



Cap au pire (Worstward Ho) According to Maguy Marin and Dominique Dupuy Between Abstraction and Concretisation

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Abstract: Dance withdraws *Cap au pire* from out of literary abstraction. An eponymous performance by Maguy Marin gives concrete expression to three motifs of the text: the skull, the black coat and the hand holding the child's hand. Dominique Dupuy also chose to include this image of the old man and the child in his *Acte sans paroles I*. In his '*dansées*', the gestures cease to be mimetic and become ethical. *Cap au pire* appears as the concrete project of an old artist who tries to say and do again.

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