

THE GAME OF LIFE



le principe
d'incertitude

L'INSTANT DONNÉ

Credits

THE GAME OF LIFE

a production of

Le principe d'incertitude and **L'Instant Donné**

choreography : **Pierre Godard** and **Liz Santoro**

music : **Pierre-Yves Macé**

space : **Mélanie Rattier**

lighting : **Pierre Godard** and **Mélanie Rattier**

costumes : **Marguerite Tenot** and **Liz Santoro**

interaction designer & researcher : **John Sullivan**

dancers :

Mark Lorimer

Philippe Renard

Liz Santoro

musicians : **L'Instant Donné**

flute : **Mayu Sato-Brémaud**

percussion : **Maxime Echardour**

violin : **Saori Furukawa**

duration : 50 minutes

production

Le principe d'incertitude, L'Instant Donné

coproduction

CNDC d'Angers, CCN - Ballet de Lorraine, CCN de Caen en Normandie,

Théâtre du Beauvaisis - Scène Nationale

support

Caisse des Dépôts Mécénat

Ernst Von Siemens Music Foundation

Direction régionale des affaires culturelles d'Île-de-France

SACEM

Adami

CNC - DICRÉAM

La POP

CN D Centre national de la danse

Atelier de Paris / CDCN

Synopsis

The Game of Life is a sextet for three dancers and three musicians, in which we explore new relationships between dance and music. The stage, conceived as a cellular ecosystem, operates according to generative principles of interaction, signalling and cooperation between the performers.

The title of the piece is a reference to the simulation game conceived by the English mathematician John Horton Conway, in which groups of cells evolve according to their environment based on simple rules, and which from iteration to iteration, produce complex and intricate patterns.

In *The Game of Life*, the music and the dance share 64 choreographic and musical units based on the same code: the genetic code. This code, transposed for dance and music, constitutes a common language that allows the performers to share the same score composed of rules of transformation and choices made in real time.

The Game of Life thus proposes the experience of a game in which dancers and musicians, through incessant cycles of life and death, navigate the labyrinth of a new score every evening, and reveal the porosity and fragility of our bodies as they are permeated by sound and movement.

Théâtre du Beauvaisis | May 2023 | © Patrick Berger



Initial intentions

In *The Game of Life*, a trio of musicians and a trio of dancers act on the stage as organelles of a cell that metabolizes and reproduces endlessly.

Combinatory and dialectic

At first, we think of the « cell » as a combinatorial entity through which to explore new relationships between sound and movement, for example by associating different distinct musical cells with an identical choreographic cell, or vice versa.

Our aim is to challenge the two main paradigms that couple dance and music: on the one hand a relationship of dominance (whether the dance illustrates the music, or the music serves as support for the choreography), and on the other hand a relationship of total independence (inherited from the works of Cage and Cunningham).

In *The Game of Life*, the spectator experiences a dialectic relationship between the two mediums : neither subservient to the other, nor freed from each other... Our provocation is to deconstruct a form of efficiency or normality in the concomitant presence of music and dance on stage.

Cytology

To the conventional normality of the relationship between dancers and musicians, we want to substitute a vertigo, which we pursue in another analogy with the « cell », this time a biological one.

Every cell comes from another cell, wrote the German pathologist Rudolf Virchow in 1858. From this principle of multiplication, of biogenesis, which underpins our very existence, we derive new principles of sound and movement composition, the stage and its performers become a cellular ecosystem which organizes itself, grows, self-regulates, signals, responds, evolves, dies.

Beyond the compositional game of cellular signalling mechanisms (receptors, proteins, etc.), what is essential to us is to construct a dance-music as a metabolism playing with interfaces, transformations, signals and generated material. **A performative organism in which the performers are constantly reacting to each other and to the conditions around them.**

Viral porosity

More generally in *The Game of Life*, we put into play a question that has always been central in our work: what is exchanged in the gaze and proximity of bodies in the space-time of a performance? The recent pandemic made the porosity of our bodies, which is so central to our work and to that of many performing artists, perceptible to the majority of the public in a new way. This porosity is also reflected in the burning interdependence that binds us to our ecological environment and the challenges of adaptation and mutation facing humanity.

