

MAITE ÁLVAREZ



WWW.MAITEALVAREZ.COM



© Théo Sixou

Maïte Álvarez is a transdisciplinary artist, choreographer and performer, based in Brussels since 2016.

Her work explores choreography as a space for writing-between different bodies, through immersive and atmospheric live installations where the audience is transported through a sensitive experience. Being concerned with how to define the medium, the tools and the language, her conceptual and poetic universe brings together works which question the relationship between environmental, external phenomena and the interior phenomena which lead bodies to move and be moved. Through imagination, presence, body, voice, music, writing, image, she puts in motion a performative and hybrid cosmopoetics which metamorphoses in time and space like a long epic of worlds in the making.

After studying graphic design at HEAR – École Supérieure des Arts Décoratifs of Strasbourg (DNSEP, 2012), and performing arts at ISAC/Arba-Esa – Higher Institute of Choreographic Arts of Brussels (Master's degree, 2018), she presents her solo exhibition Atlas de Nuit at the FRAC Provence-Alpes-Côte d'Azur (2020-2021), in which a constellation of installations and performances cohabit: STELLA (2018 Brussels city prize), the Seismographs (2015-2020), the publication Atlas de Nuit (2018) and être ciel presented in a sound-installation version.

In 2022 she created the choreographic interactive 'device' être ciel, premiered at atelier 210, co-produced by Charleroi danse, KAAP and supported by the FWB – Wallonia-Brussels Federation. She is now working on a solo performance project under the title Le cantique des météores {The Song of the Meteors}, in which she explores the singing as an atmospheric dance and a form of a body agriculture. This project was awarded a research grant from the FWB in 2021.



