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ALIX EYNAUDI MONIQUE

Monique finds its inspiration in bondage, turning its practice into choreographic instructions. How does one pervert a “perverse” act? A similar strategy has been applied to all the elements in Monique: all collaborators were searching for disrespectful ways of working with elements they adored. Different bodily techniques are thus subverted, happily mixed up within the endless horizon of well-known images of the moving body such as gymnastics, contemporary dance, modern dance, sex games, a range of movement therapies...

“SM meets action art meets contact improvisation meets les ballets russes”. Monique is a dance duet, starting as a set of quiet rituals and evolving into an homage to theater dance of the last century, whose emblematic costumes have been referenced by An Breugelmans’ creations. The aesthetic of Monique is found on the other side of the cliché, rather than stopping short of it, light, décor and music all shamelessly trample over ideas of good taste in a search for theatrical liberation.



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CREDITS

Choreography Alix Eynaudi

Performers Alix Eynaudi & Mark Lorimer (or Clinton Stringer)

Costume design An Breugelmans

Collaborators Lars Kwakkenbos, Karen Lambæk, Jean-Luc Plouvier, Bruno Pocheron, Herman Venderickx & Kris Verdonck

Photography Alexander Meeus

Booklet design Compagnie Paul Verrept

Production Margarita Production / Hiros for the Other vzw

Coproduction Kaaitheater, Tanzquartier Wien, Buda, WorkspaceBrussels

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ON TOUR

22 + 23.06.2012	Tanzquartier, Wien (AT) - première -
20.04.2013	Xing (Live Arts Week), Bologna (IT)
26 + 27.09.2013	Kaaistudio's, Brussels (BE)
16 + 17.10.2013	Mercat de les Flors, Barcelona (ES)
19.11.2013	Kunstencentrum Buda, Kortrijk (BE)
15 + 16.03.2014	Black Box Theater, Oslo (NO)
17 - 19.07.2015	Impulstanz (Gallery Mumok), Vienna (AU) - gallery version
14 + 15.08.2015	FAR° Festival des Arts Vivants, Nyon (CH)

Read more about Monique: a text of Lars Kwakkenbos, on our website: http://www.hiros.be/uploads/Monique_ENG.pdf

Watch the trailer of Monique: <http://vimeo.com/95110390>

Watch the full length: <https://vimeo.com/95100033> (password=unlock)

Reviews and press: <http://www.hiros.be/en/projects/detail/monique>

THE BEAUTY OF PARADOX

A text by Alice Chauchat on the work of ALix

10 years ago, as Alix and I were discussing what performance we would create together, we regularly stumbled upon a divergence between our respective takes on performance. The issue revolved around beauty and spectacle. Whereas I reacted strongly against risks of normalization (by affirming dominant canons), objectification (by staging the dancer as an object) and stultification (by lack of challenge to established convention), Alix kept her foot in the door of spectacle, arguing for the benefits of mystery and dream.

Crystalll, the piece that eventually resulted from these endless conversations, staged the tension between the desires and rejections we had been negotiating along the process, focusing on the status of the female body in the representational regime of arts. Alix performed this solo as an out-of-reach, idealized figure, walking a tightrope between embracing her position as object in the show, and affirming her subjectivity within this display.

Confronting aesthetic, political and/or ethical values seems an ongoing project throughout her work: nourishing contradiction, feeding paradoxes as necessary procedures to keep alive the questions of value, to destabilize them without canceling them out.

In *The Visitants*, Alix and Agata Maskiewicz practiced techniques of self-development as performance practices. The tension between their affirmed objective of authenticity or “coming closer to oneself” and the artificiality of the context opened a gap that questioned the very idea of a contradiction: the self that is present is that of a performer, developing indeed in relation to a gaze. In such a situation, there is no contradiction between presence and representation, artifice and integrity.

In *Exit*, created together with Kris Verdonck, the principle of revelation was pragmatically followed. The performance opens with Alix explaining in detail everything that will happen during the piece, before performing it as announced. Beyond the difference between hearing something being described and experiencing it, the frankness of the proposal is almost impossible to trust. Will she really do this? No surprise? And she does, and the surprise is that we do sleep as she offered we might (and by the way, wasn't she wearing a different dress earlier?) Shining through the obvious is the ever-present possibility of things being other than they seem, or both at the same

time. The dance luring us to watch it, it's a nice dance and it's well danced, is also made not to hold our attention too much, rocking us away, convincing us to stop watching.

In the duet Monique, gestures of power such as tying the other's body with ropes, shaping it into awkward positions or directing him, her, in a show of psychic manipulation, are performed with care, as a treatment. When the audience comes in, a performer is polishing the other's nails: a servant, a friend, working on her to bring her closer to her, or to his own, projections? Then they exchange roles, she trims his mustachio and the same doubt is there. The dance will be one of manipulation. Gestures are crude in their form and delicate in their performance. References to the bondage culture suggest that its erotic dimension rests in the pleasure of surrendering rather in that of overpowering. The choreography of control is one of gentleness. It is exquisite and fetishistic in the minute attention to details of the body and of its organization. Such extreme formalism requires virtuosity. Virtuosity brings us back to issues of dance, performance and arts in general. Appearance and occultation are extremely dramatized. A bonded loudspeaker is slowly pulled onto the stage, a performer's face is being covered with great pathos. The drama of theater is being played, and the audience is directly addressed as a partner of the game.

Alix's art is paradoxical. Paradoxes produce unrest, and this unrest is beautiful. It is mysterious. It makes us think and actively not know, which is a sensual experience.

BIOGRAPHY

ALIX EYNAUDI

Lives and works in Vienna.

Alix Eynaudi was trained as a ballet dancer in the Opéra of Paris. She worked in various ballet companies before entering PARTS when the school first opened. In 1996, Alix joined Anne-Teresa De Keersmaeker's company Rosas where she worked for 7 years.

Alix has been creating her own works since 2005: Crystalll (2005), in collaboration with Alice Chauchat, Supernaturel (2007), The Visitants and Long Long Short Long Short (2009), both projects in collaboration with Agata Maszkiewicz, Exit (2011) in collaboration with Kris Verdonck and more recently Monique (2012). Alix is currently working on a new project: Edelweiss, for 2015.

In parallel, Alix takes part in projects as a dancer and performer with a.e. the collective Superamas, Kris Verdonck, Anne Juren and Boris Charmatz. As well, she regularly teaches workshops internationally.

CONTACT

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HIROS

Hiros is the joint venture of the management offices Margarita Production and Mokum. Together we continue to build a solid framework for individual artists and artistic projects.

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