

## INTERVIEW

### **The piece titled "BASCULE" (measuring instrument, scale). You have searched to create disequilibrium on stage.**

David Wampach: There are three people. Two women and a man. The initial exercise is the disequilibrium. The equilibrium is apparent by moments – in order to retract oneself. I didn't search for movement which balances. That tension state is present, it can happen at any moment. In any case, one can wait for it, and then forget it. I would like for movement to be linear and for that linearity to be carried by the dancer's movement and by the sound.

### **How do you define the relationship which exists between the sound and the movement?**

DW: The relationship first tries to get at the particular sound quality: it's neither an ambient sound which tries to furnish the silence nor an accompanying sound. Also if it can provoke a state, it isn't there to fill an empty space. In other words, the dance doesn't present itself as an illustration of the sound. It was important to play with the crossovers between the sound and the dance, one able to recall the other. I searched for movement in which the body doesn't react to the sound – that it has a form of autonomy. The movement can precede the "beat," giving the impression that it provoked it. We searched all the possibilities to mark the "beat." The three used are: one in which the beat isn't connected to the movement, a sound of cracking the knuckles, the only organic noise, and then, there is a metronome and a bass. The two sounds are syncopated. There is a discrepancy. The rapport between the metronome and the bass creates a suspension which can be seen in the movement. This advances – all slowing down or giving the illusion of slowing down by moments. The dancers play with the synchronization, with the sound, and with their partners, but each one has a different personal relation to the rhythm.

### **Did you want to incorporate a circulation of desire and a gaze among the three bodies?**

DW: We worked in twos on a see-saw. In order to disestablish the equilibrium, it is necessary to have one set of two watching the two who move. So, there exists another simple way: a third person. The arrival of this third person permits movement to happen in spite of the other two. That is what I searched for in this trio, it's the exchange, the rapport of the two against the three. We worked on frontal and the address. A lot of things are constructed around the idea of having a person facing the audience and the two whose back is to the audience. Suddenly, the person being watched isn't perhaps the one that should be watched. The gaze circles, there isn't a focal point. They each have their singularity – in their clothing or sexually. Maybe there isn't anyone to watch, that it all happens between them, between these bodies and these singularities.

### **Did you conceive the décor, the lighting, and the costumes within this perspective of doubt of whom to watch?**

DW: We worked a lot with the clothing, questioning what was modified by wearing a dress, shorts, socks...The ability to change the physical appearance was very important; it's what we took from Rachel Garcia, to make this choice in costume. The costumes were presented in order to hide and then to reveal. This clothing principle called for items that could be searched from hiding, in order to better show, in order to better pinpoint, in order to reveal. And the lighting by Caty Olive participated in this process. The décor begin from the necessity of circumscribing the space. I like to inscribe the movement in a congealed space.

### **This disposition poses the question of the motivation behind the movement. What moves the dancers?**

DW: Something which motivates the interior that exists by an inner reason; but also from the exterior, by a rhythm associated with another rhythm, one of the lighting, the sound, the space in which one is inscribed, etc. It's equally a sense of this open/closed box, autonomy, and within this relation with the outside. These are the interactions between the rhythms that create the movement. But there isn't a reason. There is an element that separates these two spaces, the inside and the outside – a membrane, the skin, the walls...these materials that make a barrier and a passage. Finally, how this happens, what makes this happen? Some vibrations, some waves? Is this the chemistry, the physics? A transformation of one into the other? One could have the impression of seeing these same gestures repeated, but it's just a difference that is noted. When they are standing and they are going to stretch out on the floor, the question is to know how they will go and what are the transitions, the intermediate steps – like for the posture with four legs that could introduce other imaginations, it's a question of leaving the vertical in order to reach the horizontal. The pelvis approaches the floor and there, there is a stop, an image, a sort of reading that creates the crossovers. I do not like extremely precise movement. What interested me in these crossovers and these transitions, were the changes, the discrepancies, the deviations.

Interviewed by Gilles Amalvi