



XAVIER LE ROY
'SELF UNFINISHED' / 'PRODUCT OF CIRCUMSTANCES'

He spent years as a microbiologist in a cancer research lab. Since 1990, he has been investigating the body as a dancer, and has created another kind of laboratory in Berlin, which he at first called Nameless, and most recently EXT.E.N.S.I.O.N.S. Dance under these laboratory conditions is not a micro- but rather a macrobiological phenomenon that can only bring new, unexpected results in the de-hierarchising of traditional structures. Quite in the academic tradition, 'Product Of Circumstances' is a lecture-demonstration, a laying open of the experimental order, while 'Self-Unfinished' approximates more the state of research itself – a body, in an ironic stance toward itself, every movement calibrated to a T, brimming with movements that have never been seen before, a corporeal adventure, an exploratorium for a trunk, a head, and four limbs that seem almost arbitrarily detached, and then re-assembled again in entirely new constellations.

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PHOTO: VÉRONIQUE DUBIN

“ ... Bodies are not, but human make them be. Dance is a virtuality made real by playing. If it doesn't exhaust itself in spectacle and play, it becomes a work of art. I play games where bodies and rules are always simultaneously cultural, natural, object, subject, social, emotional, intellectual, political, historical, biological, psychological, economical, product, productive, and a fiction to challenge the space or time between reality and virtuality.

→ → These bodies – cancelled out, charged up, and interchangeable in images and projections – are defined by a condition of suspension. Firm boundaries and points of orientation become blurred, like in Amanda Miller's twilight worlds, which, in their continual state of gloaming, produce a dreamlike atmosphere. Frauke Havemann, in her dance-video situation 'Brides Uncensored,' lets the images of a man's fantasies wander back and forth between linguistic evocation and pictorial emanation. Phantasms and flesh-and-blood bodies share the stage on the same level of presence. Ami Garmon's "nostalgic body," which is consigned to eternal, directionless repetition, anchors itself firmly in situations in order to survive its lack of orientation. Remembering and repeating seem to be the only remaining possibilities for placing oneself:

Constanza Macras stresses the indistinguishability of reality and fiction, which inextricably intertwine with one another in daily life in order to separate I from I. Samir Akika prefers cinematic narrative