

A BEING AMONG BEINGS

“How to tackle or even describe Karine on stage?”

Before even perceiving her as the dancer or choreographer, she’s a being, a figure that appears in front of us – rather perhaps emerging from the depths of our consciousness?

First, there is the rightly bizarre insect, Ponties, of the Luciphore Species, with retractable elytra. It glides backwards, it intersects itself and “it” becomes many, it is elusive, deformed yet extremely put together.

Then there is the landscape-woman who carries the world on her head, a towering woman with unruly locks, an unkempt memory that bad-weather dreams have unraveled... Landscape of splinters, of femurs and skin that is revealed, lies down, tears, folds back on itself with a grace that astounds the eye.

There is also the scarecrow, or rather the scarecrow-ess: a contradictory and moving figure, since the fear it is meant to inspire suggests, above all, incompleteness, wisps of defeated straw, never pulled together.

At the heart of these metamorphoses, Karine is not alone... she has her accomplices... Individuals in constant search of a loss of equilibrium: accepting that vertigo begins on the ground, on terra firma. Sentinels of an over-inhabited desert where nobody lives, their heads like fists upon their bodies. They keep watch, suspicious, discreet, and slightly dark. They await the worst, vigilant, avoiding one another, fleeing, and confronting without action. They correct each other; keep each other in perspective; complete one another in untiring embraces.

Dubious as to their real presence... They beautifully blend their differences, to search for accomplices ...everything is ruined, and everything must begin again, at that moment, without drama.

It’s undoubtedly this perplexity that brings charm to their interactions. And Karine navigates this field, which becomes choreographic, with bravado and humor, extremely at ease in the entanglement of composition and action. The dancers are as much captivating personalities as strangely moving, wandering through a universe colored by surrealist yet familiar tonality. Something like a Slavic fantasy often permeates the group, a freed spleen that never utters its name, a sensitive precision of gesture that captures the extravagance of their demeanor. The words and sentences that compose the poetry of new beginnings and the beauty of human body.”

Patrick BONTÉ

Patrick Bonté has written for radio, film and the theater and has directed several productions. Choreographer Nicole Mossoux’s Partner since 1985, he has created theatre-dance performances that have been presented in over 30 countries. *Simulation, Les petites morts, Les dernières hallucinations de Lucas Cranach l’Ancien, Twin Houses, Khoom, and Nuit sur le monde...* are suggestive works which attempt explorations of the murky regions of sensibility in order to give a new view and new way of thinking about one’s relationship to the world: through peculiar familiarity, humor and frigid intimacy. Patrick Bonté is also the Artistic Director of the Brigittines International Festival in Brussels.