

Fabrice Lambert

I ' E x p é r i e n c e H a r m a a t

Faux Mouvement

choreographical piece for 4 dancers and 5 bombes

Distribution : Olivier Stora

+33 6 86 66 16 27 – olivier.experienceharmaat@gmail.com

www.experienceharmaat.com



Unlikely gestures, unstable positions, thwarted movements: constraints dog this quartet which premiered in March 2012 and has since been performed in Vienna, Paris, Toulouse, Uzès and Geneva. Video images warp the natural perspective of the stage, acting like an optical illusion, while onstage objects move imperceptibly. At the heart of this mobile scenography, Fabrice Lambert follows up his work on the language of the body and its environment, and how they affect each other, this time from the perspective of the accident and the false movement.

"(...) once put to the stage test, this set of proposals is nothing less than an invitation to an interpretive dialogue wherein "decision, amplitude, and speed" come into play. To describe it, the choreographer has a poetic and telling bit of self-commentary: "It all comes down to a bodily state," he says, abruptly adding, "a bodily state and therefore a mental state, because they are one in the same." When Lambert places a body on the edge of a moment, as though at the center of itself and at precisely the place where it stands—when he works on the issue of "fake movement"—isn't he engaging in the noblest kind of illusionism, i.e. one that is capable of altering the real?"

Gérard Mayen – presentation for Danser Magazine - May/June 12

Conception and choreography : **Fabrice Lambert**, Performers : **Madeleine Fournier, Hanna Hedman, Fabrice Lambert, Stephen Thompson**, Light design : **Sylvie Mélis**, Video : **Yann-Loïc Lambert**, Robotic development : **Interface Z**, Sound design : **Frédéric Laügt, Alexandre Meyer and Gilles Gery**, Stage manager : **Philippe Gladioux**, Production : **Olivier Stora**

Touring

March 2012 - Tanzquartier Wien - avant-premières
 March 2012 - CDC Toulouse
 June 2012 - CDC Uzès Danse
 November 2012 - La Ferme de Bel Ebat – Guyancourt
 November 2012 - Centre national de la danse – Pantin
 January 2013 - ADC Geneva, Switzerland
 March 2014 - Maison du Théâtre et de la Danse - Epinay-sur-Seine

Duration : 60 min.
 People on tour : 8
 Stage : Width 10m, depth 10m

Production L'Expérience Harmaat – Coproduction CDC Toulouse Midi-Pyrénées ; La Ferme de Bel Ebat - Guyancourt ; le Centre national de la danse – Pantin, CCN de Franche-Comté à Belfort dans le cadre l'accueil studio ; Etape Danse (Institut français d'Allemagne/Bureau du Théâtre et de la Danse et fabrik Potsdam), Uzès Danse CDC, Tanzquartier - Vienne
 With support from Manège de Reims, Scène Nationale, de modul-dance, Adami, DICRÉAM.

Fabrice Lambert

L'Expérience Harmaat

After receiving his training at the CNDC Angers, **Fabrice Lambert** founded l'Expérience Harmaat with Yuha-Pekka Marsalo in 1996. He went on to perform within the collective Kubilai Khan Investigations, and alongside Carolyn Carlson, Catherine Diverrès, François Verret, Emmanuelle Huynh and Rachid Ouramdane.

Since 2000, Fabrice Lambert has directed l'Expérience Harmaat alone. The company defines itself as a meeting place for artists of varying disciplines (visual artists, videographers, engineers...) to come together around choreographic projects.

Each new work utilizes a performance principle derived from one of these encounters:

- **No body, never mind** and **TOPO** (2001) is a two-part inquiry dedicated to the perception of the body and its distortion by images. It invites the spectator to redefine his or her modalities for seeing the body and its environment.
- **Le rêve** (2002) captures the essence of this inquiry by creating a conversation between a film and a solo that both use the same medium: the performer's body.
- **Play Mobile** (2003) explores the limits of this same body in an all-encompassing sound environment, an enclosed space that confronts it with its limits.
- **Im-posture** (2004) is a piece for two performers and a videographer that revisits an idea of Paul Virilio on the all-inclusive accident.

These were followed by **Fredéric Lambert** (2004 – commission SACD / Le Sujet à Vif), **Abécédaire** (2005), **meutes** (2006), **Gravité** (2007), **D'Eux** (2008), **Virga** (2009 – commission SACD / Le Vif du Sujet), **Solaire** (2010), **Rites of Memory** (2011 - commission Ahn Aesoon Dance/Korea), **Faux Mouvement** (2012), and recently **Nervures** (2013).

These pieces have been performed in France and abroad, notably at:

Théâtre de la Ville - Paris, Les Rencontres Chorégraphiques Internationales de Seine-Saint-Denis, l'Hippodrome de Douai, le CDC Toulouse, le Festival de Marseille, le Centre National de la Danse, la Biennale de la danse de Lyon, Le lieu Unique in Nantes, Le Manège de Reims, la Bienal Internacional de Dança do Ceará – Brazil, Tanz in Bern – Switzerland, l'ADC – Geneva, La Fundicion – Bilbao, le Festival Fabbrica Europa – Florence, The Venice Biennial, L'Agora de la danse – Montreal, Tanzquartier – Vienna,...

