

L'économie d'une métamorphe

DANCELANDDAYDREAM #7

Danser ensemble est quelque chose de sauvage, incarné, (in)cohérent, sensuel, symbolique et étrange. Une raison, en soi, de se rassembler pour affiner notre attention, regard, et sensibilité. Dans cette danse on regarde la pensée chorégraphique se déplier. Cette danse était créée par la joie et le deuil, une rite, une lettre d'amour pour la danse (la vie), qui tourne très vite alors il faut être très présent pour l'expérience n'est-ce pas? Marion Storm performera avec Yu-Hsuan Chiu, Elvan Tekin, Barbara Novati, et Leanna Grennan — les gardiennes de la partition.

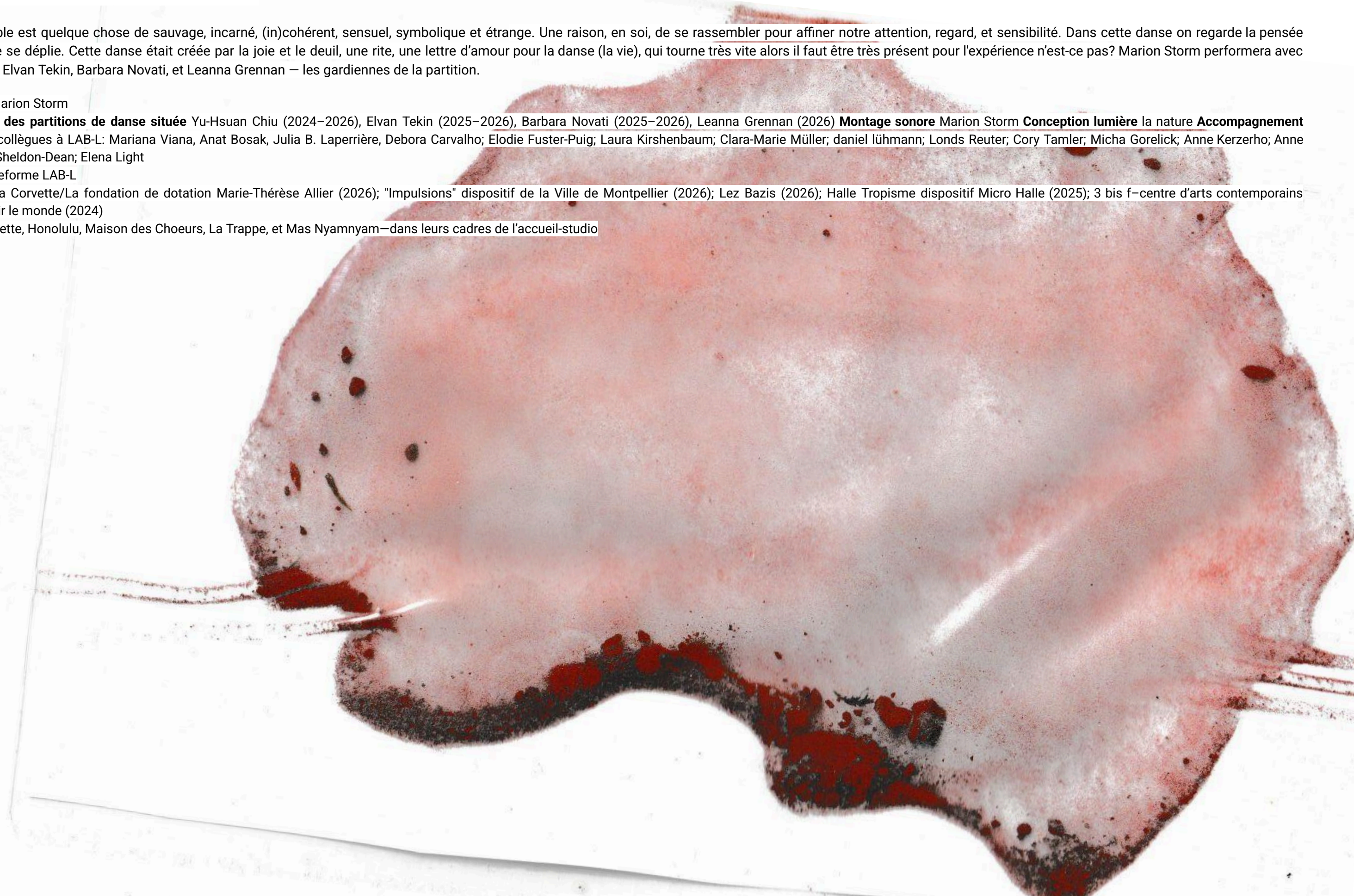
Chorégraphie Marion Storm

Développement des partitions de danse situées Yu-Hsuan Chiu (2024–2026), Elvan Tekin (2025–2026), Barbara Novati (2025–2026), Leanna Grennan (2026) **Montage sonore** Marion Storm **Conception lumière** la nature **Accompagnement artistique** Mes collègues à LAB-L: Mariana Viana, Anat Bosak, Julia B. Laperrière, Debora Carvalho; Elodie Fuster-Puig; Laura Kirshenbaum; Clara-Marie Müller; daniel lühmann; Londs Reuter; Cory Tamler; Micha Gorelick; Anne Kerzerho; Anne Bautz; Hannah Sheldon-Dean; Elena Light

Production Plateforme LAB-L

Coproduction La Corvette/La fondation de dotation Marie-Thérèse Allier (2026); "Impulsions" dispositif de la Ville de Montpellier (2026); Lez Bazis (2026); Halle Tropisme dispositif Micro Halle (2025); 3 bis f-centre d'arts contemporains dispositif Rouvrir le monde (2024)

Soutien La Corvette, Honolulu, Maison des Choeurs, La Trappe, et Mas Nyamnyam—dans leurs cadres de l'accueil-studio



11 ways for this dance/project to introduce itself:

1. November 10, 2025

Comment décrire, pour vous, cette danse ? Cette danse qui respire et conspire. Cette danse qui est, en soit, un terrain pour nous, les métamorphes. *Shapeshifters*, dancers, all of us. On s'adapte, on s'accorde, we tune. On apprend, on raconte. On déplie une histoire avec et parmi nos corps.

