

GOURIOU LUDIVINE

CM Programme · Motivation Letter

Why I Want to Join the CM Programme

Over the next two years, I would like to be part of the CM programme in order to fully develop my practice as a choreographic creator. I would like to learn how to create projects from A to Z: thinking about lighting, costumes and scenography, developing a genuine reflection around an idea, building a creative process, and above all, sharing this experience with dancers in order to create and develop part of my artistic universe together.

I want to join CM to step outside my comfort zone, for the challenge, but above all, because I love creating.

I have always loved creating, whether through dance, video editing, or simply through creation in general. When I was little, I loved inventing shows, songs, and stories that never seemed to end.

Creation has always been a way for me to explore what surrounds me and what lives within me. When I created “JeaNNeTTe”, a piece that I had the opportunity to present during a Friday Showing last year, it strengthened my desire to develop this part of myself and to continue searching for what I can express through dance.

I like using the expression of the body and the voice to explore human behaviours, emotions, and thoughts. I am particularly drawn to physical theatre, which I believe allows me to put the principle of “utile dulci” into practice: to instruct and entertain at the same time.

I think my artistic vision is partly based on this idea. I like giving the audience a choice: they can engage with the reflection behind a piece, try to understand what it is telling them, or simply let themselves be carried away by the universe, images, and characters we offer them. I do not necessarily want to impose a single interpretation. On the contrary, I like the idea that a work can create different readings and that everyone can find something personal within it.

During these two years, I would like to continue researching, questioning myself, and developing this artistic vision. I would also like to share it with the dancers I will work with. I want to learn how to guide them more effectively throughout a creative process, to communicate my intentions while giving them a genuine place within the project, so that they can trust me, trust themselves, and trust what we are building together. For me, this trust is very important on stage when we share the work with an audience.

Today, I have many ideas, images, and reflections that I would like to explore, develop, and put to the test. The CM programme represents a space that could give me the tools I need to transform these ideas into real projects, with a concrete outcome: a CM evening, a creative process with a group of dancers, or other forms of performance.

As a choreographer working in the contemporary arts, I would like to move towards creating performances that combine movement, voice, and theatricality. I would also like to create street shows, because I consider them to be one of the most honest and genuine forms of performance.

I would also like to develop my work around video, particularly by making short films, in order to explore the encounter between image, movement, and storytelling.

But above all, I would love to create a festival. A space where audiences could discover different artists and truly enter into each of their worlds. I would like this festival to be more than simply a place where people come to watch performances: a space for discovery, sharing, and human connection, where art could create encounters between artists and audiences, but also between people themselves.

My Creative Process

When I create, the first phase is almost always a period of research. I begin by asking myself questions. I look for the definition of the words that make up my idea, their origins, the stories hidden behind them, and their different interpretations. I look for images, references, stories, words, and concepts.

I like gathering material before going into the studio.

Then, once I have gathered enough material, I go into the studio. This is when I begin searching through the body, experimenting, and seeing what all this research can become physically.

I particularly enjoy it when the creative process surprises me and takes me somewhere I did not initially expect to go.

Lipsync Without the Face

One of the first ideas I would like to continue developing revolves around the concept of lipsync.

I am fascinated by the way lipsync transforms the body, expressions, and the intensity of movement. Personally, after a lipsync session, I feel a sense of freedom and letting go. This makes me very curious to ask myself: what would happen if we did lipsync without using the face? And what would happen if we did lipsync without sung music?

I had already started working on this idea during a composition class with Sharon. I created a proposal with three girls from my class: their faces were covered with very colourful scarves, and each of them had to use the principle of lipsync only through their bodies, working with different tempos and instruments. We used the music of the French Cancan.

What intrigued me most was what this image brought out. There was something humorous, almost caricatural, but also something much stronger that I had not necessarily anticipated.

The meaning appeared after the experimentation.

The absurdity of doing lipsync without a face led me to reflect on the absurdity of certain things in our society. Choosing the French Cancan, which is emblematic of French culture, also added an ironic dimension. The faces hidden behind the colourful scarves transformed the dancers into a kind of creatures, which made me think about dehumanisation, identity, and the relationship society has with individuals.

It is precisely this ability of creation to make meaning emerge that I find fascinating. I see enormous potential in this idea and in all the interpretations, images, and questions it could continue to bring out.

A Story That Begins Before the Performance

Another idea I would like to explore would begin with a very simple situation: when the lights come on and the performance begins, the dancers are already on stage, sweaty, out of breath, and in the middle of movement.

Something has happened before.

But we do not know what.

And perhaps the audience will never know exactly.

I would like to work around the idea of an invisible event that took place before the performance. I would also like to play with the presence of a set and objects that, in reality, would not physically exist on stage.

The aim would be to engage the audience's imagination. To construct a story and a scenography that are precise enough to create a shared universe, but open enough for everyone to imagine what is actually there.

I like the idea that the same piece can have a thousand interpretations while being based on a shared body of material.

The Cabinet of Human Curiosities

I also have an idea for a group piece based on the concept of a cabinet of curiosities.

This summer, while working, I met people with very different life stories. I was particularly intrigued by their stories and by everything that could be hidden behind people whom we might consider "ordinary" at first glance.

In particular, I wanted to ask many questions to a woman I was working with and use her answers as material for creating a solo. I did not want to turn her into a caricature, but rather observe the details of her story, her habits, experiences, and personal characteristics that

might seem completely ordinary to her, but which, seen differently, could become the material for an entire universe.

This is where the idea of a cabinet of curiosities came from.

But not a cabinet filled with rare objects or stuffed animals, as we traditionally imagine them.

A cabinet whose curiosities would simply be... human beings.

The human being is a curiosity in itself: their story, contradictions, habits, memories, obsessions, experiences, and everything that makes them unique.

I would then like to imagine a process in which each dancer could meet one or several people from their own circle, ask them questions, listen to their stories, and collect personal material.

From all these encounters, we could create our own museum, our own cabinet of human curiosities.

Traditions and Freedom

I would also like, at some point, to work on a solo around the question of traditions.

In particular, I would like to question how we can preserve our history without becoming conservative.

How can we emancipate ourselves within tradition?

Is it necessary to preserve traditions?

Why should we preserve them?

How can we remain connected to a culture while continuing to develop individually?

How can we transform a tradition without losing it?

One sentence particularly sums up the direction I would like to explore:

“You are the current artisan of a living culture: you have the right to carve it, polish it, and give it the shape you need in order to be free.”

I would particularly like to draw inspiration from Breton and Celtic culture for this research, while trying to understand what it means to inherit a culture and, at the same time, have the freedom to transform it.

Conclusion

All these ideas are still research, questions, images, and sometimes even simple intuitions. But this is precisely what I want to explore during these two years: learning how to give them form, confronting them with the body, the dancers, the space, and the audience, and seeing where they can take me.

Joining CM would be an opportunity for me to develop my way of creating, but also to learn how to better support dancers throughout a creative process. I want to understand how to build a shared language with dancers while maintaining an artistic direction.

Today, I have so many things that I want to explore. For me, CM would be the space in which I can put them to the test, allow them to evolve, and perhaps discover through them the choreographer I am becoming.