CONCEPT, PERFORMANCE: MAÏTE ÁLVAREZ

MUSIC COLLABORATION: *TO COME*

CURATORIAL ADVICE: ALICE CIRESOLA

EXTERNAL EYE: ANJA RÖTTGERKAMP

OUTSIDE EAR: MYRIAM PRUVOT

MUSIC ADVICES: HEIKEL BEN MLOUKA,
DIANA DUTA, ROMAIN FOUGEYROLLAS,
LUCIE GRESIL, MICHEL NYARWAYA

GRAPHIC DESIGN IN COLLABORATION
WITH: STÉRÉO BURO

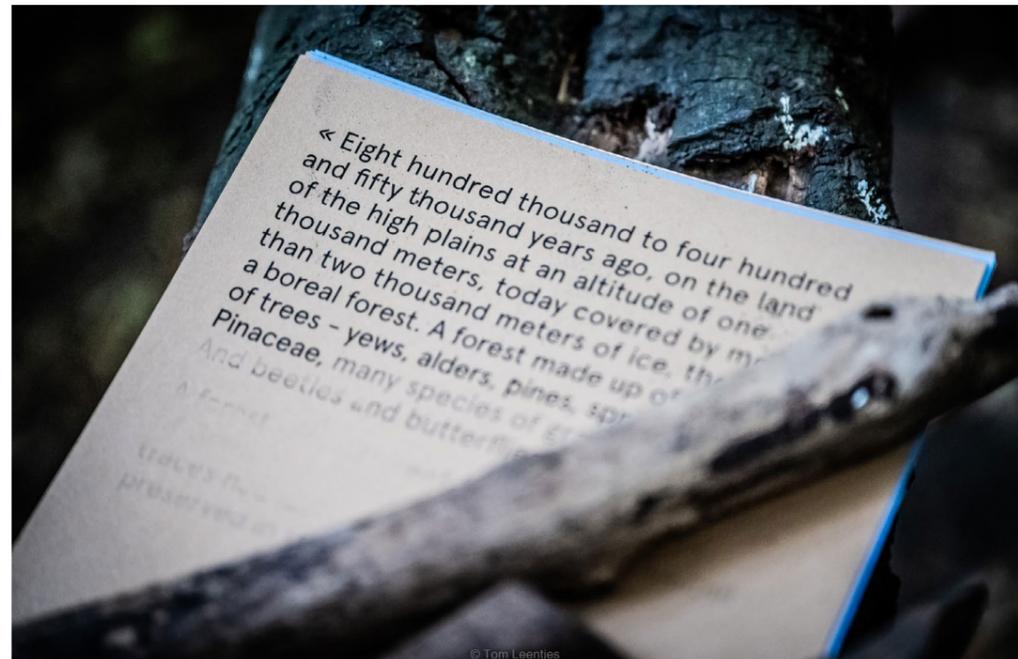
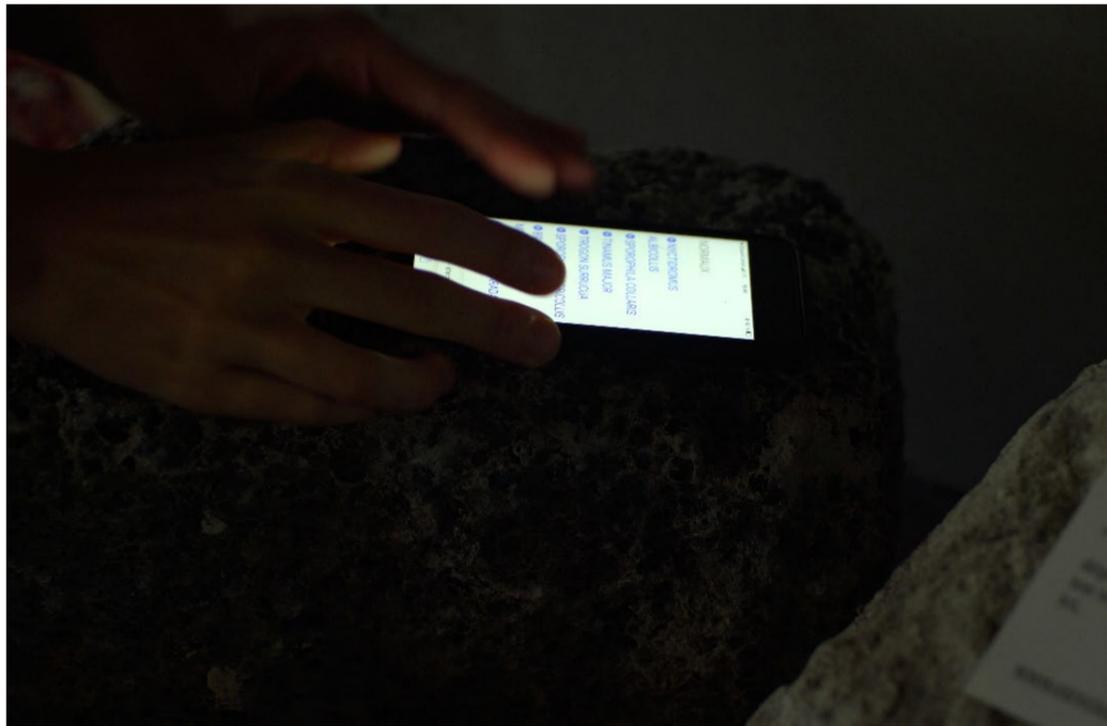
PHOTOGRAPHS: MIRA MATTHEW

RESIDENCIES: STUDIO DES ÉTANGS NOIRS,
LA ACEITERA - CENTRO DE CREACION, CENTRUM
HAGELTOREN, RADICAL_HOUSE, LA BELLONE

WITH THE SUPPORT OF RISING HORSES / LOUISE
VANNESTE, BIJ ARTICHOK PROGRAM, FÉDÉRATION
WALLONIE-BRUXELLES, BOURSE D'AIDE
À LA RECHERCHE DE L'INTERDISCIPLINAIRE
DES ARTS DE LA SCÈNE.

The Song of the Meteors is a solo performance project, a poetic and speculative gesture that explores the singing as an atmospheric phenomenon of *body agriculture*.