Fin. Pour cette danse : nous sommes 2, 3, ou 4, selon les conditions. Je suis Marion Storm, porteuse de projet, chorégraphe, interprète aussi mais pas toujours. À présent, il y a Barbara Novati, interprète Italienne, basée à Marseille, qui vise à me remplacer. Pourquoi?

Parce que, en tant que chorégraphe, il faut que je prends un vu de la pièce plus ample. Plus large. Plus (j'ai peur de le dire mais il faut) ... plus détachée. In the words of Deborah Hay, chorégraphe US-Américaine qui je suis dans mon parcours de *downtown post-modern contemporary dance* de New York, now is the time that I must

Turn my fucking head.

So, last month (octobre 2025), il y avait Barbara et il y avait Yu-Hsuan Chiu, artiste chorégraphe qui habite à présent à Digne-les-bains. Yu-Hsuan est avec moi dans ce projet depuis le début.

Le début, la naissance en vrai de ce dance-land-day-dream¹, était une résidence de recherche-enseignement à 3 bis f, centre d'arts contemporains, qui est un lieu vraiment singulier hébergé dans l'hôpital psychiatrique Montperrin sur les marges d' Aix-en-Provence. Juste en arrière de la gare routière, un univers s'ouvre. On se retrouve dans le petit jardin horticulture, géré par l'équipe de 3 bis f, d' une manière très organique et non-systématique. Ceux et celles qui veulent arroser les plantes, le font. Ceux et celles qui veulent proposer une plantation, avec les conseils de 2 paysagistes qui travaillent là-bas: vas-y. Tout est en cours, changeant, et plein d'abondance et d'intelligence dans ce jardin.

Quelle origine ! Quel endroit, pour démarrer une pièce, avec le titre ,

l'économie d'une métamorphe

Mais c'est qui, la métamorphose ? C'est quoi, cette "économie" dont tu parles ?

La métamorphe est nous. Les 4 interprètes de la pièce.

Et *l'économie* c'est tout qui circule entre nous : nos gestes; l'habitus du corps au fil du projet; les souvenirs de danser ensemble; tous les sens fabriqués dans nos répétitions; le comportement de nos fluides; notre densité et viscosité; notre survivance en tant qu'étrangères; nos stratégies de composition, mise en relief; les pratiques de nos mentors; nos protocoles in situ pour rencontrer un lieu; des partitions: dessinées et écrites; ce qu'on a dit; ce qu'on a écouté, vu et touché: dans le studio et au-delà; une chorégraphie qui se déplie au fur et à mesure . . .

¹ This project dossier also presents a sited dance history of Marion's work since 2023. She's making a series of site-responsive performances called *DanceLandDayDreams*. The DanceLandDayDreams are multiple, and will keep multiplying. We are now at #7.

2. January 11, 2026 IN RESPONSE TO SOME DRAMATURGICAL-FORMAL QUESTIONS POSED BY CAROLINA CAMPOS IN HER INCREDIBLE TEXT: *LOOKING THROUGH THE CRACKS*

What can the body do? together? In time and space? How do we carve out and become a kind of place with our dancing? through a representation of dancing?

That is the research question... The gesture for this question is to dance like you mean it. To dance for something. To let this dance, in an embodied and visceral way, become a documentary of loving something. Some *things*...

To do that, and to communicate with my team and with my public, I use scores to generate, hold, look at, and compose material.

This gesture can live in many hospitable places. Especially places with luminosity, and solid, but somehow ethereal, wooden studio floors. *Le bois*, qui bouge, doit être là. If not wood, then stone, if not stone then sand. If none of these organic elements are there to frame our dancing, we will give in and dance on polyvinyl chloride (plastic dance floors) with pleasure. Because our movements will become also more grounded and also more liquid, thanks to density and traction.

The presence of this place is holy, resin, sacred. Somehow fully itself. Fully formed. Maybe a little bit hard to get to...which is ok, if we are well-organized in the production.

If the rhythm of the dance – of the performers – is urgent, it's because the choreography is warming up and taking hold. It's almost like we're...subjecting ourselves to something. But, not in a bad way. We are travelers. We are a band of healers. A clan of wild sisters. We make this house our home. So sometimes we stomp and leave loud traces of ourselves behind us, in our wake.

For the moment, the duration is unknown. All I know is that the energy builds, and swells. Like an orchestra, or a slowly rising sea. Organicity is a formal and dramaturgical guiding principle, but not this piece's subject or theme. It just is. The background. Since we, reproducing all this material and taking up space together, are so human and visceral and wild and strange.

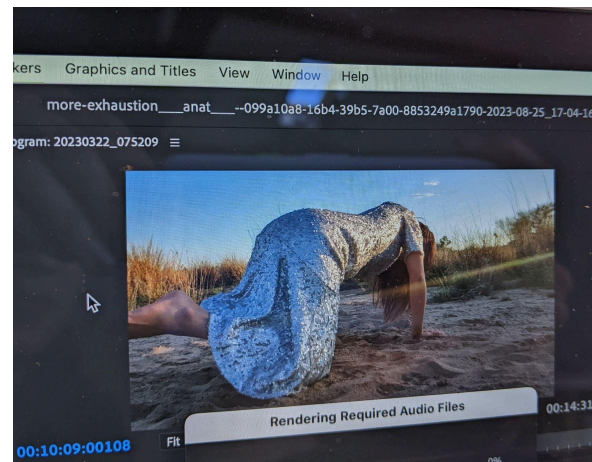
The invitation is for you to feel safe and calm enough to step inside the venue, and find a comfortable place to sit and observe. We hope you feel grounded, and you stay for however long that you like.

Inside of this project, and from this invitation, all of us will start to notice things. I ask us to notice, then, what we notice.