L'Expérience Harmaat benefitted from a residency at the Manège, scène nationale de la Roche sur Yon, between 2003 and 2007, at the Théâtre Le Vanves during the 2009/2010 season, and the Ferme de Bel Ebat in Guyancourt during the 2011/2012 season.

Fabrice Lambert is currently in long residency at the Centre National de la Danse – Pantin.

Fabrice Lambert

Press review extracts



M le magazine du Monde - March 3, 2012
Rosita Boisseau

Light as a partner – A splash of warmth to usher in the Spring, a splash of color to light up the night. The aptly named *Solaire*, choreographed by Fabrice Lambert promises both. Passionate about shows that border on installation, in which light becomes a material on par with the dancers' bodies or the stage design, Fabrice Lambert collaborates here with light designer Philippe Gladioux. Together, they have fine-tuned a score for five dancers whose common partner is the light. Bringing up issues of lighting, visual arts and immateriality with disarming directness, this piece will doubtless provide new fodder for the debate on dance and the gesture.



Danser Magazine - May/June 2012
G rard Mayen

It's a good time to be Fabrice Lambert! The Th tre de la Ville (Paris) is programming his work for the first time this season. The CND (Centre national de la danse) has just awarded the artist a long-term residency (three years). Last month, he premiered his new piece *Faux Mouvement* at the CDC in Toulouse, a long-standing partner. And now he is here at the Uz s Dance Festival, a somewhat unlikely place for him to be. Fabrice Lambert's dancing is so crisp and edgy that, if you didn't take a closer look, it might pass for "belle dance," the opposite of the kind of innovate forms and performances prized at the festival. Still, Uz s programmer Liliane Shaus is surprised that anyone is surprised: "Fabrice Lambert is so thorough in his technical precision and his way of immersing the dancer in a world of images and lights, that it becomes challenging for the viewer. This isn't beauty for beauty's sake, it's the result of a lengthy and deep exploration." In his recent pieces *Solaire* and now *Faux movement*, Lambert involves his dancers in the diversity of their uniquely personal commitment on stage. He recruits them with a written proposal: "It's true that I am trying to make the real, the present, legible, and in a manner that is extremely composed, polished and deliberate." But once put to the stage test, this set of proposals is nothing less than an invitation to an interpretive dialogue wherein "decision, amplitude, and speed" come into play. To describe it, the choreographer has a poetic and telling bit of self-commentary: "It all comes down to a bodily state," he says, abruptly adding, "a bodily state and therefore a mental state, because they are one in the same." When Lambert places a body on the edge of a moment, as though at the center of itself and at precisely the place where it stands—when he works on the issue of "fake movement"—isn't he engaging in the noblest kind of illusionism, i.e. one that is capable of altering the real?"



La Terrasse - December 2011
Nathalie Yokel

G like Gravité

Several years ago Fabrice Lambert ticked off an ABCs of short dance or performance pieces. Born of this process, Gravité is still touring.

Gravité is a hybrid offering, unclassifiable, timeless, somewhere between performance and installation, between dance and performance art. In this solo for a dancer and his reflection, Fabrice Lambert's stage design immediately sets the tone: a pool of water, a body, a light source and a screen are the main ingredients in the magical potion. There is no video artifice to capture the minute palpitations of the body and medium, everything plays out in the simplicity of the effects. Gravité becomes a dream in motion where we can defy gravity and suggest a new model for the body. Mirror images, ambiguous shadows, ghostly forms... we glimpse the reflection of our own imagination, in an active dream built both upon a physical reality and a game of illusions.



Telerama Sortir - May 12, 2010
Rosita Boisseau

...Fabrice Lambert had already grabbed our attention with hypnotic installations where the shock of light and darkness twists our vision into a mirage.

With Solaire he continues his work on the metamorphosis of bodies and gestures, this time in a piece for five dancers that unfolds on a stage bursting with light. He and lighting designer Philippe Gladioux have developed a score crisscrossing dancer's movements with lighting effects in a highly stimulating conversation.



paris-art.com - May 28, 2010
Juliane Link

(...) In his new piece, Fabrice Lambert has created a lighting scheme based on a sensory approach, and with inspiration and verve at that. The stage design is organic and vital, and light becomes an element that communicates with bodies in a complex and dual back-and-forth. Created with light designer and videographer Philippe Gladioux, this collaboration puts light and movement on the same value scale. Having created an installation able to register the tiniest oscillations of the body, Philippe Gladioux invites us to envision "light as the extension of movement, and shadow as the absence of that movement." This demand engenders a live adjustment of the lighting elements, which act and react, sculpting the body like clay, and the stage like a space that is at once indoor and outdoor, flexible and concrete.

