

Press release:

"You don't know how to make the first move gracefully"

An innovative dance and new media performance by

Choreographer: Sioned Huws
New media artist/developer: Massimiliano Simbula
Dancer: Chloe Loftus

Performance Duration: 45 minutes

A co production with Chapter STIWDIO in collaboration with ICA London, Teatro Melico Salazar Costa Rica, funded by the Arts Council of Wales and Wales Arts International.

"In Passion No Patience at the ICA, London, choreographer Sioned Huws really does have her dancers move to the beat of their hearts; stethoscopes transmit their heart beats to the audience"
Review, Prospect Magazine, London, 2005

About

Choreographer Sioned Huws and new media artist Massimiliano Simbula have been creating innovative dance and new media projects together since 2002. Their latest performance *"You don't know how to make the first move gracefully"* is danced by Chloe Loftus. This solo was realized during residencies in Costa Rica, Sardinia and Wales in 2005-06. Sioned is originally from Wales, her training was at The Laban Centre London and The Merce Cunningham Studios, New York. She has choreographed and performed a range of film, installation and dance works in U.K, Europe and USA, such as "Cor Meibion". Massimiliano Simbula is originally from Sardinia, he studied film and new media at Le Fresnoy, France, and has created many independent film works, such as "Is Aruttas", collaborated on film, documentaries and various art projects through Europe. Chloe Loftus was borne in Italy and has lived in New Zealand and England, Chloe studied dance at the Middlesex University, London, and has performed with a number of freelance choreographer including Himherandit.Productions, recently her company 28 Degrees Dance, performed "Wayward" at The Place London.

Previous Work

In Massimiliano and Sioned's previous collaboration "Passion No Patience" 2004-05 the stage light and video was controlled by the sound and rhythm of the dancers heart beat. This new solo continues their interest in creating a dialog between the body, technology and the audience.

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Stage

This solo is conceived to be easily transportable and adaptable to any space; And is a dialog between the dancer and her self, in stillness and motion, present or absent, in reflection or real. The stage is designed according to particular points in the space where the performer looses her self and finds her self back again, this interactive environment considers her reflection, one in real time and the other in delayed time, all three come into play with in the staged situation; the sound, video and light intensifies or fades according to the amount of movement detected by a camera.

Choreography

The choreography is made up of eight movement sequences, extracted from the every day via motion capture, the dancer organizes, rearranges and frames the movement within the architecture of her own body according to what she feels in the moment.

Sound

Massimiliano has developed an interface which is made up of two hundred and fifty instrumental sounds, a virtual orchestra, each sound exists autonomously and depends on the amount of movement in the body or through the space, this decides how many instruments play at any one given time.

Interactive Score

Another layer is the visual output; networks of patches have been connected together for this truly stunning interactive score.

Dancer

The contribution of the dancer and her performances are extremely significant and accurate. Her human feminine figure brings back and reflects her culture with the fragilities the beauty and the incertitude of everyday life actions. The first move is always the hardest to make.