

ALIX EYNAUDI- EDELWEISS AT TANZQUARTIER

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" Edelweiß"- a picture puzzle.

A "danced Rebus" is the expression that dancer/choreographer Alix Eynaudi uses for her new piece " Edelweiß". And it stays that way, a riddle in original costumes and beautiful pictures. Eynaudi is an esthete, the touching, the being touched by beauty, is closer to her than the shocking. That is why I enjoyed the performance of the one male, and three female dancers.

The Belgian Alix Eynaudi has learned classical ballet in Paris and continued her studies right after the opening of P.A.R.T.S. in Brussels. She has performed seven years with Rosas, the company of Anne-Teresa De Keersmaeker.

In 2005 she started to create her own pieces, frequently in collaboration with other artists, such as Anne Juren, Agata Maskiewicz, Mark Lorimer or Alice Chauchat.

Mark Lorimer and Alice Chauchat are also part of " Edelweiß" and dance with the choreographer as well as Cecile Tonizzo, in constantly changing dresses made by An Breugelmans. The costumes are also part of the rebus, and with their applications and embroideries (along with the shown drawings on paper made by Tonizzo), they remind us of Jugendstil. (Art nouveau)

The team has not only been inspired by Klimt and his muse, the couturière Emilie Flöge; fishes appear in the Rebus-dance as well as a heron, together with his offspring that needs to be fed, presumably for the fair in the Chinese souvenir-factory. Lucio Fontana and babies are indicated sources, though I couldn't see those. When the light shuts in the end, the dancers dive into the dark and the riddle remains unsolved, only mother heron remains with her child. But they also don't give any information.

Never mind. The four dancers do not only model appealing togas and cloaks, but also display acrobatic and perfectly shaped dance movements. The pictures and poses are impressive, their meaning seems unimportant to me.

Under the light of Bruno Pocheron, the pelting of rain, the droning of thunder, the happy twittering and babbling of water or in complete stillness, a tender dance with entwined double-figures, sporty postures and demonstrations of power and powerlessness, domination and submission developed. Topics that oftentimes concern Eynaudi, most recently in "Monique" a piece from 2012, that has been remounted in the frame of the ImPulsTanz Festival' 15 at Mumok.

To watch Alix Eynaudi and her choreography is never boring, always overly gratifying. Even though the rebus doesn't resolve and the pictures can't be un-riddled.