From earth to sky and from inside to outside to the outside, the song of the meteors seeks to open imaginary choreographic spaces which put in vibration the body of the spectator from within and which, by extension, would shape and cultivate our environment and other possible futures.



CONCEPT, CHOREOGRAPHY: MAÏTE ÁLVAREZ

PERFORMANCE: ELENA CARVAJAL, SOPHIE FARZA,
SARAH GRANDJEAN, JULIETTE OTTER, LEEN
VAN DOMMELEN, WITH THE PARTICIPATION
OF MAÏTE ÁLVAREZ

SOUND DEVELOPMENT: ROMAIN FOUGEYROLLAS

DIGITAL DEVELOPMENT: JULIEN CHEYREZY

BODY TRAINING SUPPORT: ANJA RÖTTGERKAMP

OUTFIT: LÉA TOURNEUR

EXTERNAL EYE: MARION GASSIN

DURATION: 50 MIN

ONLINE PLATFORM: ETRECIEL.ORG

CO-PRODUCTION: CHARLEROI DANSE, KUNSTENCENTRUM KAAP
WITH THE SUPPORT OF AMA BRUSSELS, LA BELLONE –
MAISON DU SPECTACLE, CHARLEROI DANSE, CENTRE
WALLONIE BRUXELLES-PARIS, TOUR À PLOMB, MONTEVIDÉO,
AIDE À LA CRÉATION OF FÉDÉRATION WALLONIE-BRUXELLES.

être ciel (being sky), is a site-specific
interactive performance that presumes from
its spectators and dancers to simultaneously
evolve within a space in order to compose
together a choreographic landscape.

The spectator gets invited to connect their
smartphone to an online platform where they
have the possibility to play multiple bird songs.
By doing so, the sounds interact by overlapping
and interrupting each other in the same particular
way as it happens in nature's habitat.

The movements and sounds interact and all
the present bodies (visitors and dancers) function
as resources available to the construction of a new
ecosystem.



CO-DIRECTION, CONCEPT AND CHOREOGRAPHY:
MAÏTE ÁLVAREZ, MANFREDI PEREGO

CURATORIAL ADVICE: CHIARA CASTELLAZZI

PERFORMANCE: FLAVIO FERRUZZI, ALESSANDRA
GIACOBBE, NADJA GÜESEWELL, LISA MARIANI,
PAOLO PIANCASTELLI, EMANUELE PIRAS,
VIOLA SCAGLIONE AND MAÏTE ÁLVAREZ

SOUND EDITING: PAOLO DI PENNA

WITH THE SUPPORT OF PIEMONTE DAL VIVO /
LAVANDERIA A VAPORE, BTT - BALLETO TEATRO DI
TORINO, CHARLEROI DANSE - CENTRE CHORÉGRAPHIQUE
DE WALLONIE-BRUXELLES.

As a sensitive antenna, the body constantly collects a multitude of spatial, geographical, meteorological and atmospheric data in and around itself. Transposed in thoughts, words, movements, sound textures or song, each dancer weaves an instantaneous choreography, personal and collective, as they probe the space of their body and the body of space.

Terræ is a project carried out with the dancers of the BTT - Balletto Teatro di Torino, in collaboration with choreographer Manfredi Perego. It stands as a multipoint sound installation; a choreographic soundscape mapped in eight distinct perspectives corresponding to each dancer.



WRITTING, LAYOUT, EDITING:
MAÏTE ÁLVAREZ

SELF-PUBLISHED FIRST IN 2018
IN THE FRAMEWORK OF MAÏTE ÁLVAREZ'S
MASTER'S THESIS (ARBA-ESA, BRUSSELS),
THEN IN 2020 AS PART OF HER SOLO
EXHIBITION *ATLAS DE NUIT* (FRAC SUD,
MARSEILLE).

