

# O positive

creation 2010



**Premiere 16<sup>th</sup> October 2010 at the Espace 1789 of Saint Ouen**

Choreographer	Nathalie Bard
Original music	David Dillières
Texts	Freely inspired by Antoine Emaz and Bernard Noël with the voices of Georges Campagnac, Sacha Saille, Cathy Beillin
Light	Benoît Lafourcade
Scenography	Benoît Lafourcade, Xavier Lefrançois
Costumes	Elodie Sellier
Dancers	Esther Cloet, Céline Holzer, Loïc Marchi, Sandra Martineau, Claire Massias
Production responsible	Giovanni Varotto
Assistant production	Eléonore de Just



## PROPOSITION

To be a universal donor, it is not sufficient to be provided with the right code 'O+', it is essential that we get cellularly involved in the contact with the others.

Faced with today's society that sterilizes the inner world and reduces the individual to a socio-economic role, Nathalie Bard builds, around the organic reality of dance, a space suited to reveal an intensity of being, peculiar to each one and needed by everyone.

Far beyond the moving bodies, it's the cohabitation between individuals that is thrown in.

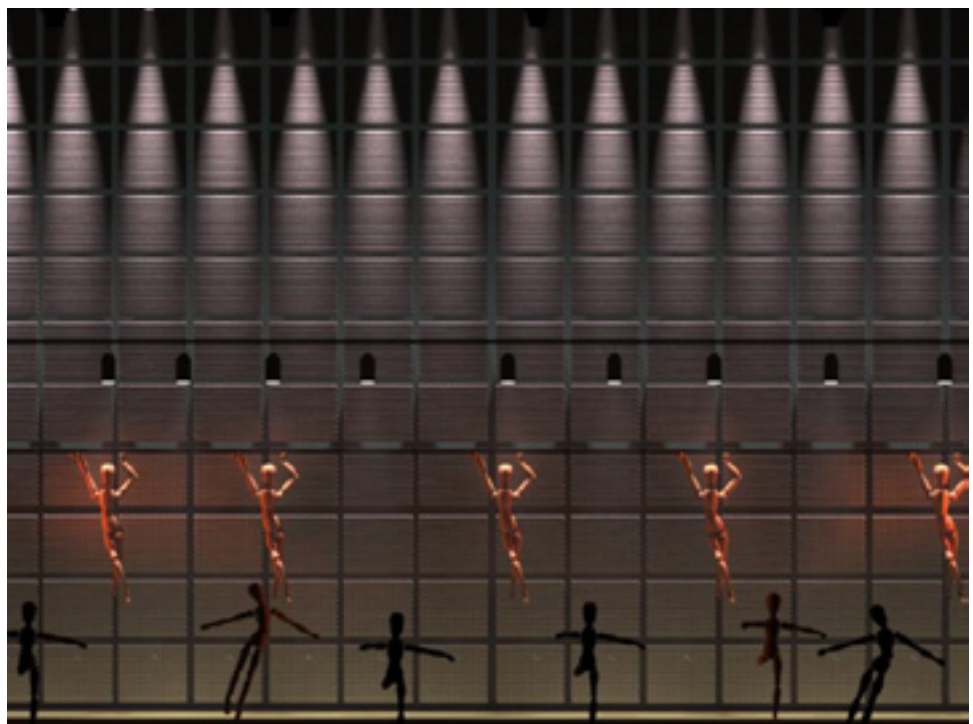
"O Positive" becomes a place where flesh touches and where dancers question the physical contacts between them as a last bastion against all forms of individualism.

In this spirit and in the image of our last creation "DeSrives", the dancers have themselves expressed the wish for a choreographic proposal without exits in the wings, the need of a permanent stay on stage which implies an attentive presence towards the others, even during the corporal motionlessness. Not just being actor, but as well reactive witness to what is taking place.

The intention of this creation puts to the test the notion of togetherness, not choreographically but in the actual sense of 'being together'.

"O Positive" is above all else the reflection of a group identity that we all have. For Nathalie Bard and her team, it's a matter, today more than ever before, of showing how much the physical commitment that has always been a strong characteristic of their work, is closely related to a moral connection and makes sense within the socio-economic status of today's world.

"O Positive" wants to be the witness of the value of this human connection. Through this performance, our company wants to share a little corner of humanity with the audience.



Preview of the scenography  
by Benoît Lafourcade

## SYNOPSIS

Ballet Actuel's new choreographic project "O Positive" has deliberately been moved away from a conceptual form and is the fruit of a line of conduct: since 2002 the different creations of Nathalie Bard appear like landmarks of a progression within the same quest.

The physical commitment, with its organic sincerity and ephemeral reality keeps its central place in the intention. It's indeed the effort that will be put forward because it conveys and inevitably shows us a form of resistance, interior and purely physical.

The movement language specific to the choreographer Nathalie Bard will be confronted this time with words, some phrases and entire sections of texts of the poet A. Emaz, articulated on the electronic and original music of David Dillières.

## NATHALIE BARD'S REFLEXION

The driving force that brings me to give birth to the movement stays before anything the emotion. Yet it's the effort that incessantly concerns me, in the sense that it ineluctably conveys a form of resistance, interior and physical. In the socio-economic context of today, it is as if the drive of the 'writing by movement' permits to regain what oppresses us.

It seems inescapable to me to confront bodies physically to each other. This 'work of contact' imposes itself in my creations, as if this 'mixing of bodies' symbolises a last bastion to protect against all forms of individualism. What I call a bodily permeability is not just a look turned towards the outside but a sensorial listening to the others through oneself, as if, like blind people, not talking permits to increase in us a particular acuity.

The weight of the bodies makes us deadly alive and carries within itself all the fragility and enormity of our ephemeral nature. From this attraction, this irreversible force that constantly brings us back to the ground will arise one of the fundamental bases of my movement language: the imbalance with the powerlessness that it implies. What is essential for me today, in a world that only values market value, is to defend the human value. And that value is not quantifiable ...

The conception of my creation is not based on a linear progression: I don't feel the need to deliver an immediate understanding. I prefer creating questions rather than giving answers that anyway I have not.

Letting the spectator free is of major importance, as if facing the actual world that sterilizes the inner world and reduces individuals to their socio-economic function urges me to awaken an organic truth peculiar to each one and needed by everyone.