3. June 8, 2026

Marion Storm continue d'aller de l'avant avec une chorégraphie qui met en valeur l'intelligence des danseurs au travail: ce processus même agit comme le titre suggère – *L'économie d'une métamorphe*. La chorégraphie se raffine et se manifeste à partir des partitions, discussions intimes parmi les interprètes, et des expériences liées avec les contextes de création, avec une dernière résidence de création aux Bazis en septembre 2026. Elle a travaillé avec Barbara Novati (Marseille), Yu-Hsuan Chiu (Digne-les-Bains), et Elvan Tekin (Berlin) à La Corvette, Honolulu, L'Évêché, et La Maison des Choeurs cette année. Le titre provisoire de ce projet in situ de danse/écriture/errance est *L'économie d'une métamorphe* et autour de chaque représentation il y aura un discours, un prologue, et un épilogue qui le situe dans chaque contexte de accueil. Marion est en train de comprendre la première de ce projet pour 2026–2027, tout en travaillant lentement, bien, et organiquement dans son réseau international. Elle va publier son livre *Dancing Again*, avec les partitions qui ont fait cette danse, en automne 2026.

4. 2023 – origin story



<https://vimeo.com/863654354?fl=pl&fe=sh>

DanceLandDayDream #1 — 32 experiments in wayfaring is the film that started the series that contains this dance. It's a film about the Sonoran desert wash (the place where water goes to flood), filmed in 2023. This was filmed on location in Tucson, Arizona (Marion's ancestral home) for 5 days around the occasion of her grandparents' funerals nearby. Edited with Anat Bosak during plein canicule, which felt appropriate. This artistic gesture is an experimental, documentary-style film in dialogue with what's moving in the Sonoran desert wash in Spring. . . . amidst flood residue and rattlers and sun glint and the rest that continue to shape this interstitial place. . . . It depicts a prolonged site visit: a choreographer returning to the land that inspires everything she does creatively; as a homesick expat returning to ritualize and memorialize what & who's no longer there; as a no-longer-teenager coming back to where they went to school and had their heart & ankle broken; and more. The choreographer here becomes, inevitably, mover *and* moved. She is only a co-author with the terrain: and that is why this is such an important *geste de demmarage* for the series.

. . . Welcome to the desert wash, where water goes to flood.

Credit images: Charlez Malasana, 2023 (first image). Anat Bosak (screenshots), Marion Storm (compositions)

5. some other application, c. winter 2026

I am a dancer and choreographer — embodied knowing is how I operate, and creating scores and building scenarios for heightened attention and opening our capacities for sensing and sensitivity is how I work. The scores are written and drawn. Similar to a musical score, it can be interpreted by performers. In the tradition of Fluxus and the students of “Judson Church” in New York City in the 1960s and 70s, and through the transformative process of somatics and contemporary dance aesthetics and inventions, I use scores as tools. Like my postmodern ancestors, I practice “open scores” — there's not one desired outcome.

I use the scores as a choreographic tool, a pedagogical tool, and even as a means to start a conversation. With dancers, with a public, with students, across all kinds of contexts — I've done performance lectures in academic settings as well as performative “apero” hours in galleries — I find written scores an incredibly useful, accessible, *and also enigmatic and strange* device.

I hope to come work on my scores, test them, film them, invent new ones, and put them into practice through movement and discourse during each residency (no matter research, creation, or production).

6. March 30, 2026

L'économie d'une métamorphe, or, A night of quiet chaos sur les bords (working title) est à la fois très formelle et informelle . . . Ma méthode de recherche et création était la composition en direct par l'interprétation des partitions, écrites et orales.