17 X 25 CM

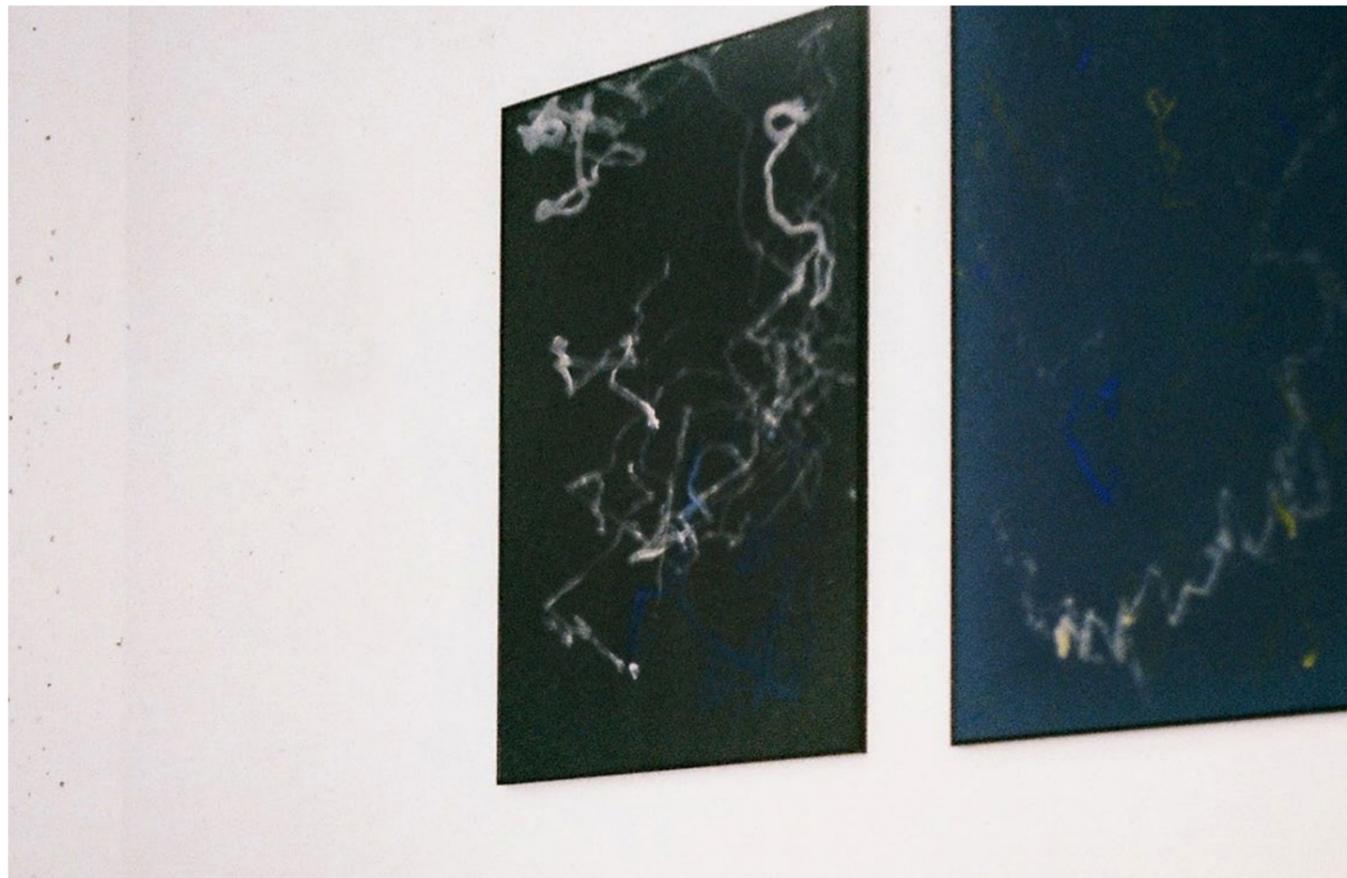