The Game of Life questions porosity with an environment by inscribing in the score itself an interdependence between musicians and dancers, who themselves interact with the audience. To achieve this, we bring music and dance closer together through shared writing principles, through defining modes of evolution shared by sound and movement, noise and gesture. The score is organized around principles inspired by the genetic code and protein synthesis, meditating on a fundamental and puzzling biological idea: form defines function.

Residency | © CCN - Ballet de Lorraine | March 2022



Invitation

To create the music for the project, we invited **Pierre-Yves Macé**, a singular composer whose knowledge is as eclectic as it is specialized. An all-round musician who has already collaborated with several choreographers (Emmanuelle Huynh, Fabrice Ramalingom, Anne Collod), and author of a doctoral thesis, *Musique et document sonore*. His work is brimming with original research into notions of phonography, quotation (Song Recycle), and the spatialization of sound (Phonotopies).

At ease with digital technology, his creations attest to his interest in new technologies as a means of producing and altering the sound field. Pierre-Yves Macé is adept at working with several different modes of writing (instrumental and vocal composition, electroacoustic creation, sound art), which he reinvents each time in a new way.

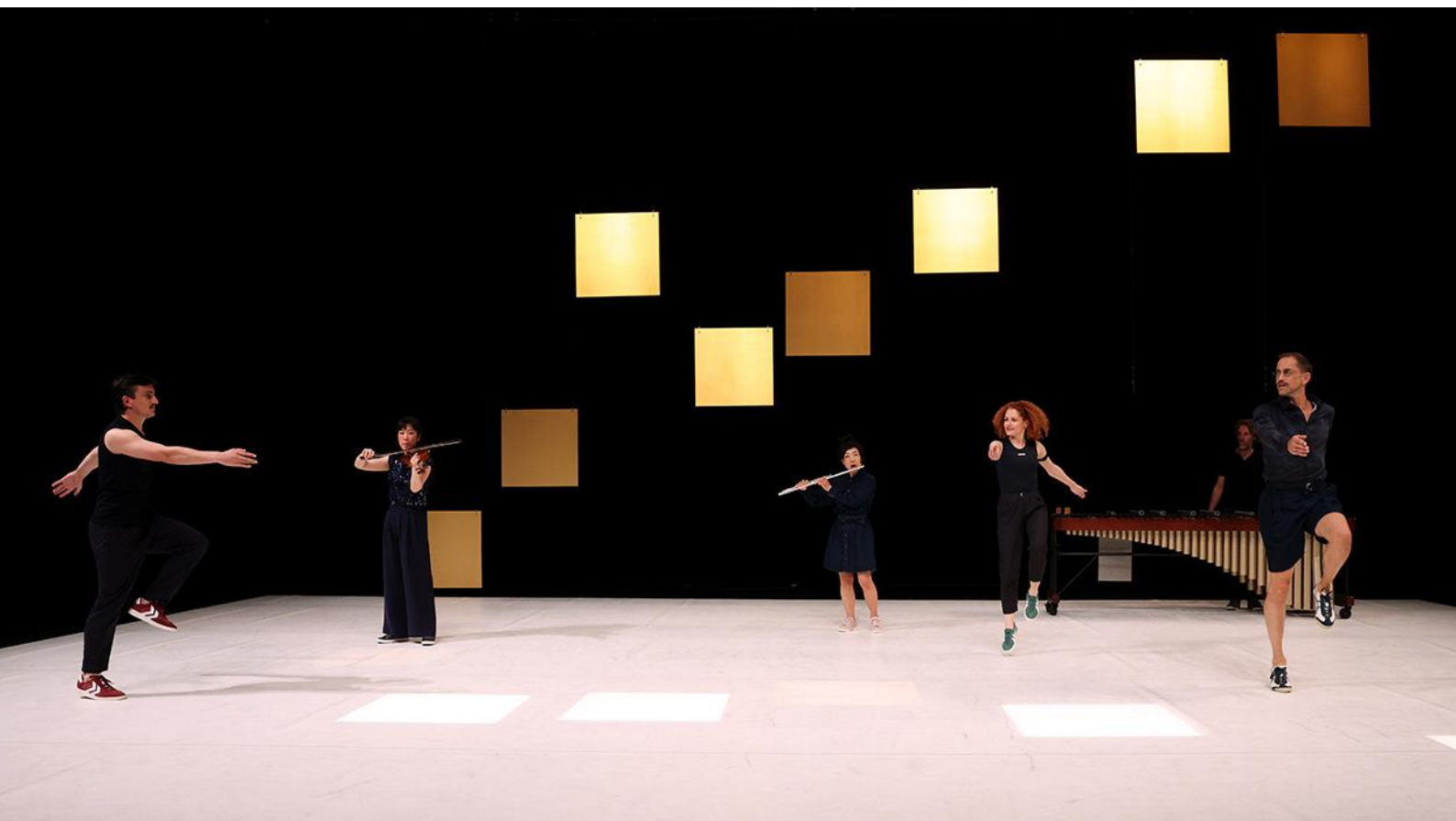
For *The Game of Life*, the composer imagines a nomenclature featuring three instruments: flute, percussion and violin, augmented by an electronic arrangement. The instrumentalists' bodies mingle with the presence of the dancers, blurring the audience's perception of a separation between musicians and dancers on the stage. The music is constructed through an interplay of structures shared with the dance.

