
Radical Choreographic Object [RCO]

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Abstract

RCO is a choreographic performance, on a variable scale, that highlights the irreducibility of the bodies and their capacities to generate contexts, expressions and relations, not in order to measure, to predict or preempt, but in order to develop a social ecology of play, risks of unpredictability, the emergence of the unexpected,

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appropriation and creativity. We propose a version of RCO in virtual reality where the dancers evolve in a blackbox and the viewer has agency in focus and perception.

Author Keywords

Movement, dance, choreography, virtual reality

ACM Classification Keywords

H.5.m. Information interfaces and presentation (e.g., HCI): Miscellaneous; See <http://acm.org/about/class/1998> for the full list of ACM classifiers. This section is required.

Intention

The intention **in RCO** is to invent a **combination** of relational rules of play and to produce a choreographic work that is composed in situ, in real time, according to the modalities of behavior that the public-participant can have. We propose a version of RCO in virtual reality where the dancers evolve in a blackbox and the viewer has agency in focus and perception.

The dancer-performers are thus the agents of an open, self-organized system; they intercede at all times with between themselves, with the public and with the environment. The public is symbolized in the installation by the camera, the eye into the black space. From the point of view of dance making, the dancers are trained to a process of continual search for the unusual. The idea is to question the recurring patterns and to take the body on other paths to explore while keeping clarity in the proposal and the awareness of the choices and decision-making. The emergence of an unusual will be favored by the possibility to view part of the performance, to choose the "angle" through virtual reality.

RCO is a creative exploration of new triangular relationships between performers, audience and environment and is in no way a laboratory for public "guinea pigs". The public participates (passively or actively) according to their desire, regardless of age, physical or mental condition or dance practice. they can dance or simply contemplate at leisure the course of the performance.

The Choreographic writing and compositional complexity constitutes the very matrix from which the invention of a semantics of human-human and human-machine interaction leads to the elaboration of the rules of a "game" that is participatory, open and in a state of constant reconfiguration.

RCO also plans to set up a public evaluation based on qualitative interviews to explicit the lived experience through micro-phenomenology technique developed by Pierre Vermersch. The goal is to articulate the bonds that have been woven between the audience-participant and the performers and to understand how the in-situ composition was received by this audience-participant.







Figure 4: Dancer interacting with audience.

References

1. Pierre Vermersch. 1996. L'explicitation de l'action. Cahiers de linguistique sociale 3 (1996), 113–120.