal way, influenced by what they see and what they hear. At any given point, they may choose to follow the movements of the dancer or to focus on the photographic interpretation of it.

Interludes between the panels as well as invitations by the performers allow the audience to freely change places and switch points of view, which enables a performer/audience interaction. The interludes give room for accidents and complicity, and also reveal the fragile and sensitive dimension of our show, as we may (or may not) succeed in creating those small bonds that constitute the force of our show and make it alive.

A brief description

Syntonie stages the meeting of two characters: a dancer and a photographer who observe, confront and join each other under the gaze of a musician who acts as a catalyst.

The six scenes of the show traces the relation of power, submission, emancipation and seduction that is at play between the two characters. As the dancer is moving, the photographer is observing, capturing her movements and projecting his own perception of her in real time. The dancer becomes a model, emancipates herself, passes from the comical to the poetical, makes the photographer dance, flees from the framework of theatre, leaving to join the audience.

Syntonie is also a piece which explores, exploits and plays with time: a present that is danced; a past (already) projected; a present that is heard, stretched out; and an imaginary past.

The starting point of the the piece questions the particularities intrinsic to the photographic medium: shutter speed, framing, the decisive moment, depth of field. These characteristics are essential to the creation of a photo. The image obtained is deeply subjective, resulting from a range of technical decisions. An artist combines the mastery of these techniques and the capacity to play with them – choosing to leave behind and forget technique or to render it strangely present. This artistry enables the audience to realize that a photograph is far from a faithful and instant representation of reality, but a double interpretation of it – at once technical and artistic.

The music acts as a bridge between the photography and the dance, and is composed according to two principles. On one hand it feeds on the photographer's concerns with time and reinterprets them in order to question the instant, and generally creating an imaginary memory of the moment. Notably, the sound system captures all the sounds emitted during the performance – some of which are mixed and played back –, allowing the musician to play with the past (and even the future) that is common to everyone in the venue, with hearing being constantly stimulated. On the other hand, the various sonic and musical creations are made in close relation with the movement of the dance and with the physical surrounds of the piece's location, sharing with them the same ephemeral and fleeting present.

Syntonie: to be integrated into one's direct environment.

Syntonie: a state of systems that oscillate at the same frequency.

While creating the show, we worked together as a collective, trying not to follow any hierarchy between the performers, to reach the state of interplay we are looking for. Being aware of the illusory nature of this idea, we elaborated seven scenes that would allow each performer to express himself while working as a team.

Synopsis

Welcoming the audience

As they enter the theater, the audience members are invited to sit on red velvet cushions wherever they like, and to move freely at anytime during the play. Each member of the audience starts to perceive the immediate environment they have become a part of.

Scene 1: "Pro Studio" or "Woman..."

The main photographic aspect used for this scene is the shutter speed. We built a studio, in which a series of pictures are made, whose names are pronounced as they are built, and then appear: "The Two Headed Woman", "Mona Lisa", "The Three Footed, One-Kneed, Three-Legged, Four-Shouldered, Six-Armed, One-Headed Woman", "The Woman Trying Not to Fall Down", "The Schizo Woman Watching Her Third Self", etc.

According to the shutter speed – an average of ten seconds – each photograph is displayed on the screen, placed outside of the studio, and one can imagine the next picture by looking at the model. The composition of these photographs becomes gradually more complex, while each time we give the key to understand those surrealistic images.

Music also plays with the short-term memory aspect. The live recording of the performance is manipulated in real time, and responds to the photographs by capturing more or less frozen instants.

At the end of the scene, the performers find themselves in the middle of the audience and invite them to make their first move in order to go to the place of the second panel which is deliberately located at some distance.

Scene 2: "The Hand"

This intimate panel takes place around a red velvet square, the cradle for a vegetal and poetic hand dance, backed by a thumb piano.

Photographs are projected on a small screen located several feet away from the hand, on top of the stage space. By choosing to focus on a single body part, this scene questions about the photographic frame, as well as several types of blur in the images (through different ways of focusing and using the shutter speeds). The audience members may choose between focussing on the dancer – a close and ephemereal element –, or on photography, a more distant component. This panel features the first actual piece of dancing in the show. The fluid movements are based on an improvised structure that is at once fragile and strong, as it is accompanied by a minimalist musical composition played on a five-note instrument. At the end of the panel, the audience goes back to the main location of the show – which stage set has changed since the first piece.

Scene 3: "The Classical" and "The Magical"

The same choregraphy is performed twice, the second one being sped up, thus challenging mid-term memory. The pictures taken are only displayed at the end of each dance, in the form of a black-and-white projection with a musical accompaniment. This time, the musician is in the leading position, and plays a rhythm-based music featuring an organ and chorus.

Each photographic projection tells a different tale, while the choreography tells a third one, emphasizing in a burlesque manner the subjectivity of the image and the idea of the decisive moment.

