

EVOL, Claire Croizé



© Herman Sorgeloos

Love, beauty, poetry and rock ‘n roll are at the heart of this new creation for four dancers.

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, shaping the dynamics and the architecture of the space almost as much as the dance does. 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 works seamlessly with the music but, at the same time, it 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 despair 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. At the end, dressed from head to toe in shining gold, the dancers 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, the audacity of the hero 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: from joyful bravado during *Heroes* to crawling limbs, bodies melting into each other and dark ambient sounds layered over a heartfelt version of *The Drowned Girl*. 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. In the same way, *EVOL* sets out to find the potential for movement on the border 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. Croizé asks for a willing suspension of our desire to interpret, in order to reawaken our intuition. *EVOL* 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.



© Herman Sorgeloos

ARTIST BIO

For Claire Croizé, the body is a *sensitive instrument*, resonating with the dancer's complex emotional life.

Claire graduated from P.A.R.T.S. in 2000 and, after working as an artist in residence at WP Zimmer, founded the company Action Scénique in 2008 together with Nada Gambier and Etienne Guilloteau. In 2016, Claire and Etienne continue their close collaboration together under a new name, ECCE. Music, especially live music, plays a prominent role in their work. The philosophy of ECCE is about movement and physicality; their aim is to show the dancer as a concrete physical individual. Some of Claire's previous productions include *Affected* (2006), *The Farewell* (2009, Prix Jardin d'Europe) and *Primitive* (2014).

ECCE vzw
20 rue Edmond Picard, 1050 Bruxelles
ww.ec-ce.be — info@ec-ce.be

Claire Croizé
claire@ec-ce.be
+32 (0) 495 50 18 76

CREDITS

Concept and Choreography Claire Croizé
Created with and danced by Claire Godsmark, Youness Khoukhou, Emmi Väisänen, Jason Respilieux
Light Designer Jan Maertens
Costume designer Anne Catherine Kunz
Dramaturgy Etienne Guilloteau
Production Action Scénique
Coproduction kunstencentrum BUDA
Supported by WP Zimmer, STUK and Kaaitheater
With the support of the Flemish Authorities, the VGC of Brussels and Kunstencentrum BUDA (Kortrijk) during the period 2013-2016.

Duration 72'

View trailer ec-ce.be/productions/evol

View recordings ec-ce.be/pro-page, pw: dance

TECHNICAL REQUIREMENTS

Minimum size of the stage 10m by 12m

Set-up one day before performance for build-up and general rehearsal

On tour 4 dancers, 1 choreographer, 1 technician, 1 tour manager

Find a full technical rider through this link ec-ce.be/pro-page

Etienne Guilloteau
etienne@ec-ce.be
+32 (0) 474 74 23 83

