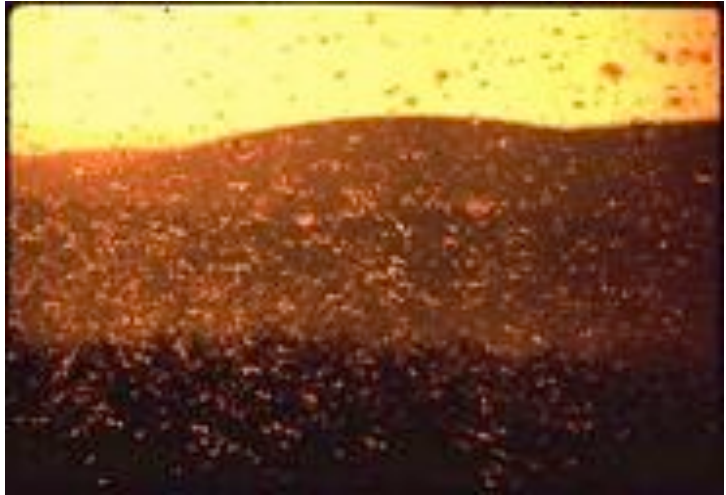




EIXAMI

CABULA6



Meaning “swarm” in Catalan, **EIXAM** is a piece for two performers and a musician. It tells the story of two scientists in the desert investigating a rare species of desert locust. As they dance a dance of suspicion, mistrust and competition around each other, they are unexpectedly overtaken and overwhelmed by a swarm of phenomenal power.

EIXAM is structured as a miniature conference; the encounter of two scientists engaged in the study of swarm theory and its practice. The performers don't simply lead the spectators into a theater performance; rather they skillfully and consciously seduce them to participate in an experiment. Without noticing, the spectators are playfully transformed into a swarm and thus become part of the investigation. It is a dance comedy with a twist of Beckett and a hint of Roy Ayers.





Running time: 70 minutes.

Performers: Three performers – two actors/dancers and one musician.

Setting:

1) It begins in the lobby of the theater, which is the site of the "4th annual conference on Swarm Intelligence and Self-Organizing Systems." As part of a demonstration, the audience is manipulated through a simple game to move through the space with balloons, becoming in essence a simple swarm. All of this is to musical accompaniment.

2) The lobby becomes a gate in the airport and all of the audience members board a plane to the desert. As they sit in their seats, they are on the plane, preparing to take off.

3) One of the characters is already in the desert. The other leaves the audience and continues on another plane until he arrives to the stage. The performance continues here in the desert.



Music: The music is played live. It is completely integrated into the action of the piece. Sometimes the music follows the action. Sometimes the action follows the music.

Set: Minimal. Consists of a painter's ladder that leads down into a desert cave.

eixam is a miniature conference; it is the encounter of two scientists engaged in the study of swarm theory and its practice. Jeremy



Xido and Jim Barnard

don't lead the spectators into a theater performance; skillfully and consciously, they seduce them to participate in an experiment. Armed with multicolored balloons, the insectologists set the audience into motion according to a simple algorithm. And without noticing, the spectators are playfully transformed into a swarm and thus become part of the investigation.

the younger of the two scientists looks for his venerated colleague in the desert, where he has disappeared in search of his princess, a rare type of desert locust. in simple, yet spectacular spaces of illusion the two characters play with their subject matter, with veneration, jealousy, suspicion, obsession, their mutual responsibility and treason. like in an algorithmic play, their theory of missing leadership and an independent intelligence of the swarm becomes a real life experience in their relation to each other. they have become an object at the mercy of the swarm.

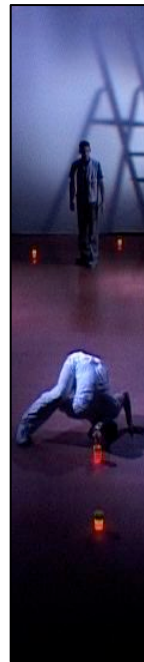
And how one thing after the other, through dialogues and fabulous choreography, simply happens is what makes eixam such a wonderfully buoyant showpiece. less theatre than its mimetic variation, in the twilight zone between science and fraud, towards real life observation in a field of present relationships.