The next transition invites the audience to re-occupy the entire space, which was previously reduced to a well defined choreographical area as well as to the screen during the projections.

Scene 4: "Rouli-Bouli"

In this scene, dance is the supporting element. It occupies the space in a calm, repetitive and mineral manner, which allows to focus on the musical and photographic universe.

Music time-travels and plays with long-term memory, playing the recording of the entrance of the audience in the room. It summons our common past, going forward to our future, as it plays the sound of the upcoming scenes recorded during the previous performance, that the audience will only hear later.

Photography questions the stage context, locating the scene before growing gradually abstract by getting closer to the dancer's body, then abandoning it and displaying a series of pictures taken in the surroundings of the venue (generally done the evening before the performance), allowing the audience to locate the stage in a known and close space. Photography then comes back inside, in the present tense, and ends up showing the audience's, and then the dancer's points of view.

The photographer then closes his eyes.

Scene 5: "The Blind Photographer"

During this scene, the photographer is blind. Forced to remain inside a two meters wide, white square in the middle of the audience, he has to be aware of his other senses – especially hearing and touch – in order to take pictures that the other ones may see. He starts by locating his immediate surroundings, the audience, the musician and the dancer. They then come towards him before taking him along through rhythm and movements.

The performers then gather next to the screen.

Scene 6: "Final Trio"

It is now time to retrieve syntonia and to share it. The dancer listens to the sounds everyone are familiar with by now, her image goes around the screen and stops in the back of the musician, who uses his thumb piano and the speakers in order to create resonance inside the space, which opens up again with the audience. After this bodily, sonic and imaginary exploration, it is now time to take everyone along to the next scene: a drink is offered to the audience for the sake of simply sharing and communicating at the end of the show

Biographies

Elsa Decaudin, choreographer and dancer

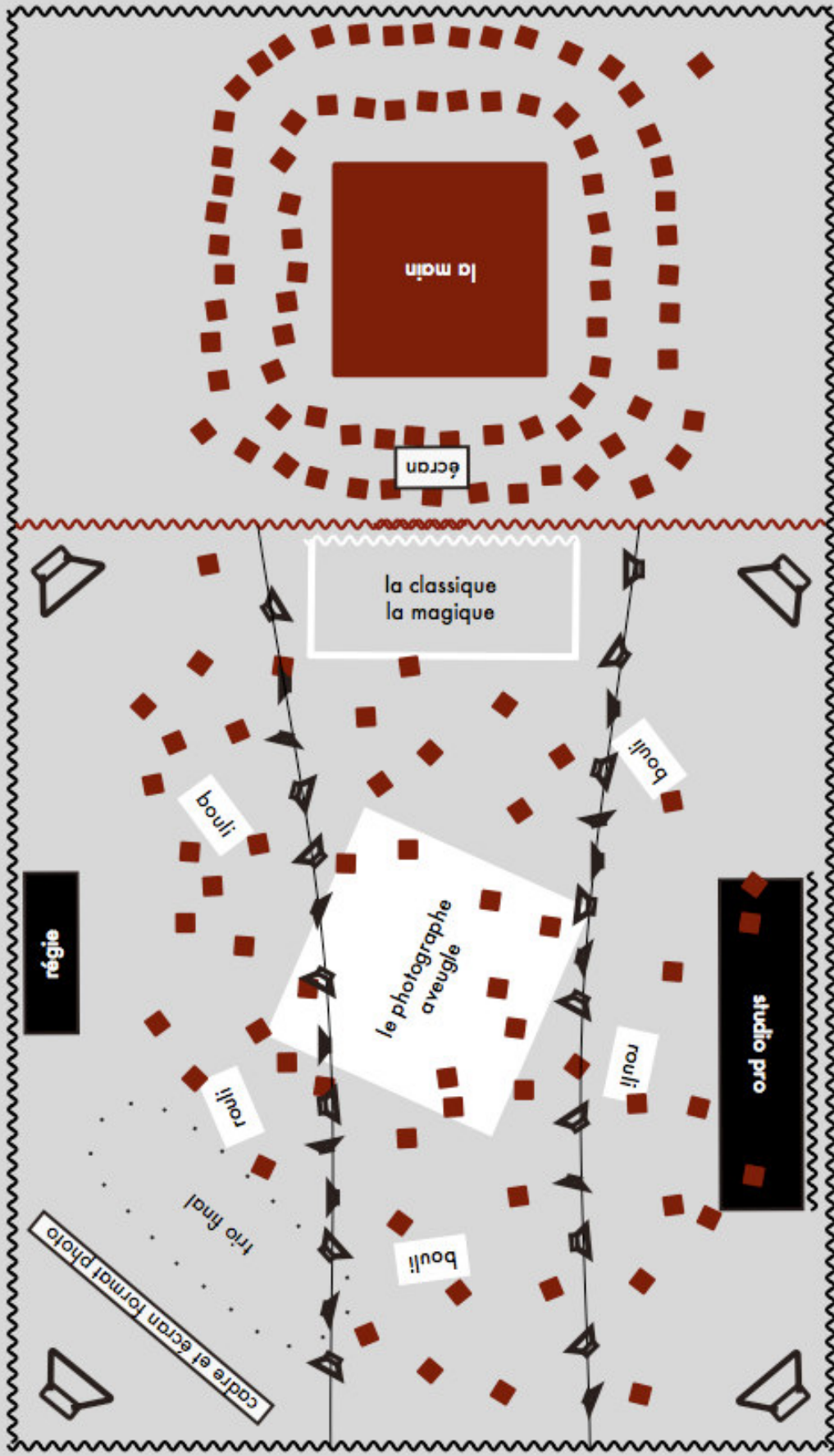
Graduated as a mechanical engineer, specialised in fluid mechanics, it seems logical that the movement is her passion. She lived three years in Brazil, she graduated a master in performing arts in Salvador de Bahia, and pursued research in dance-theatre on the folk dances of Brazilian Nordeste. She then founded K.C.C. der PulX with Simone Erbeck and Bastien Defives. Living in Montpellier since 2003, she settled the PulX Company there, and she now continues her research on video and dance projects, as well as on improvisation (*b.i.r.d.*, *brigade d'intervention rapide dansée*). In parallel, she is involved in circus and theatre projects. In 2005, she led a research on the Gilles de la Tourette syndrome through a dance / music piece called *Syndrome* and a video / dance piece called *Gilles*. In 2006 she decided to orientate PulX's artistic direction towards *hors les murs* (off stage) projects where the creative process is at an equal level to its result. In 2007, she created *Syntonie* and set up choreographic workshops for schoolchildren. In 2008, she started the research for *Liki*, performed since 2009.

