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## JAIME LLOPIS ALICIA CARMEN

### A SERIES OF VARIATIONS ON DE-IDENTIFICATION

AliciaCarmen is an attempt to hammer away the logics of identity which underlie the dynamics of consumerism.

Armed with hammers, the performers insist again and again on the action of hammering. But in what way and to what end? Absent another object, the gesture of hitting a hammer announces itself like a series of loud questions. What does this object we think we know so well do when it's not being used to do the one thing we think it's good for? Can a violent act impose the most subtle shifts in our logic?

Which kind of event can we trigger other than the one of identifying what things are?

Which kind of conditions do we need to create to let other senses happen? Which other ways to belong to a situation can we experience other than the one of identifying it / identifying myself with ...other than the one of identity?

# ALICIACARMEN

TEXT BY: JAIME LLOPIS & BART VAN DEN EYNDE

## FORMS AS VERBS

I'm interested in form in the way it relates to action, as an engineering of action that resonates different senses / meanings / events: forms as surfaces; vibrant forms that resonate an ideological and aesthetic distribution; forms as order, as logos, as verbs, as modes of agency...

My interest is based on the potential I see in hammering the forms and patterns that frame our perception, and thus our ways to behave in and to belong to reality.

I use 'to hammer' here in the sense of 'to insist through movement'. But sometimes hammers crush things...

## THE HINGE

A hinge: a jointed device or flexible piece on which a door, gate, lid, or other attached part turns, swings, or moves.

I use the 'hinge' as a metaphor. Is not about the door or about the frame. It is about where the movement is generated. Where the turn, swing, movement happens...

The hinge is not about identity, not about the separation between true and false, nor is it about exclusion. The hinge operates in other logics that the one of identity, it includes the excluded middle, it is the and/or that joins and separates at once.

I imagine that hinge as a device that creates a suspension between a thing and its contradiction, between a thing and its negation; so that our focus could be transported from the fixed aspects of reality to reality as activity and movement.

Stretching the hinge could create an emergence space where other senses could become activated. If we look for the etymology of TRANS-PARENCY, we see that it is a composition of the words 'come in sight, appear' and 'through'. We could say that something appears through the hinge.

Where can we imagine the hinge?

At the limen between the known and the unknown, between things and language, between subject and object, between you and me.

## THE HINGE GAME

I've been applying this de-identifying hinge game in many different directions and with different vectors. De-identifying objects, de-identifying the subject as a performer, de-identifying the subject as spectator, de-identifying the space and time of representation. And therefore de-identifying the tacit logics that relate / entangle all these elements.

In my artistic research in a.pass (advanced performance and scenography studies) I've been experimenting with the practice of de-identification through live performances and through three different videos (Alien", Rita, and ceci est une pipe, all available online).

In the first video, in order to play the de-identification game, displacements between the objects and its manipulation were created, between the objects and its discursive description (language), and between the manipulation of the objects and the context of manipulation. The second and the third videos are variations, trying to create different ways to relate with objects: from manipulating objects according to their generic function to a 'fumbling' between them and distorting the hierarchies between the object and the subject.

Now I want to focus on a new live dance performance with three dancers and two basic objects, a hammer and an apple.

If we see someone holding a hammer on top of an apple, we tend to imagine / foresee /anticipate that the apple will be smashed. This image contains some degree of ambiguity, as an apple is not in the repertory of the objects that we would usually smash with a hammer. It implies some violence, as destroying food is not the most politically correct action. The performers will move within this ambiguity between the functional hammering that belongs to the memory of the object and a state of fumbling in which the body of the performer and the object are not longer identifiable through the action they are executing.

We will look for other parameters / logics of perception, other sensibilities; for tactics to de-identify objects and to undo and suspend their signifying charge and forces. We will try to open up a space in which it is not possible to distinguish if we are manipulating objects or if the objects are moving us, or are

moving autonomously. To annihilate any situation in that movement, to invoke nothing(ness) as a way to allow other meanings to appear, other modes of agency to emerge.

Vertigo is the emotional correlate of this question. The vertigo of the impossibility of identifying what is happening; of how the space is distributed; of not knowing which is my place in that space, that state of things I belong to. The whole piece wants to be a suspension (a hinge) between the projection of the image of someone holding a hammer on top of an apple and its realization. The whole piece will be the stretching of the in between while something else is taking place. The whole piece aims to be a delay in the accomplishment of any action where one could say: "that was it!", "I got it!", "I belong to.", "I am this or that."

For this project I want to add a new vector of tactical de-identification related to the specificity of a live performance. I will apply de-identification mechanisms to the dichotomies performer-spectator and subject-object that unfold into the performer-object of representation and the spectator-object of representation. Two tactics will play an important role: the gaze as de-identifier of the time of representation and the shifting positions of the pair performer-spectator as the de-identifier of the space of representation.