Pierre-Yves Macé's approach and background resonate particularly well with the preoccupations that bring us together for *The Game of Life*: **working on the variability of structures, the construction of an architecture in real time, the immediate interaction between dance and music, movement and sound, the physical body and the body of sound**. In short, the challenge here is to design together, choreographers and composer, a performative ecosystem specifically for *The Game of Life*.

Space

The space of this performative ecosystem could be described as relativistic: it influences what it contains as much as it is transformed by its container. In concrete terms, fluorescent square panels, suspended in space and projecting a reflection on the floor via a synchronized lighting device, display at any given moment, by means of a binary code, the choreographic and musical unit the performers are currently working on: a dimly lit panel will thus correspond to a binary «0», while a brightly lit panel will correspond to a binary «1». In this way, dancers and musicians constantly determine the shape of the scenography, which also acts as a messaging interface during the performance. These different dynamic «states» of space modulate the perception of both performers and audience.

Théâtre du Beauvaisis | May 2023 | © Patrick Berger



Le principe d'incertitude

Since the creation of their company Le principe d'incertitude in 2011, Liz Santoro and Pierre Godard have been collaborating closely together creating generative and algorithmic choreographic objects that attempt to thwart the habits of our attention. The singularity of their respective paths has led them to develop systems of creation centered on movement and text which, by revealing their underlying processes - mechanisms of power and seduction, organization of the social space, operating modes of the nervous system - offer the spectator an experience of a perceptual interaction where looking becomes an action that provokes a reaction. Their work has been presented in France, Europe, North America and Asia. They have created various group pieces, *We Do Our Best* (2012), *Relative Collider* (2014), *For Claude Shannon* (2016), *Maps* (2017), *Noisy Channels* (2018, 2019), *Stereo* (2019), *Mutual Information* (2021) as well as *in situ* pieces such as *Watch It* (2012), *Quarte* (2014), *FCS Redux* (2017, 2018), *Mass over Volume* (2017), *Learning* (2018, 2019) and *Contrepoints* (2023). *Watch It* received a Bessie Award in 2013 in the category «Outstanding Production for a work at the forefront of contemporary dance».

Mutual Information | Atelier de Paris / CDCN | May 2021



Liz Santoro
choreographer

Originally a classical dancer trained at The Boston Ballet School, Liz Santoro also studied neuroscience at Harvard University before embarking on a career as a performer for numerous contemporary dance artists in New York. This path has led to her current research developing performative movement practices that are both compositional and somatic in their intention.

