

KAAI THEATER

Mette Ingvarsten
The Red Pieces

69 Positions

4>5/10/2016 – 20:30 – Kaaistudio's
dance/performance • 1h45 • in English

+

7 Pleasures

7>8/10/2016 – 20:30 – Kaaitheater
dance/performance • 1h30

EXTRA Join Mette for the performative conference *The Permeable Stage* on 8/10 from 10:00 to 19:00 at the Kaaistudio's.

CREDITS

7 Pleasures

concept, choreography

Mette Ingvarstsen

performers

Sirah Foighel Brutmann, Johanna Chemnitz, Katja Dreyer, Elias Girod, Bruno Freire, Dolores Hulan, Ligia Lewis, Danny Neyman (replaced by Calixto Neto), Norbert Pape, Pontus Pettersson, Hagar Tenenbaum, Marie Ursin (permanently replaced by Gemma Higginbotham)

replacement

Ghyslaine Gau

light

Minna Tiikkainen

music & soundtrack

Peter Lenaerts, with music by Will Guthrie (Breaking Bones & Snake Eyes)

set

Mette Ingvarstsen & Minna Tiikkainen

dramaturgy

Bojana Cvejic

assistant choreography

Manon Santkin

assistant light

Nadja Räikkä

technical director

Joachim Hupfer & Nadja Räikkä

sound technician

Adrien Gentizon

company Management

Kerstin Schroth

assistant production

Manon Haase

a production of

Mette Ingvarstsen / Great Investment

co-production

steirischer herbst festival (Graz), Kaaitheater (Brussels), HAU Hebbel am Ufer (Berlin), Théâtre

National de Bretagne (Rennes), Festival d'Automne (Paris), Les Spectacles vivants – Centre Pompidou (Paris), PACT Zollverein (Essen), Dansens Hus (Oslo), Tanzquartier Wien (Vienna), Kunstencentrum BUDA (Kortrijk), BIT Teatergarasjen (Bergen), Dansehallerne (Copenhagen)

funded by

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thanks to

Musée de la Danse/Centre Chorégraphique National de Rennes et de Bretagne

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69 Positions

concept, choreography & performance

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light

Nadja Räikkä

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Virginie Mira

sound design

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apap / szene (Salzburg), Musée de la Danse/Centre Chorégraphique National de Rennes et de Bretagne, Kaaitheater (Brussels), PACT Zollverein (Essen), Les Spectacles vivants – Centre Pompidou (Paris), BUDA (Kortrijk), BIT Teatergarasjen (Bergen)

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funded by

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7 Pleasures and 69 Positions are House on Fire co-productions with the support of the Culture Programme of the European Union



Culture

www.metteingvarstsen.net

List of sources of 69 Positions

Section 1

1. Email correspondence between Carolee Schneemann and Mette Ingvarsten
2. Score of "Meat Joy" from the book: "More Than Meat Joy" by Carolee Schneemann, Performance Works and selected Writings, edited by Bruce R. McPherson. Documentext, © 1979, 1997
3. „Meat Joy“ by Carolee Schneemann (1964), 1964, colour, sound, 16mm film. This video was converted from original film footage of three 1964 performances of "Meat Joy" at its first staged performance at the Festival de la Libre Expression, Paris, Dennison Hall, London, and Judson Church, New York City. Meat Joy: First performed May 29, 1964, Festival de la Libre Expression, Paris. Filmed by Pierre Dominik Gaisseau. Editor: Bob Giorgio.
4. "More Than Meat Joy" by Carolee Schneemann, Performance Works and selected Writings, edited by Bruce R. McPherson. Documentext, © 1979, 1997
5. Picture: Anna Halprin with Dancers' Workshop in Blank Placard Dance Market Street San Francisco 1968. Photo: Lawrence Halprin
6. "Bad at Sports", Interview with Anna Halprin, Part 1 & 2, by Bad at Sports, March 24, 2013 & April 8, 2013, in www.artpractical.com
7. Film extract of "Dionysus in 69" by Richard Schechner. "The Performance Group's Dionysus in 69 premiered in New York in June 1968. The production was directed by Richard Schechner. The excerpt is from a film made from the production by Brian DePalma, Robert Fiore, and Bruce Rubin. Excerpts, courtesy Richard Schechner."
8. Pictures from the book: "Dionysus in 69", The Performance Group, edited by Richard Schechner, designed by Franklin Adams, The Noonday Press, © 1970
9. "Dionysus in 69", The Performance Group, edited by Richard Schechner, designed by Franklin Adams, The Noonday Press, © 1970
10. "Stock is a fraud", Press release for Naked Protest at Wall Street, New York, 10.30 a.m., Sunday 15 October, 1968. Yayoi Kusama.
11. "Manhattan Suicide Addict" by Yayoi Kusama, les presses du reel, © 2005.

