

Dramaturgical research "To be schieve or a romantic attempt"
Creation of a semi-fictional male alter ego Bernix
For the performance
"To be schieve or a romantic attempt"

Bernix

Bernix was born in the 80s in the 20th century into a traditional left-wing family.
Every evening, his parents watch the news.
At home, there's a lot of political anger and a feeling of social injustice.
The anger that animates and sets things in motion is very present, the expression of sadness
much less so; it's much more taboo.
On Sunday mornings, **his parents** play classical music for him.
Then Bernix cries.

This dance is for them.

Bernix loves classical music, but also punk concerts.

In the 70s of the 20th century, punk was known as "dole cue rock", the rock of the queues of
the unemployed.

They sang: "We are the flowers in the dumpster. We are the future, your future."
Bernix thinks they're very, very cool.
Years later, at one of their concerts, fascinated by the collective, joyous power of this anger,
Bernix will let himself be lulled and disappear into it.
Sometimes, from the sidelines, he'll observe the chaos unfolding, the arms lifting the bodies,
the relay to keep the baffle upright.

Bernix dances for those who hold the baffle upright while the others jostle.

And for Louis, his grandfather who, in the '40s, after the destruction of his factory, had
stopped talking.

Bernix would often sit on his knees in silence in the midst of agitated conversation.
He remembers the madman.

This mischievous, profound and slightly sad painting hanging above his armchair

**Bernix dances for the factories that open and close.
For those they drive mad.
And for playfulness, forever stronger than anything else.**

And for Sigmund, the famous Austrian psychoanalyst who had so many jaw operations that he couldn't get used to the various prostheses fitted.

To Yvette Guilbert, the feminist singer of the '30s, whose performances he never missed, he is said to have said: "Efcousez boi, mon monschtre ne porle bos vranzais".

Bernix loves this monster story.

It reminds him of his cousin Stéphane, who was born deformed, hunchbacked and had to be hidden.

Bernix dances for shame, genius without genes and the warmth of cabaret singers above all.

Bernix often longs for the horizon, for softness, beauty and refinement. But often, when Bernix experiences or sees something joyful or beautiful, something stops him and a deep sadness invades him. In the 80s, Pierre, a sociologist, wrote:

"L'hexis It's this disposition, this way of feeling, that is conditioned by the socio-economic situation from which we come.

Within a single family, it would take 3 generations for these habits to change profoundly, and for this to have an impact on our bodies and their sensations".

Bernix would like to be able to feel beauty and softness in his body.

But Bernix also wears a prosthesis, far more pernicious and discreet than the one on Sigmund's jaw.

It has landed in his mind and his entire body.

It didn't deform or cripple his face, it froze it.

Making the expression of certain emotions shameful, indecent and inherently disloyal. So, when he finds certain moods unjust, unbearable, Bernix sometimes becomes agitated, fits, dances in spite of himself, unable to express it in any other way.

In the 18th and early 20th centuries, Bernix would undoubtedly have been institutionalized.

Today, thanks to the evolution of neuroscience, psychoanalysis, sociology and art, these sciences have gradually changed their view of the normal, the mad, the healthy, the sick, the beautiful or the monstrous since the 18th century, Bernix has the right to exist,

But...

In a theater...

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