

## Choreographic writing

**Yuval Pick's dance invites, disturbs and surprises us, because it ultimately comes out of a sincere desire for humanity and sharing.**

The first two impressions that spring to mind when you watch a piece by Yuval Pick are his absolute faith in the movements and performers as a sensitive medium capable of deciphering human qualities; and an acute sense of rupture, as if it were inhabited by the conviction that straight lines are a fundamental impossibility.

This profoundly embodied dance brings into play relational balances between the individual and community in a way that is paradoxically both concrete and abstract. According to Yuval Pick, movement is concrete in that it shows bodies in an almost raw way, playing on weight, friction between the dancers, and movements bordering on exhaustion. Seen from another angle, his dance seems to have no other objective but to distort space and time, to plunge the viewer into a deeply reflective, even metaphysical, abyss.

Having initially trained as a chemist, Yuval Pick continues to be passionate about matter, conceived from a specific point of view. This approach can be seen in the intertwining of bodies and the variations of energetic states that inhabit his choreographic pieces. From the outer limits of chaos and the uncompromising commitment of the performers, he extracts a dance to be meditated on, capable of narrating the world, and one that is ultimately, deeply human.

The second point of reference of his work, music, is more surprising, because he has received no formal training in music, nor does he practise it.

From this completely external departure point, he draws a strong and striking link to the musical fabric, which he considers without preconceptions. His dance is never a slave to rhythm or tone, but maintains a rich relationship with music. By his own admission, the soundscapes and sensations he extracts from them are among the main sparks for his creations; from his enduring passion for the postmodern pop group Sonic Youth, to his collaborations with IRCAM and his documentation of sound.

His pieces bring forth archetypal beings, fragments of lives collected during encounters. Their broken trajectories question our fundamental instability and our difficulty in communicating with others in a constant, coherent manner. A desire for harmony emanates from his compositions, a harmony that never seems to materialize fully, as if hindered by a lack of tranquillity.

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