

So, my dearest, as promised, here are some words I can share in regard to "is it day or is it night?". Not what I saw, but what I experienced. It is important to use this term, since your project of letting us pass by other senses than vision is really effective and it is so, in a very subtle way. And not (as it could have been) in a scholarly, didactic or too simple way -as when we just decide to close our eyes in order to pass elsewhere. This is, I would say, not of interest to block one sense, to condemn one sense. You are trying something which I think is much more interesting and far from being so binary. What I saw you trying and managing, is to propose other combinations of senses that make vision "lose its sovereignty" and become of equal importance with the touching, the listening, the movements that are not decided (thanks to a pre-vision) but are simply felt and followed by a dancing body. You let us pass, as Emanuele Coccia would say, from «point of view» (which always has a bit of this unbalanced and unequal position, from the bottom of its overhand (surplomb in French) to «points of lives» . It is better in French: *du point de vue, aux points de vies*. And this goes very well to describe what I experienced during the show.

As I told you, I was in a very rare and precious experience of being, at the same time, totally taken by the different « bodies at work » (bodies of the dancers, of the sound, of the stage design, of the video), of being really absorbed AND of being everything but « hypnotized » in the sense of losing myself, my own potential of action-of this very special action which is the one of the spectator. I felt super active with what I was experiencing: I was kind of intending some compositions in between these different bodies, and I had a real excitement, almost as a child, of seeing, sometimes, these points of encounters in between the dancers and the video for example. As if « nothing was planned and everything was written » at the same time. But the writing here would not be the one of an author-ity. There are many authors : you, them, the different elements and also us! And this is what a real experiment has to be. In the deep sense of Spinoza: « the composition of heterogeneous elements»; this is what the piece does and this is why we experienced something very special at the crossing point of the intellectual and the sensitive /sensorial.

What really impressed me also, about the writing, is the creation of, not a score, but of a "bath" which seems to be shared by the whole team and makes each movement, each sound, at the same time very singular and full of this common we share. A common of pure intensity, of pure quality. And.. isn't this what can describe a touch? At least this is the kind of touch you let us be in contact with during the show: it's not a bad grasping of something or someone, it is about affecting and being affected by. This is a question of contact, but not only of skins, it is, yes, this intermingling between a common 'bath' and singular ways to transform it, in order to exist as a singularity and by affecting another one...

Sorry I went a bit into philosophy but this is my own language to explain how the show « touched » me.

Thanks again for this dear

C. L.