Pierre Godard
choreographer

After studying engineering and starting his career as a quantitative analyst in finance, Pierre Godard first worked in the theatre as an electrician, props technician, stage manager and assistant director. He now devotes himself to the search for performative forms involving movement and text, which try to offer a space of emancipation to the spectator. At the same time, he has recently defended a thesis in Artificial Intelligence at LIMSI-CNRS aimed at supporting an effort to document unwritten and endangered languages.

© Patrick Berger



Pierre-Yves Macé
composer

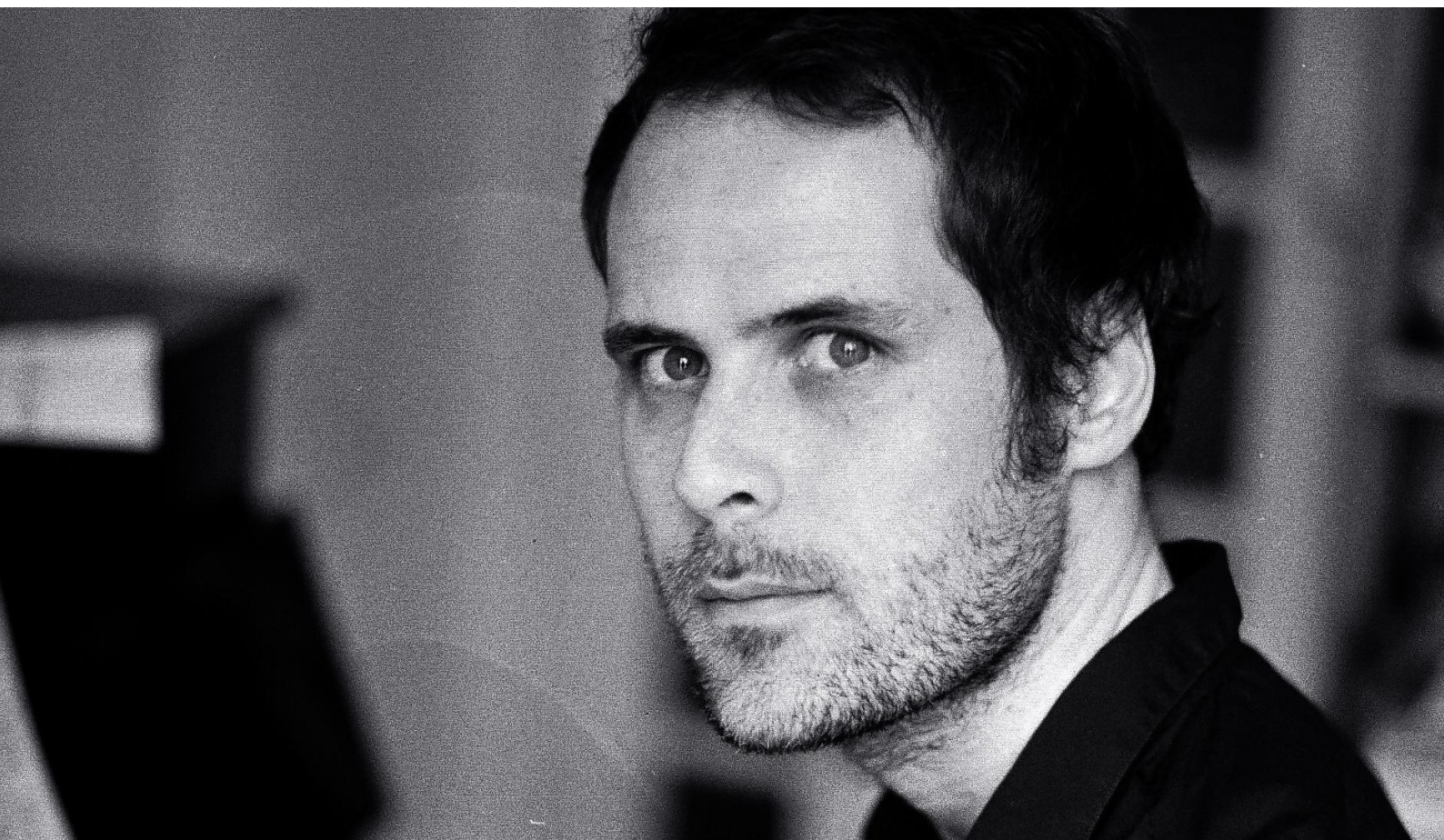
Pierre-Yves Macé's music stands at the nexus of contemporary classical, electroacoustic composition and sound art.