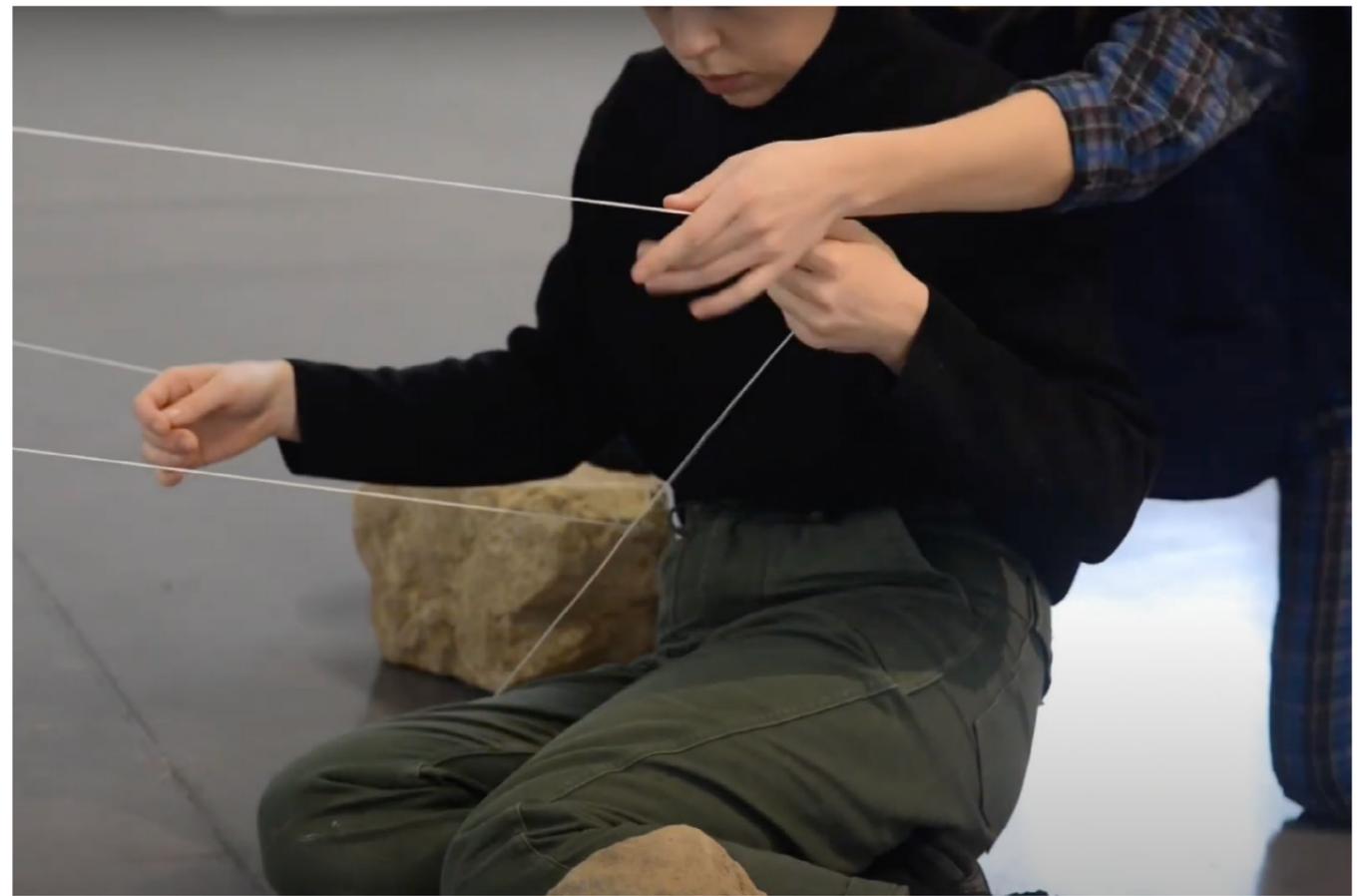