Bastien Defives, photographer

After an engineering school, a stay in Brazil, Bastien Defives joined transit, a photographic collective in Montpellier, in 2002. His attention mainly focuses on the relations between man and nature: management, integration, destruction... His current work in progress is called "des rives" ("banks"), a photographic project aiming at documenting the state of the French coasts in their entirety. He works with the press (assignments and diffusion), in publication such as *Le Monde2*, *Science et Avenir*, *Ulysse*... He also works with PulX, where he questions the relationships between images and contemporary dance (VAD Gêrone, Uzès Danse).

Jean-Philippe Lambert, musician and lighting designer

His background spans science and music, as well as performance technique with Benjamin Champy in the theatre section of INSA-Lyon, France. He also helped to found a master's degree in technical direction in collaboration with ENSATT. Since 2001, he has done research at Ircam - Centre Pompidou for various projects including *Phase* and *Voxstruments* for the Sound Analysis and Synthesis team, and the Real Time Musical Interactions team. He creates lighting, music, software and video for performances, concerts, films and installations. (Pulx, The Bakery - Richard Siegal, collectif des Esprits Solubles, Michel Véricel, Premier Acte - Sarkis Tcheumlekdjian, Roland Cahen, Sunday Machine et la démission particulière). His installations have been presented in various places (Centre Pompidou, le Cube, Scopitone, la Villette, Musée du Quai Branly, ZKM). He has contributed to numerous artistic events internationally as performer, designer or technical director (Avignon, Berlin, Jerusalem, Kiev, Liège, Lyon, Munich, Paris, Vilnius, Yamagushi).



haut-parleur
large bande



ligne de petits haut-parleurs



rideaux et pendrillons



coussins
mobiles
(public)



tapis en
velours



gaffer



tapis de danse

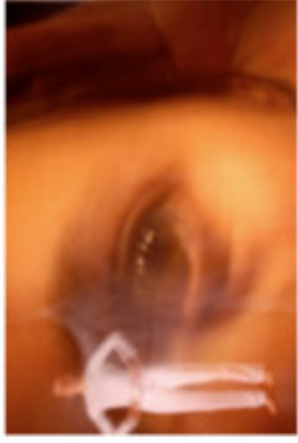


tapis de danse

Ces images ont été prises et diffusées par le photographe lors de représentations.



Bacon dans un vase



la femme qui remplit tout le cadre



la femme qui rentre dans le cadre



la main



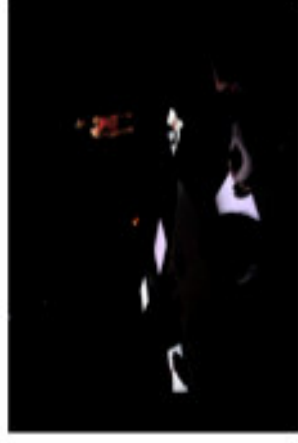
la main



la magique



la magique



rouli-bouli



rouli-bouli



le photographe aveugle



trio final



trio final