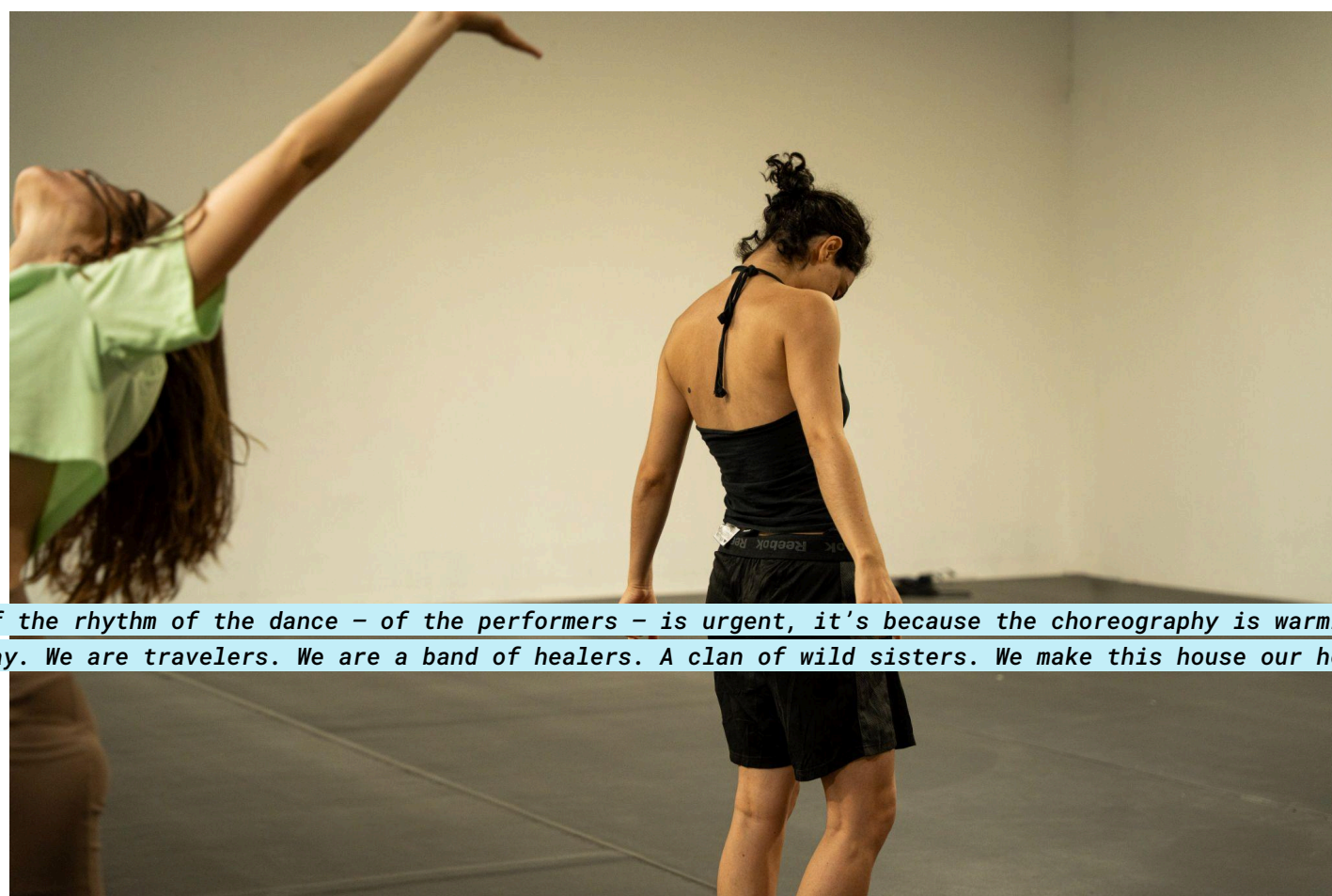
7. July 2025

Le vidéo pris par Shira Marek dans une ouverture studio a la Halle Tropisme en juillet 2025, avec interprète Elvan Tekin, vous monte le solo d'Elvan qui arrive au milieu de la danse et qui contient des multitudes; qui explose de l'apathie en le remplaçant avec la rigueur, le deuil, le courage, une force incontournable :

lien: <https://vimeo.com/1097620874?fl=pl&fe=sh>

code de passe: hello-shapeshifter

cue for Elvan's solo: 10:00 - 15:40



If the rhythm of the dance - of the performers - is urgent, it's because the choreography is warming up and taking hold. It's almost like we're...subjecting ourselves to something. But, not in a bad way. We are travelers. We are a band of healers. A clan of wild sisters. We make this house our home. So sometimes we stomp and leave loud traces of ourselves behind us, in our wake...

8. October 14, 2025

Le vidéo qu'on a pris dans la répétition ouverte à Honolulu, le 14 octobre 2025, avec moi, Yu-Hsuan, et Barbara (par Micha Gorelick): <https://vimeo.com/1127910466> est un bon lieu pour commencer à imaginer cette performance. Y compris, les premières 15 minutes de danse.

9. May 31, 2026 – visiting Les Bazis, Saint-Croix-Volvestre

The discourse, to be read aloud by one of the dancers, once in English and once in [French], before the start of the performance, like a toast:

Manifeste for dancer:

I am an artist in sickness & in health, thru thick & thru thin.

I will show up to all functions however I want to.

I will decide when & where to be legible.

I will decide at what point it is time to present myself and my artistic project as entirely coherent or wholly unknowable — especially to funding bodies and representatives of the state.

My dance-making accepts that dance-making is interesting and valid.

This dance is a good primer to witness dance; this dance is a good way to conclude having witnessed another dance; this dance is conversational by nature.

Remember that “nature” is not “natural.”²

Remember that some people want to run things, while other things want to run.³

I feel two opposing ways about the body; my body, this body: Fuck a body! Don't got one, don't want one.⁴ And: The body's all we've got.

I have made a dance by and toward a shapeshifter's economics: where dancers come in & out of a porous creation process, generating material rapidly and generously, composing together what makes sense, thereby “making sense” together. Working for cachets, for a stay at the beach, a dinner, a trip across the ocean — yes, that ocean — never working for free, always remunerated & in deep reciprocal relation with the work; never over-worked: our days never longer than 6 working hours; always slow until the moments it feels right to strike and then we strike like vipers — as if we are hunting for the food our lives and our bodies and our young depend on. We create ways to communicate, to recognize what's going on inside the other. We create trust by practicing together.

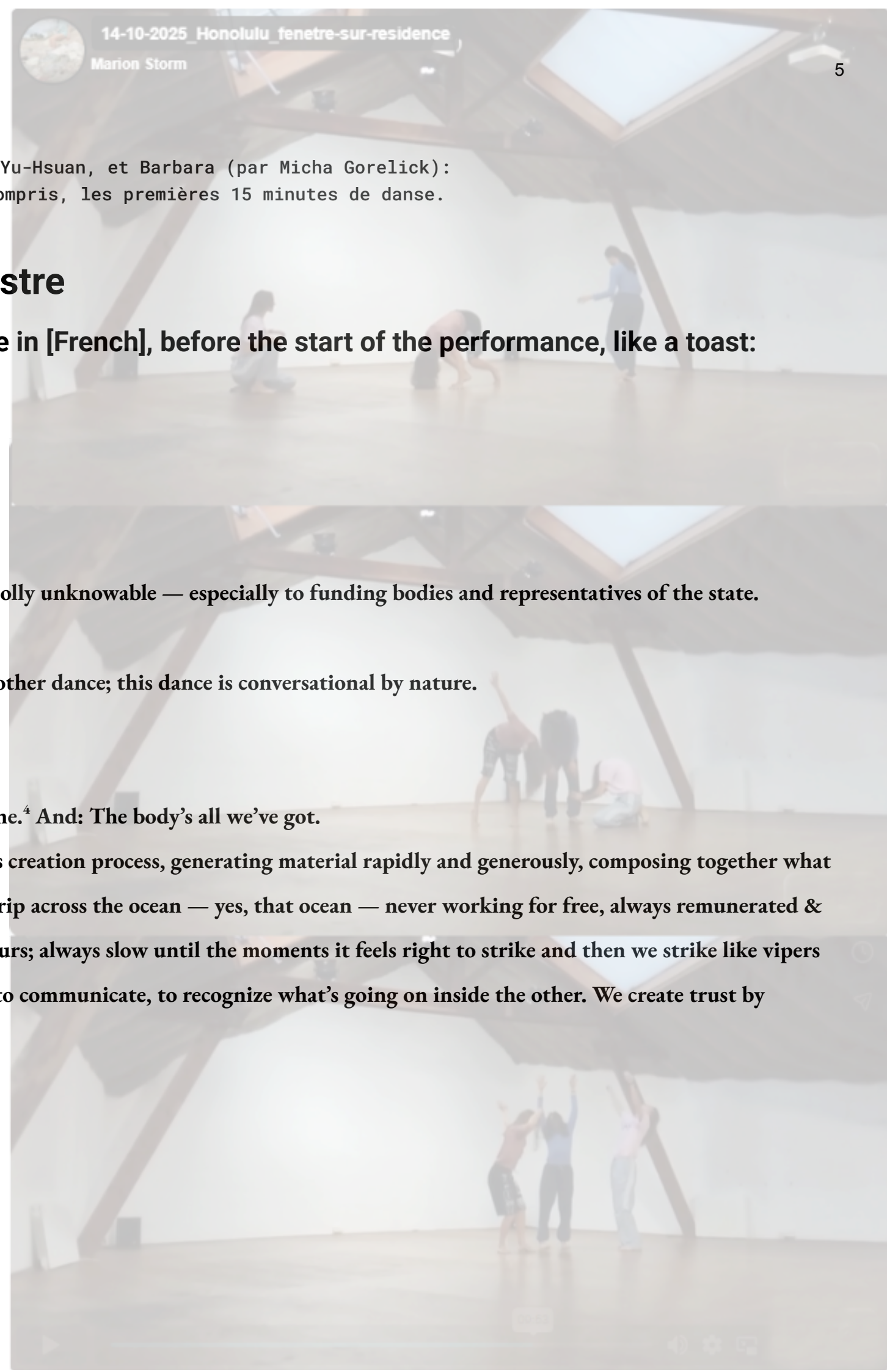
We've been in a slow-boil, steady-burn rehearsal and creation process for 2 years.