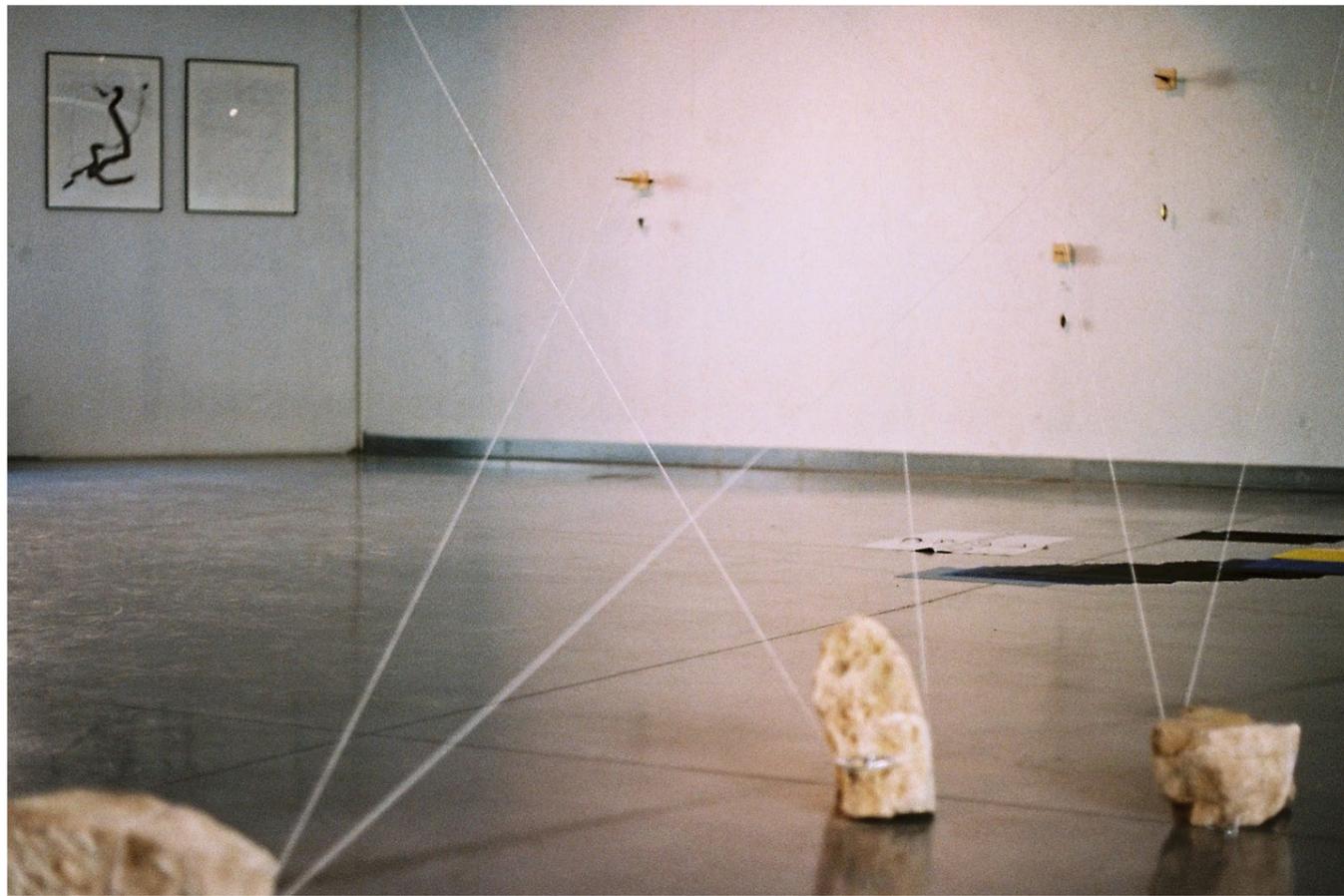
BLACK AND WHITE LASER PRINTING