Born in 1980, France, Pierre-Yves Macé studies music (piano, classical percussion) eventually turning to self-taught composition. His first recording, *Faux-Jumeaux*, was released on Tzadik, John Zorn's label, in 2002. It was followed by several records on Sub Rosa, Orkhêstra and Brocoli. An important part of his work is based on recorded sound, document or archive, used as a prime material. His work-in-progress *Song Recycle* for piano and loudspeaker, first composed in 2010, deals with a selection recordings of amateur vocal performances pilfered on YouTube. He has collaborated with artists Hippolyte Hentgen, writers Mathieu Larnaudie, Philippe Vasset, Pierre Senges, Julien d'Abrigeon, Christophe Fiat, directors Sylvain Creuzevault, Joris Lacoste, dancers / choreographers Emmanuelle Huynh, Elizabeth Streb, Anne Collod, Fabrice Ramalingom, Liz Santoro & Pierre Godard.

In 2022-2023 and 2023-24, he's associate composer with the Théâtre Garonne, Toulouse.

As an accomplished scholar of musicology (University of Paris VIII), Macé has published the book *Musique et document sonore* ("Music and Sonic Documents") which describes his studies of the relationships between documentary sounds and musical composition.

© Camille Tauveron



L'Instant Donné
instrumental ensemble

L'Instant Donné is an instrumental ensemble based in Paris devoted to the interpretation of contemporary music, particular without a conductor, in groups that can include up to 10 musicians. The ensemble was founded in 2002 and has been established in Montreuil (next to Paris) since 2005. L'Instant Donné is a team of 11 people, including 9 musicians. The ensemble works as a collective and the members share a concern for equality. Artistic and economic choices, management of the workplace, organization of concerts, schedules, and tours are discussed together.

Musical creation is a priority and represents a large part of the ensemble's activity. Work with composers is developed over time. The ensemble performs both recent works and selected pieces from the classical repertoire. For certain projects, the ensemble works with long-time partners (vocal ensembles, singers, conductors, sound engineers, actors, etc.).



Tour

NOV 22, 2022 | Cndc Angers | Angers

NOV 26, 2022 | Espace Bernard Mantienne | Verrières-le-Buisson

MAY 31, 2023 | Théâtre du Beauvaisis - Scène Nationale | Beauvais

JUNE 13 & 14, 2023 | Carreau du Temple, Festival June Events | Paris

MARCH 8, 2024 | Conservatoire Henri Dutilleux | Clamart

APRIL 26 & 27, 2024 | Théâtre Garonne | Toulouse

MAY 24 & 25, 2024 | Scène de Recherche de l'ENS Paris-Saclay | Gif-sur-Yvette

Video

http://www.lpdi.org/fr/projects/the_game_of_life/videos

Password : TGoLCndc

Contact**Le principe d'incertitude**

27 rue Étienne Dolet 75020 Paris | www.lpdi.org

Pierre Godard

pierre@lpdi.org | +33 (0)6 98 80 04 41

L'Instant Donné

104 rue Victor Hugo 93170 Bagnolet | www.instantdonne.net

Rémy Jannin

remyjannin@instantdonne.net | +33 (0)6 13 06 62 93

Théâtre du Beauvaisis | May 2023 | © Patrick Berger