The dance is definitely ready: it is right here waiting for you.

² Donna Haraway

³ Fred Moten, as quoted by Andre Lepecki in his work *Singularities*, in the chapter “Moving as some *thing* (or, some things want to run)”.

⁴ Fred Moten in conversation with Stefano Harney





Laisser la danse devenir un document d'amour de quelque chose.

11.

Penser ce lieu comme son propre processus. Penser ce corps comme son propre lieu.



Calendar

Dernières 2 résidences de création :

Les Bazis 7-13 septembre & Maison des Choeurs 3-5 novembre 2026

Invitation: le samedi 12 septembre 2026 à 19h aux Bazis, Saint-Croix-Volvestre : <https://lesbazis.fr/les-residences/article/marion-storm>

Première & diffusion : *en cours*

Micro-biographies

Marion Storm is an artist living and working amongst her peers in Sète.

More precisely, Marion Storm is a US-American choreographer from the San Francisco Bay and the Sonoran desert, living and working in Montpellier and Sète since 2019. In 2023 she co-founded *Plateforme LAB-L*⁵ avec Mariana Viana (Brésil), Julia B. Laperriere (Canada), et Anat Bosak (Israël), d'après 2 ans de recherche croisée dans le Master exerce – ICI-CCN Centre Chorégraphique National Montpellier / Université Paul-Valéry III.

Elvan Tekin is a dance artist living and working in Berlin.

Yu-Hsuan Chiu is a choreographer doing her thesis at University Paul-Valéry III Montpellier.

Barbara Novati is an interpreter and dance-maker based between Marseille and Italy.

Leanna Grennan, replacing Elvan at Les Bazis in the fall, is a dancer and movement therapist based in Queens, New York.

Contact

Chargée d'administration – Débora Carvalho can be reached at +33 7 62 17 42 87 and plateformelab.l@gmail.com

Production – prod@stormchoreo.graphics

Chargée de diffusion – *en cours*

Marion is on WhatsApp at +1 917 725 1224 or marion.fr.storm.us@gmail.com

Besoins techniques

It would be really special and really meaningful to have an **indoor and outdoor space** to perform in. The shift to the outdoors is an important moment. Additionally, some kind of basic, adequate **sound system** to play music from a computer. A **bluetooth speaker and portable (wireless) projector** would be helpful. Natural light. **Comfortable chairs or cushions** for the public. **Refreshments (drinks)** before and after the performance are very appreciated, as is the **active curiosity** of the programmer, curator, or gestionnaire of the space. I work very slowly so I like to **avoid rushing** whenever possible. I cannot handle too many overlapping tasks: I **deal with production issues methodically**, and one at a time.

⁵ Marion's project has been nourished by the LAB-L dramaturgical–production protocol *platforming* since a residency funded by the Goethe Mobility Fund in 2024. To see residue of Platforming, please find us on Instagram @lab.lplateforme .

