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# Radical Choreographic Object [RCO]

Participatory choreographic performance with interaction via smartphones, at will...

## Synopsis

RCO is an interactive participatory dance performance, on variable scales, which unfolds according to the physical behavior of audience participation and their reactions instructed via their smartphones. Audiences, as they desire, trigger rules which they discover little by little.

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A unique choreography which adapts itself to the participants, the architectural spaces and the number of dancers-performers. RCO 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, appropriation and creativity.

## Intention

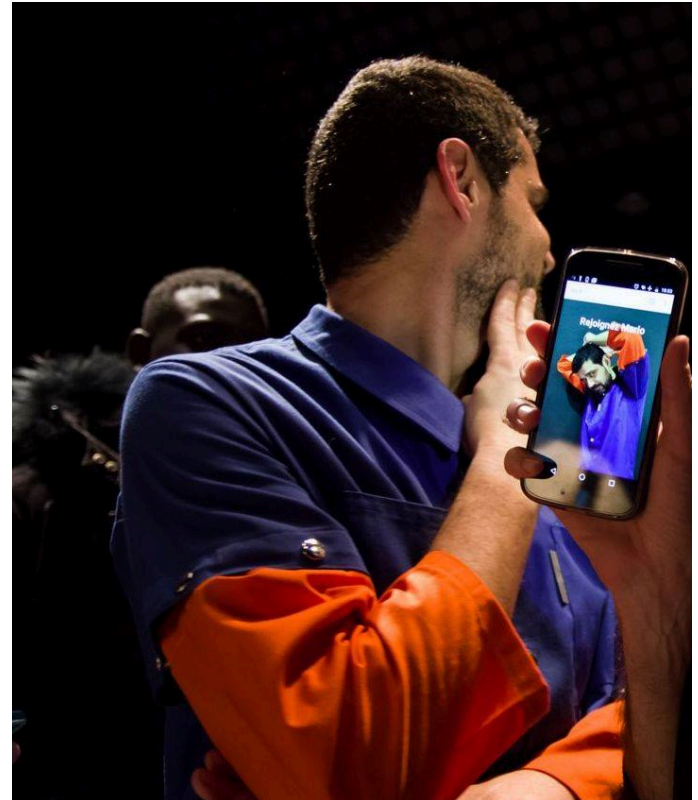
The intention in **RCO** is to invent a **combination** of relational rules of play and to produce a choreographic work that is composed in situ, in real time, according to the modalities of behavior that the public-participant can have. Audiences have agency in focus and perception.

The dancer-performers are thus the agents of an open, self-organized system; they interact at all times with each other, with the public and with the environment. 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 behavior and the capacity to go away from **stupor** is favored by the possibility to take or not the freedom to choose an action, respond or not to the instructions sent via the mobile phones or just enjoy and look at what it is happening in front and around.

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 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 is accompanied by iterative public evaluations with qualitative interviews to explicit the lived experience through micro-phenomenology technique developed by Pierre Vermeresch. The goal is to articulate the bonds that have been woven between the audience-participant and the performers and to understand how the audience-participant receives the in-situ composition.

RCO is the recipient of the call for proposals Phare 2017, the [Diagonale Paris-Saclay](#).

Choreographers: Sarah Fdili Alaoui & Jean-Marc Matos  
Dancers-performers: Ambre Cazier, Izaskun Insausti, David Mazon, Mario Garcia Saez  
Technological collaboration: Arnaud Courcelle (main designer of the interactive set via mobile phones) and Jean-Philippe Rivière (LRI laboratory)  
Costumes: Aline Pérot

Partners: Laboratoire de Recherche en Informatique, INRIA ex(situ team, Cultural Center Bellegarde, CDCN of Toulouse, Studio the Vannerie, Theater le Ring (Toulouse).  
City of Toulouse, Regional council Occitanie, local council of the Haute-Garonne.

**Photos credits: Fabien Leprieult**