#### THE GAZE

The gaze as a hinge. The gaze is a line that runs in two directions: the sense of seeing and the one of being seen, the sense of absorbing and the one of being absorbed, the sense of eating and the one of being eaten. When does seeing become doing? When does doing become saying? Could we see the gaze as a tactic hinge to de-objectify the subject of the representation? Could the gaze work as a short circuit between the spectator and the object when the object of representation would be literally looking at her or him? Could the gaze be a tactic to turn the spectator into a witness?

We want to use the gaze to take the spectator out of the time of representation. If the performers look the spectator into her or his eyes, the spectator gets engaged in the real time of the performance. The gaze can break the plot (and its correspondent time line) that the spectator tends to build. Thus, the gaze could

work as a tactic to reduce / eliminate the distance between the spectator and the object of representation. The spectator becomes the object of representation itself. She / he becomes part of the plot, as she / he cannot longer place her / himself in front of the performance as something to be read. The spectator becomes a witness in actual time.

#### THE WITNESS

What is the motivation, the agency behind the logics of the spectator thinking along the subject-object relation? What does this logics do? She or he is the watcher from outside, the viewer in front of the object of representation, the hunter of images. An identifying machine that tries to divide and classify everything according to its own fixed position. The outsider, the capturer, the consumer.

What if the spectator becomes a witness? What if it is her or him who is captured, absorbed by the situation? What if she or he becomes part of the making sense: I'm not inviting you, you are already there; It's not about participating or sharing, you are already implicated.

The use of space will play an important role in this redistribution. Everything will happen in one and the same space. There is not a space for the audience and one for the performance. We know that that division of the space doesn't depend simply on avoiding the physical division of the room in two. So our strategy will consist of a constant shifting of the positions which no fixed frame for everybody involved, of a continuous movement and diversification of the focus among witness and performers / objects, of a constant transferring of objects to the witnesses (so they are immediately on the other side or in between), of a series of traps disposed in a way that it becomes impossible to embrace at once everything that is happening in one sole image or overview. The spectators cannot escape being part; they are included in the space of representation.

#### DESIRE

It seems that desire doesn't work anymore as a hinge. It seems that desire advances only in one sense. After modernity, desire equals interest within the logics of consumerism, within the

logics of identity. If I get this or that, if I understand it, then I belong to it. Let's get back the old concept of eros in which desire implies poiesis. Desire as the wish of doing, of producing something, of belonging by doing. There we get the hinge again... The hinge of love... hahahaha! That what swallows me, I swallow it. Eating is not consuming, eating equals expressing.

Could we bring in here the paradigm of the game? It's not about me. It's not about you. It's not about the ball. It's not about negotiation. Who plays the game? Me? You? The ball? The game plays itself. We're just entangled in the experience of the game.

ALICIA CARMEN.

is the name I gave to this project.

I chose these two names because I like how they sound together and because then I can call it Alicia and Carmen or Alicia or Carmen.



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# CREDITS

**Concept and choreography:** Jaime Llopis

**Performance:** Sara Manente, Ondine Cloez, Jaime Llopis

**Production:** Hiros

**In collaboration with:** BUDA Kunstencentrum (BE), wpZimmer (BE), Pianofabriek (BE), La Casa Encendida (ES), Workspace Brussels (BE)

# ON TOUR

13.06.2014	La Casa Encendida, Madrid (ES) - try-out -
18.06.2015	Pianofabriek Kunstenwerkplaats, Brussels (BE) - try-out -
02.10.2015	Pianofabriek Kunstenwerkplaats, Brussels (BE) - try-out -
08.10.2015	BUDA Kunstencentrum, Kortrijk (BE) - première -

# BIOGRAPHY

## JAIME LLOPIS

**lives and works in Brussels.**

Jaime Llopis studied drama at ESAD (Escuela Superior de Arte Dramático de Valencia) and dance and choreography at EDDC (European Dance Development Center) in Arnhem. Subsequently, Llopis graduated from a.pass (advanced performance and scenography studies) in Brussels in 2013. He is currently studying philosophy.

Based in Brussels since 2003, he has been working as a dancer and performer for different independent choreographers, as well as developing his own choreographic work (e.g. Make me yours tonight I'm awake, 2009).

In his works, he tries to put in practice a series of mechanisms of de-identification. De-identifying the object of representation. De-identifying the subject as a performer.

De-identifying the subject as a spectator. De-identifying the time and the space of representation. Undoing the tacit logics of identity that entangle all these elements, in an attempt to suspend expectation.

# 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.

Hiros

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Hiros is supported by the Flemish Community