Allez plus loin // APPENDIX pg 1

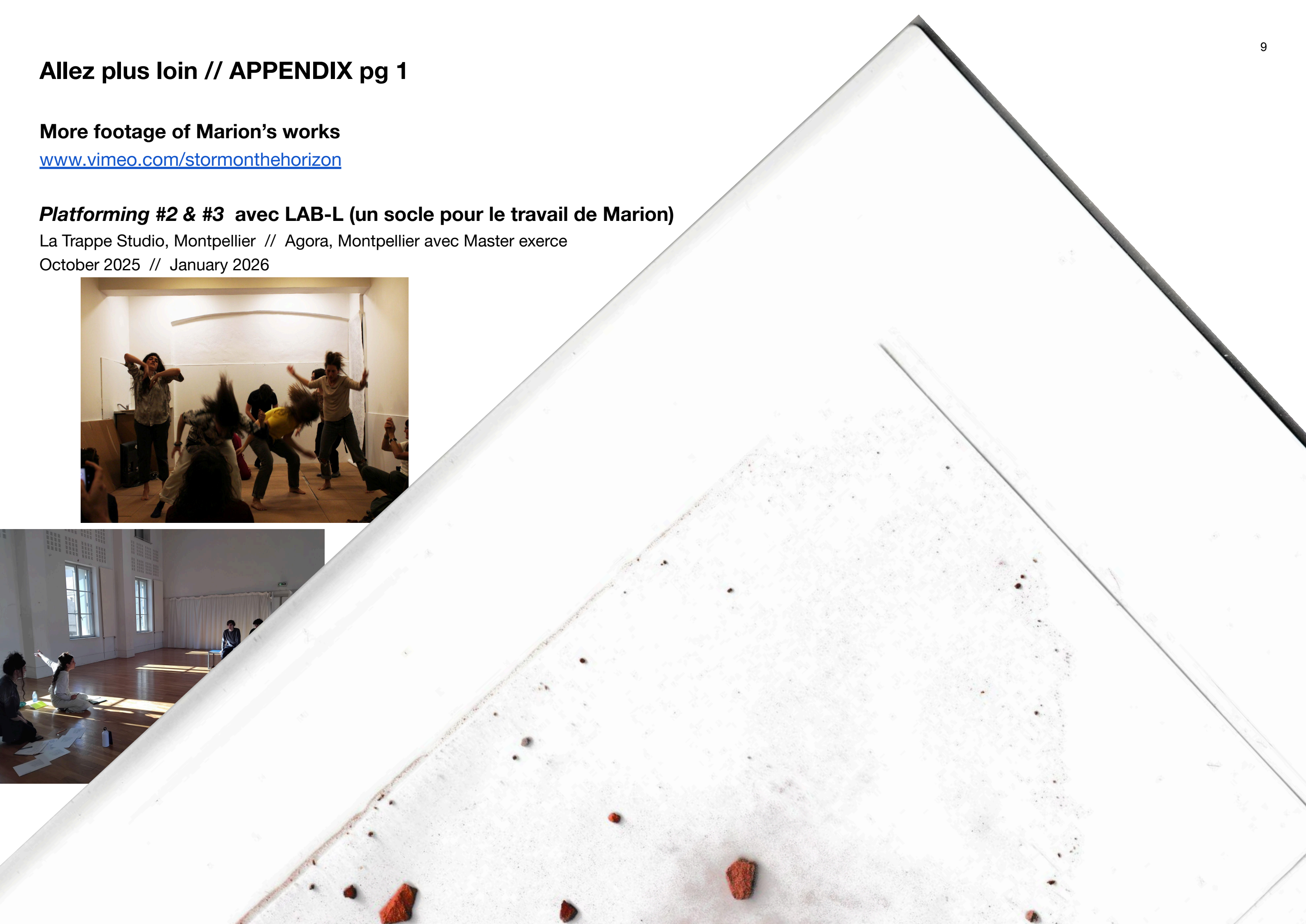
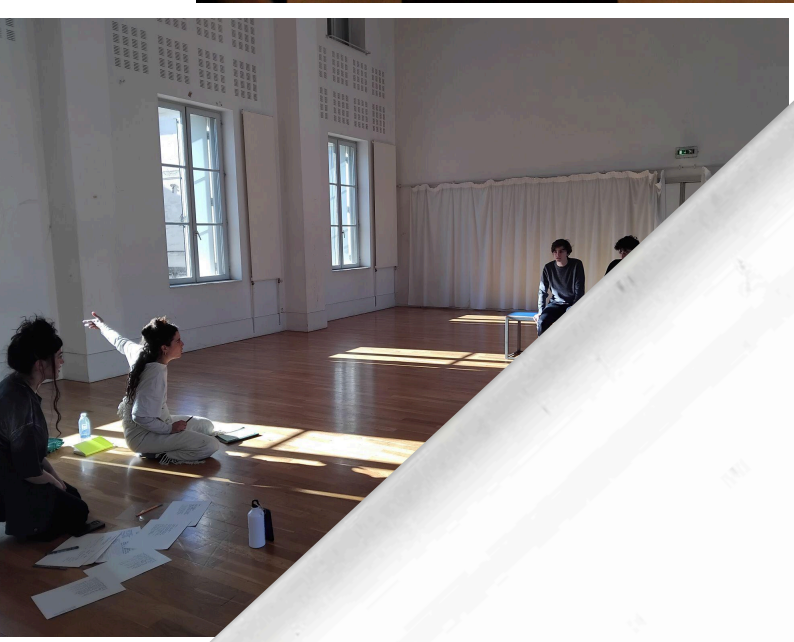
More footage of Marion's works

www.vimeo.com/stormonthehorizon

Platforming #2 & #3 avec LAB-L (un socle pour le travail de Marion)

La Trappe Studio, Montpellier // Agora, Montpellier avec Master exerce

October 2025 // January 2026



Allez plus loin // APPENDIX pg 2

DanceLandDayDream #4 – The Studio for Embodied Processing : a way to engage the public with written scores

Kunstencentrum BUDA, Ecopolis Symposium, Kortrijk BE

September 2023



This score which created the dance and which produced this and many gatherings is now becoming a published text (**see below**) with mise-en-page and design collaboration with Clarissa Baumann, with a new title of *Dancing Again: with/in every (im)possible condition*. Destined for 2026 in english, 2027 in french.

The score created the “Studio for Embodied Processing” by invitation of Bram Coeman at Kunstencentrum BUDA in Kortrijk (BE) for their annual climate/art symposium “Ecopolis”. Marion adapted the invitation to “fill the philosophy conference up with body” by creating a space to help symposium attendees digest, physically, what they listened to and participated in during the day of lectures and interviews. The last session in the Studio was a collective dream session where Marion read out loud her reflections from the day, with spells for the future, as the audience slept. Pictured is a session where participants were invited to converse on a certain theme while giving each other foot baths to encourage intimacy and improbable connection. This is one of many social–relational examples of what the score for dancing again can do.

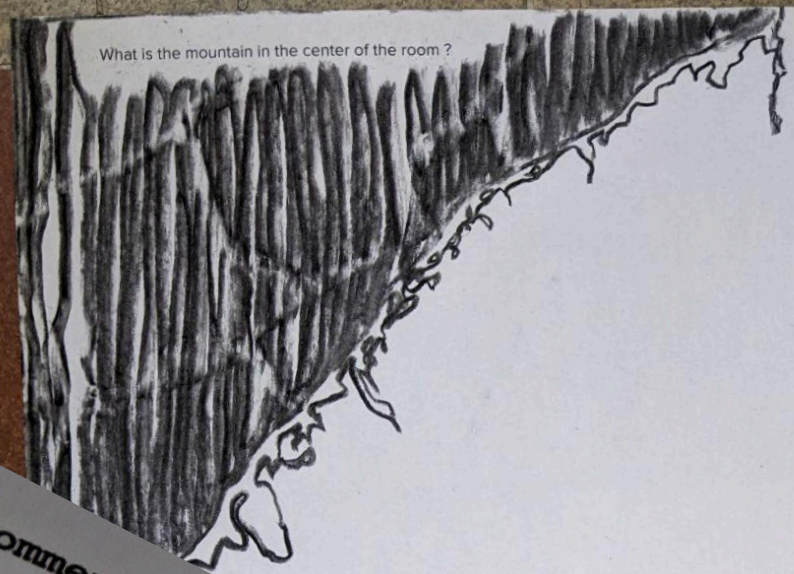
Installation, score, and session views: Courtesy of the artist, BUDA Scoop, Kortrijk, September 2023.



