

KAAI **THEATER**

Claire Croizé / ECCE
EVOL

28>29/10/2016 – 20:30 – Kaaistudio's
dance • 80 min

EXTRA Join us on **29/11** for the post performance talk with Claire Croizé.

CREDITS

concept en choreografie

Claire Croizé

dans

Claire Godsmark, Youness Khoukhou,
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licht

Jan Maertens

kostuums

Anne Catherine Kunz

dramaturgie

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productie

Action Scénique

coproductie

BUDA kunstencentrum

met de steun van

wpZimmer, STUK en Kaaitheater

met de steun van

wpZimmer, STUK en Kaaitheater

Action Scénique wordt in 2016 ondersteund door de Vlaamse Gemeenschap en de Vlaamse Gemeenschapscommissie.

EVOL

nl/ De titel *EVOL* ontleent Claire Croizé aan het gelijknamige Sonic Youth-album. Net zo goed is het LOVE achterstevoren geschreven, én een afkorting van 'evolutie'. Beide zijn centrale begrippen in deze tedere creatie op songs van David Bowie.

- Claire Croizé studeerde in 2000 af aan PARTS. Ze zette sindsdien indrukwekkende solo's en zorgvuldig gechoreografeerde groepsstukken neer. *Vor Deinem Thron* ging in première in het Kaaitheater tijdens het Klarafestival 2010. Tijdens de laatste editie van Festival Kanal toonde ze de openluchtvoorstelling *Primitive*.

fr/ Claire Croizé emprunte le titre *EVOL* à l'album éponyme de Sonic Youth. Le terme est à la fois l'inverse de LOVE et un raccourci du mot évolution. Les deux concepts sont au cœur de cette tendre création sur des chansons de David Bowie.

- Claire Croizé a achevé ses études à PARTS en 2000. Depuis, elle a créé des solos impressionnants et des chorégraphies de groupe très élaborées. La première de *Vor Deinem Thron* a eu lieu au Kaaitheater lors du Klarafestival 2010, et lors de la dernière édition du Festival Kanal, elle a présenté *Primitive*, un spectacle en plein air.

en/ Claire Croizé has borrowed her title, *EVOL*, from the eponymous Sonic Youth album. It is also LOVE spelt backwards, as well as being an abbreviation of 'evolution'. Both are central concepts in this tender creation set to songs by David Bowie.

- Claire Croizé graduated from PARTS in 2000. Since then, she has been performing impressive solos and carefully choreographed group pieces. *Vor Deinem Thron* premiered at Kaaitheater during the 2010 edition of the Klarafestival. During the last edition of Festival Kanal, she presented the open-air performance *Primitive*.

A PERFECT MATCH: ROCK 'N ROLL AND POETRY IN CLAIRE CROIZÉ'S *EVOL*

Julie De Meester

EVOL starts with a bold statement, as one of the four dancers on stage suddenly bursts into movement. Her determined gestures are not prompted by the opening tones of musical accompaniment, and the only thing we hear as she finishes a series of highly technical movements is the hollow sound of her feet on the dance floor. A light installation by Jan Maertens cuts through the scene like a lightning bolt, adding to the sense of urgency and action.

This piece was first created in silence: the music was added later on in the process. The objective was to create an environment for introspection, where the dancers could fold back into themselves and find a truly personal language for movement. The lack of music forced them to listen to the music of their own bodies, rather than illustrate a given song. The end result is both intimate and arresting: the choreography seems made for the music added to it, but at the same time has a life of its own.

Croizé uses the music of David Bowie, whose surrealism and campy vibe suit this atmosphere perfectly. There is a constant back-and-forth between the comfort of hearing songs you've heard a million times before and the strangeness of those same songs in a new context. We recognize the familiar, soaring notes of *Space Oddity*, the pathos of *Quicksand*, the urgency of *Five Years...* lots of early work, when Bowie was at his most theatrical. The voice of the musical legend is so present that he becomes a fifth performer in the piece. During the final sequence, when the dancers are all decked out in sparkling gold, they radiate with the glamour and rock 'n roll of the late pop star. Another voice that is strongly present is that of Rainer Maria Rilke, the German poet whose *Duino Elegies* – specifically the first elegy – form the backbone of the choreography. Like Bowie, Rilke's poetry has a mystical and surreal quality; they talk not about the world we live in but of that we aspire to. The first elegy moves through the higher orders of angels to the idealism of lovers and the elevated flight of birds. *EVOL* uses this material without illustrating or interpreting it: Rilke is a poet of the night, and at the end of the piece night slowly descends on the dancers. He is also, like every good romantic, a poet of nature, and living, breathing nature takes over the stage as well in the form of homely houseplants, another stroke of surrealism.

Throughout the performance, the gestural techniques of the choreography increasingly dissolve into flowy group sequences: the dancers display joyous bravado during *Heroes*; while a little later, a heartfelt version of *The Drowned Girl* is layered over dark ambient sounds, crawling limbs and bodies melting into each other. It is no coincidence that *EVOL* was inspired by poetry, because like a poet Croizé is constantly trying to find a balance between the demands of form and rhythm, and the free, uninhibited flow of bodies in her case, language in the other. Balance/imbalance is actually a theme in the choreography, which frequently has its dancers balancing on one leg or supporting each other's bodies. *EVOL* sets out to test the limits between restraint and the total liberation of the moving body.

Though the dancers are translating text with their body, it is useless to look for a narrative in *EVOL*. Like poetry, the sequence is based on association rather than plot, the characters are liquid rather than fixed, and the codes and connotations require intimate background knowledge to be interpreted, if they are to be interpreted at all. *EVOL* should not be read as a story, but for its beauty, its power of expression, and the emotional response of those who watch it. It is, as the title says, first and foremost about love: we fall in love with the piece the way we fall in love with a song, a poem, or a person, because it is all about sharing the love that Claire Croizé feels for her dancers and the beauty of their movements.

THE FIRST ELEGY,

from the *Duino Elegies* by Rainer Maria Rilke

Who, if I cried out, would hear me among the Angelic
Orders? And even if one were to suddenly
take me to its heart, I would vanish into its
stronger existence. For beauty is nothing but
the beginning of terror, that we are still able to bear,
and we revere it so, because it calmly disdains
to destroy us. Every Angel is terror.
And so I hold myself back and swallow the cry
of a darkened sobbing. Ah, who then can
we make use of? Not Angels: not men,
and the resourceful creatures see clearly
that we are not really at home
in the interpreted world. Perhaps there remains
some tree on a slope, that we can see
again each day: there remains to us yesterday's street,
and the thinned-out loyalty of a habit
that liked us, and so stayed, and never departed.
Oh, and the night, the night, when the wind full of space
wears out our faces – whom would she not stay for,
the longed-for, gentle, disappointing one, whom the solitary heart
with difficulty stands before. Is she less heavy for lovers?
Ah, they only hide their fate between themselves.
Do you not know yet? Throw the emptiness out of your arms
to add to the spaces we breathe; maybe the birds
will feel the expansion of air, in more intimate flight.

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