

All good spies are my age

Anne Passant

After the performance we still don't know if Juan Domínguez invited us for a family slide show, or to share his birthday, or for his girlfriend birthday party, or for all at the same time? No, yes. He invites us to live the before, the during the after of his performance's production and all this at the same time. Present is future is past.

« All good spies are my age » proposes to each spectator to spy the time between the emergence of ideas for choreographies and the choreography of these ideas. What is building the senses between an idea and its representations?

Like during each performance we cannot escape from our imagination. But knowing this, what can we experience between the appearance of choreography and the disappearance of the performer? Do we need the identification processes implied in live performances?

The actions emphasize the qualities of relationships between writing and reading as being the performance. They through the spectators in the galaxy of hallucinations, in the world of dreams, in the space of imagination or is it in the space of thoughts where we mingle in an intimate contact with the choreographer. The device seems to propose distance and we finally have the sensation that we make love with the thoughts of the performer, with ourselves, with both at the same time. Is it he? Is it you? Is it I? We spy and are spied in a space where the small, the insignificant, the naïve, the simple, is as important as what would be supposed to be important. It is all about transformation.

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