Allez plus loin // APPENDIX pg 3

More scores we've been working with to build the choreography

What is the mountain in the center of the room ?



Quelle est la montagne au centre de la pièce ?

Invoke a deliberate confusion of terms.
A chorus of significances.
Like Tjebel, who is both river and girl.

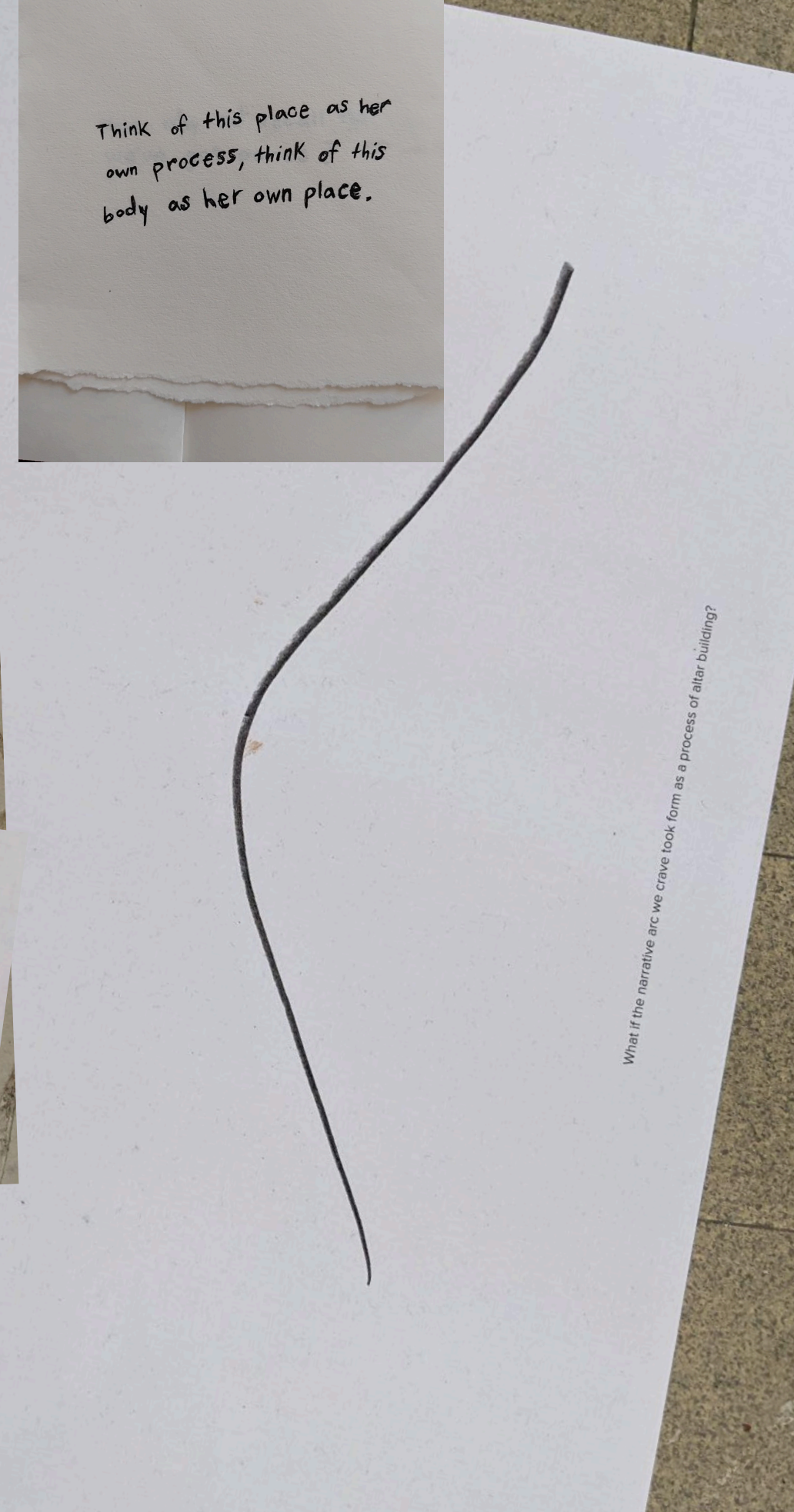
nouf sommet à la fois
roche et rocheuses.

山石 Roche
Rock

Think of this place as her own process, think of this body as her own place.

Comment pouvons-nous collaborer pour nous aider mutuellement à sortir de quelque chose ?
- Contre l'individuation

The margin of the margin is the center.
La marge de la marge est le centre.



What if the narrative arc we crave took form as a process of altar building?