MUNKEN BOUFFANT 90 GR

AND MATERICA ARDESIA 120 GR PAPER

Going back to the origins of the choreography in order to observe a form of the world's cosmogony. Putting away the *choreo* from the *graphy* in order to understand what brings them into tension. Trying to grasp the nature of the space in-between. This space is not a gap but an active space; a substance that makes the bodies dance together, just as it makes my thoughts move between and behind the lines of this text. The space between dance and writing is atmospheric, it is full of invisible, permanent potentiality. It is infinite and elastic. It blows worlds into the choreo()graphy.

– *Atlas de Nuit. Souffler des mondes dans la choré()graphie.*



The Seismographs

2015 / 2018

CONCEPT, PERFORMANCE: MAÏTE ÁLVAREZ

BASED ON DESSINS VARIABLES (2013)

BY MARISOL GODARD LOPERA

TECHNICAL SUPPORT : MATTHIEU BOXHO

RESIDENCIES: ZSENNE ART LAB, VANDERBORGHT SPACE,
CHARLEROI DANSE, LE CENTQUATRE-PARIS / LE CINQ,
WITH THE SUPPORT OF ARBA-ESA (ROYAL ACADEMY
OF FINE ARTS, BRUSSELS).

What is an image if not a movement so slowed down that it ends up fossilised in paper?
The Seismographs (Sismographies) rethinks the connection between the movement and the lines it produces by activating a set of drawing machines suspended from the wall. The performer is connected to these machines by strings. Its movements produce traces archived as drawings, revealing the seismic variations of its body. Like an echo, the drawing induces back a certain physicality in the performer. This archaic form of graphic transcription restores the roots of the gesture. "Drawing and movement become anamorphoses of each other."



BODY, CONCEPT, DRAWING,
VOICE, EDITING: MAÏTE ÁLVAREZ

BODY, LIGHT, COLOUR, FRAMING:
JULIE JAROSZ

"UN INSTANT ARTISTIQUE", A PROPOSAL
BY CHARLEROI DANSE - CHOREOGRAPHIC CENTER
OF WALLONIE-BRUXELLES REGION,
MADE TO CHOREOGRAPHERS DURING THE COVID-19
LOCKDOWN.

« Every journey conceals another journey within its lines; the path not taken and the forgotten angle. These are journeys I wish to record. Not the ones I made, but the ones I might have made, or perhaps did make in some other place or time. I could tell you the truth as you will find it in diaries and maps and log-books. I could faithfully describe all that I saw and heard and give you a travel book. You could follow it then, tracing those travels with your finger, putting red flags where I went.

For the Greeks, the hidden life demanded invisible ink. They wrote an ordinary letter and in between the lines set out another letter, written in milk. The document looked innocent enough until one who knew better sprinkled coal-dust over it. What the letter had been no longer mattered; what mattered was the life flaring up undetected... till now. »

/ Extract from *Sexing the cherry*, Jeannette Winterson, 1989, p.1-2 /



CONCEPT, CREATION, PERFORMANCE:

MAÏTE ÁLVAREZ

CURATED BY SIMONE BASANI

& ALICE CIRESOLA

CO-PRODUCTION: C-TAKT - TRANSDISCIPLINAR PLATFORM

TALENT, KUNSTENCENTRUM BUDA, WPZIMMER, RADICAL_

HOPE / HEIKE LANGSDORF

THANKS TO: CHRISTINE BLUARD, AGNÈS LACAILLE

Jeanne. Or the Western Touch is a collection curated by Simone Basani and Alice Ciresola inspired by the controversial relationship Belgian art collector and dealer Jeanne Walschot established with her collection of African artifacts. The project explores European desires to meet the Other and the Unknown but also to control, own, and exoticize them.

In the performance *La Collectionneuse* Jeanne Walschot's spirit is invoked. By bringing Maïte's own personal collection inside the Gruuthusemuseum in Bruges, and manipulating it in playful, seductive, possessive ways, she reconstruct the physical relationship Jeanne Walschot had with her collection.

/ Texte de Simone Basani et Alice Ciresola /