- Hubert Lekpke, *Lawine_Torrèn*

Director/actor Jeremy Xido created a sophisticated layering of scientific theory with raw human frailty. The brilliant performances by Xido and Jim Barnard invited the audience literally and symbolically into a world unfolding of physical, dramatic, and theoretical discourse surrounding swarm theory. The audience is confronted with the world that can be seen and examined with the world that can only be felt in the human experience.



- Marianne M. Kim, *senselabor*



Midway between a performance and a dance-theatre piece, Eixam overflows with imagination and intelligence both in its content and its form.

In an absolutely captivating performance, both interpreters unfurl an immense generosity through their multiform skills. Masterfully making use of different resources (games with the audience, music, dance, a constantly original narrative, the suspense that runs through the entire story), they lead us along the piece and surprise, move and amuse us every step of the way, appealing to our conscience the whole time.

Eixam is brilliant from beginning to end. It is a surprising inquiry into the theme of relationships between the individual and the group, oneness and multiplicity, order and chaos.

- Ali Gonzalez, *Escena*

You drink your beer and wait to be brought into the theater and you are already in the play.



After a jovial and engaging preparation or better yet, "schooling" by the performers, you unsuspectingly enter into a dark dance full of suspense and drama, in which the comedic transforms to an almost bitter seriousness which in turn dissolves away again and again. A bemused and fanatical research scientist, withdrawn from the real world, in love with his desert locust, and full of mistrust for his visitor, who at first cannot find his way into this world only to eventually lose himself as well. For me 70 minutes unlike anything I have ever seen, that pass astonishingly fast, exciting, dark and at the same time light-hearted

Johann Padutch – City Council, Salzburg

ABOUT CABULA6

CABULA6, voted company of the year 2009 in Ballettanz Magazine, is an internationally active Performance and Film company led by Artistic co-Directors, Claudia Heu and Jeremy Xido. We have presented work around Europe, the United States and South America.

Our work overwhelmingly focuses on the border between reality and fiction and the uneasy dialogue between a person's private sense of identity and its dynamic reception in a broader social context. We search out non-traditional performance spaces that make it possible to walk this line between what is "real" and what is constructed and which can bring audience members face to face with their assumptions and expectations about who they are.

Our work ranges from stage pieces, to site-specific works, to films, to projects of social intervention. We are dedicated to principles of delight, humor, investigation and jolts of adrenalin. We love to play. www.cabula6.com



CABULA6 has performed in Austria, Germany, Belgium, Italy, Poland, Portugal, Holland, Spain, Romania, Serbia, Croatia, Chile and New York at such venues as the Sommerszene Salzburg, Kaaistudios Brussels, Wienerfestwochen, Tanzfabrik Berlin, Tanzquartier Wien, Posthof, CCL Linz, The Advanced Performing Arts Festival, Tanztage Wien-Bukarest, Junge Hunde Festival, Buda Arts Center Belgium, The Equilibrium Festival in Tuscany, INFANT festival in Serbia, the Moving Pattern Festival NYC, and the ImPulstanz Festival in Vienna among others. We have been asked to participate in conferences around the world such as the Site Specific Theater Symposium at CUNY in NYC the Performing Rights Days in Vienna and the Transforma Think Tank in Portugal. Our "Crime Europa" film series has shown in festivals in France, Belgium, Germany and Austria and on Swedish TV. In 2006 and 2007 we developed the first two parts of the Trilogy "LIFE ON EARTH" in Santiago de Chile and Vienna, Austria. Since September 2008 we have been working on the final installment in the Macondo Refugee Settlement on the outskirts of Vienna. Future projects include a feature film taking place in Portugal and Angola, a lecture performance about the making of this film, a stage piece called "second life" about mixed reality and identity and a project about the german writer of American Westerns, Karl May.

CABULA6

CONTACT

Marlies Pucher
Company Manager
+43 664 79 45 157
marlies@cabula6.com

Jeremy Xido
+43 650 282 0330
+1 917 346 0007
jeuxjeux@cabula6.com

<http://cabula6.com>