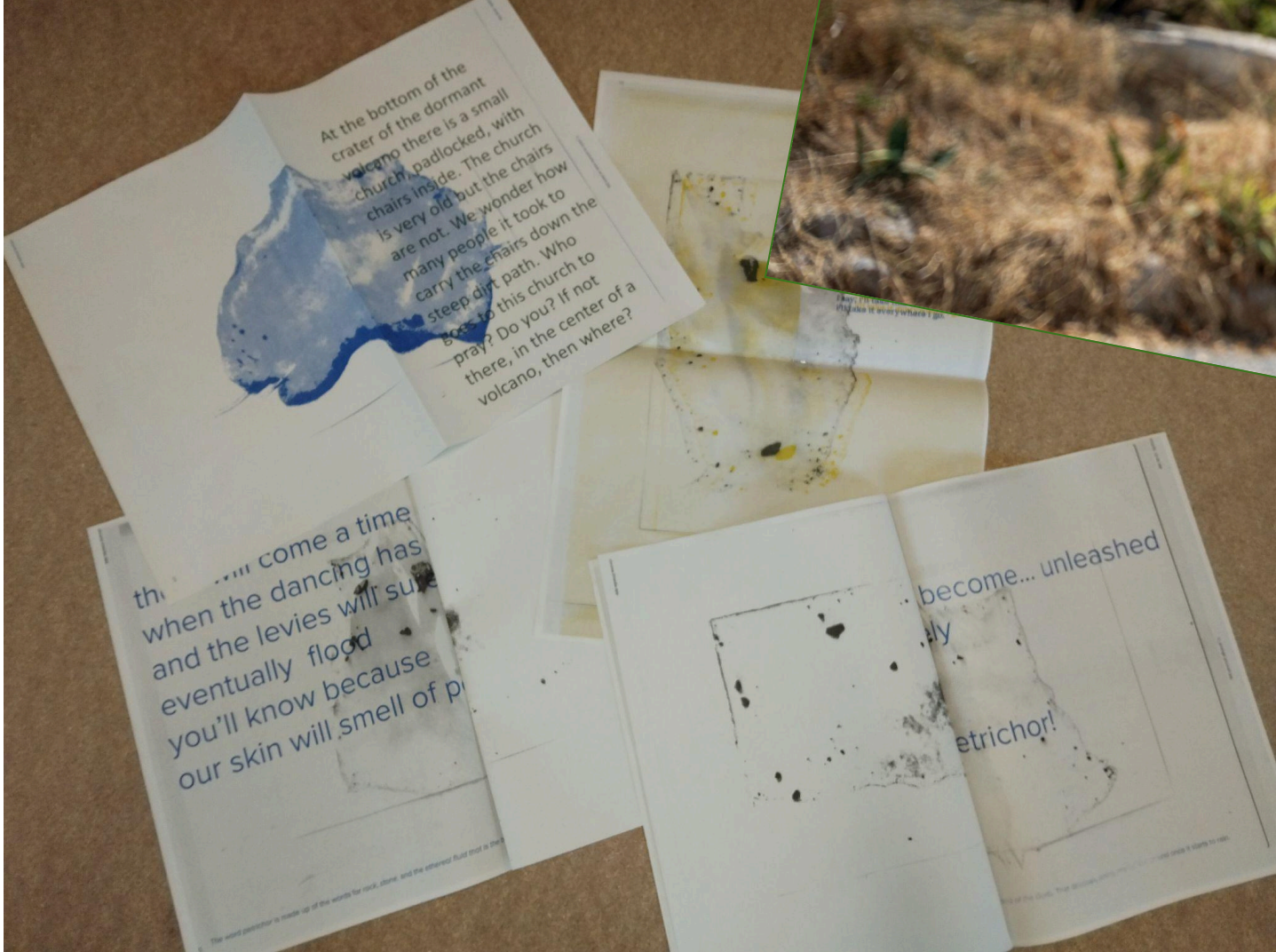
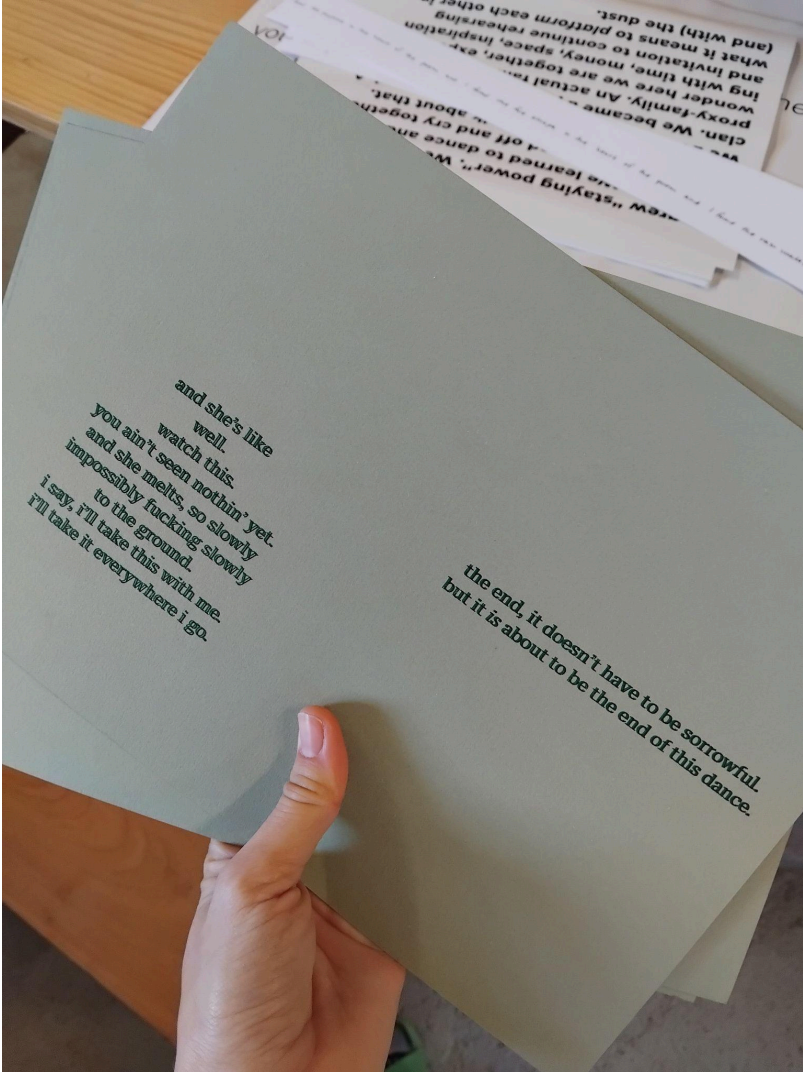
Allez plus loin // APPENDIX pg 4

Portrait of the artist in the field

credit: Shira Marek, 2025, Halle Tropisme

The libretto: the subtle and steady pulse of yearning that guides the work

Text composed at a writing-risography printing retreat at Mas nyamnyam, February 2025.
To be given to the public after the performance:



Allez plus loin // APPENDIX pg 5

Creating, tuning into, and caring for sacred work spaces for and by this project

Pictured: La Maison des chœurs church in Montpellier; La Corvette, built by choreographer DD Dorvillier at her home in Evelle; La Trappe, an auto-run artist space in Montpellier; the mountains near Les Bazis in Saint-Croix-Volvestre, the garden inside the art center 3 bis f in Hopital Montperrin, Aix-en-Provence



Allez plus loin // APPENDIX pg 6



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