(...) Fabrice Lambert's choreography, which draws inspiration from the memory of bodies at a physiological and universal level and combines the personal and the biological, explores the cellular heritage encoded in each of us. His dance emphasizes a gentleness, a floating, and reverberations: but it also unfolds within a strict relationship to the floor, favoring contact and vibration. In its structure, the piece wavers between collective creation and a sudden escape into solo, offering a texture and a substance whose remarkable subtlety and mastery is easy to see. A sort of permanent grating of bodies whose internal melody we perceive like a secret sonority that will guide movement toward a sincere attention to our instinctive understanding.

Le Monde

Le Monde - February 28, 2008
Rosita Boisseau

Fabrice Lambert's Dance Reverie

Choreographer Fabrice Lambert's ABCs, produced by the company Expérience Harmaat, includes 26 short propositions corresponding to the 26 letters of the alphabet. Each fifteen-minute sequence can also stand alone. At the National Dance Center (CND) in Pantin, three dream worlds are presented in separate spaces.

In "I" like "interprète" viewers are given a dozen headsets to listen to Fabrice Lambert interviewing anonymous dancers about their work and methods. This audio doc introduces "V" like "ventre." In the dim light we can just make out a rolled-up red-and-white carpet that might have been abandoned on the curb. It wiggles and writhes imperceptibly before going limp and collapsing onto the ground. Contemplating this unlikely façade eventually makes us forget about the person inside and we fantasize about the spasms of this living carpet.

With "G" like "gravity," Fabrice Lambert creates an unsettling session of hypnosis. On a black stage covered with shallow water, a man lies in front of a white screen. Thanks to a single solitary light, his very slow movements are reflected onto the cloth to amazing effect. The body disappears, as though dissolved by this aquatic bubbling. We gaze at this human silhouette as though it were a drowned man floating on the surface of the water. We are plunged into another world.

MOUVEMENT.NET

Mouvement.net - June 2, 2004
G rard Mayen

Fabrice Lambert forces the spectator to acknowledge their way of seeing. The beautiful, the ugly. The deceptiveness of representation.

(...) Some pieces tie your stomach in knots like an unexpected meeting that couldn't be avoided. Such pieces are rare. Im-posture is one of them. And this despite its being part of a larger critique of representation and perception, which, though endlessly captivating intellectually, has become emotionally diluted as a result of being recycled again and again in the same debates. And yet Im-posture still packs a considerable wallop.

(...) Fabrice Lambert and Ivan Mathis, shirtless and sober, make their infinite and absolute presence as a duo felt. They juxtapose two textures, two projections of the world, obstinately and unrelentingly showing that and nothing more: not a difference that is hastily thrown together, but our gaze, backed into a corner, unable to see anything but itself seeing these two different bodies. How do we perceive a well-proportioned anatomy and a less graceful one? What story do we tell ourselves about it? These bodies are offered to our imaginations. And we see ourselves seeing.

This would be powerful, steadfastly resolute, cheekily assertive, but still pretty commonplace, did Im-posture not create a triangulation to boot, by directing our gaze toward a giant screen in the background, where, with the immeasurable slowness of a great ritual, a body-piercing session or live needlepoint work is projected in overwhelming close-up. Every day we run into hundreds of teens with piercings. So what makes these images so oppressive? The im-posture of a representation laid bare. Im-posture raises, with cold determination, a deconstructive analysis from dance's posture and what it im-prints on the flesh of the mind. It is totally acceptable to take a step back and to see this show as referring to the images of the last Iraqi crisis. Fabrice Lambert poses. He doesn't impose.



Libération - June 3, 2002
Marie-Christine Vernay

A Passionate Dream - It is with a "skin flick" by Anna Ådahl that Fabrice Lambert opens his solo *Rêve*. There are a thousand angles, a thousand points of view to test – from microscopic detail to the dancer's whole body on stage. There is nothing superfluous in the language, the side-footed stance, the way the piece unfolds, or the dancer's way of occupying the stage without imposing an image. This daydream is lit tastefully with no effects – even with his back to us, the dancer creates a real dialogue with the audience.



L'Humanité - June 3, 2002
Muriel Steinmetz,

Fabrice Lambert's *Rêve* brutally disrupts our habitual spatial-temporal references. A video (by Anna Ådahl) shows unfamiliar shots of the body: an Adam's apple rolling under the skin of the neck like a Teflon ball; the topography of a back whose bones protrude like rocks; the epidermis of a hand whose veins pop out like a waves; the delicate bones of the fingers; the thicket of the armpits where drops of sweat glisten. Then Francis Lambert is alone on stage, his breathing amplified. His fingers twisted like roots, he reaches for something invisible in the air while his feet, soft as butter, can barely hold his weight. It looks as though his hand, palpating the emptiness, is trying to grasp onto the silence. It alone pushes his body forward, its carcass in tow.