Section 2

1. Mask from the piece "Manual Focus" by Mette Ingvarsten, premiered 2003, Mousonturm Frankfurt.
2. Pictures of "Manual Focus" by Mette Ingvarsten. Taken by Peter Lenaerts.
3. YES manifesto and score of "50/50" written by Mette Ingvarsten.
4. Video registration of "50/50" a piece by Mette Ingvarsten, premiered 2004, Mousonturm Frankfurt. Filmed by Svend Thomsen.
5. Pictures of "50/50" by Mette Ingvarsten. Taken by Peter Lenaerts.
6. Engravings accompanying the 1797 Dutch edition of Marquis de Sade's "The story of Justine".
7. Orgasm from the piece "to come" by Mette Ingvarsten, premiered 2005, PACT Zollverein, Essen.
8. Video registration of "to come (extended)" by Mette Ingvarsten, 2012, MDT, Stockholm. Filmed by Malin Korkesalo
9. Pictures of "to come (extended)" by Mette Ingvarsten. Taken by Jens Sethzman.
10. Video extract of "to come" a piece by Mette Ingvarsten. Filmed in STUK, Belgium, October 29, 2005. With music: "Sing Sing Sing" adapted and remixed by Peter Lenaerts.

Section 3

1. "Testo Junkie. Sex, drugs, and biopolitics in the pharmacopornographic era" by Beatriz Preciado. The feminist press, 2013. © 2008 by Beatriz Preciado
2. "Breaking bones", music by Will Guthrie

The Red Pieces

nl/ In de cyclus *The Red Pieces* kijkt de Deense choreografe Mette Ingvarsten door een vergrootglas naar seksualiteit. Het resultaat is een eigentijdse reflectie over seksuele praktijken, en de manier waarop lichamen via bewegen en handelen de structuren van de samenleving beïnvloeden. In één week tijd hernemen we *69 positions* en *7 Pleasures*. Als slot installeert Ingvarsten een performatieve conferentie over de politiek van seksualiteit in relatie tot de publieke en private sfeer.

fr/ Dans le cycle *The Red Pieces*, la chorégraphe danoise Mette Ingvarsten passe la sexualité au crible. Le résultat est une réflexion contemporaine sur les pratiques sexuelles et sur la manière dont les corps influencent, par le biais de mouvements et d'actions, les structures de la société. En une semaine, nous présentons la reprise de *69 positions* et de *7 Pleasures* ainsi qu'une conférence performative animée par Ingvarsten sur la politique de la sexualité à l'égard de la sphère publique et privée.

en/ In the cycle *The Red Pieces*, the Danish choreographer Mette Ingvarsten takes a magnifying glass to sexuality. The result is a contemporary reflection on sexual practices, and the way in which bodies influence the structures of society through movements and acts. In the same week, we will be reviving both *69 positions* and *7 Pleasures*. To conclude, Ingvarsten installs a performative conference about the politics of sexuality in relation to the public and private realms.

The Permeable Stage

8/10 – 09:30 > 19:30 – Kaaistudio's

The Permeable Stage is a 10-hour long performative conference dedicated to investigating sexuality as an expanded field of research. It's a space to collectively uncover existing, or propose new, intersections between the sexual, the social and the political. The 10-hour long duration is thought as a time for experimenting with how theoretical, practical, artistic, social and political concerns mix, touch and influence each other to generate conversations.

The conference aims to investigate the politics of the body, sexuality and its relation to the public sphere and to the growing indistinction between private and public space. It explores a range of approaches, some of which are micropolitical, by dealing with perception and language representations of sexual, naked or material bodies in art. Other approaches are theoretical and articulate critical perspectives in relation to society.

The idea behind the 10-hour long day is to have time to shift between different formats of presentation, from lectures to physical practices, from panels and conversations to eating and discussing together. Theorists, choreographers, musicians and a cook are invited to occupy the entire building of the Kaaistudios to develop an ongoing discursive and performative event through presenting their respective practices. The aim is not only to elucidate topics in regards to the politics of the body – by speaking about new materialities, technology, participation, gender equality, pornography, affective and immaterial labor – but also to embody these questions by looking for other forms of being together in the theater.

Participants

Claire Bishop
Caroline Godart
Mette Edvardsen
Anne Juren
Daniela Bershan (aka Baba Electronica)
Eszter Salamon
Gérald Kurdian
Mette Ingvarsten

The Permeable Stage – Programme

9:30 – 9:45

Welcome and short introduction by Mette Ingvarsten

09:45 – 10:30

Mette Edvardsen - *The Unwritten Scene* (Performative Proposition)

10:30 – 11:30

Claire Bishop - *The Permeable Stage in Four Acts* (Lecture)

11:30 – 12:30

Eszter Salamon - *Reproduction* performed by Boglárka Börcsök and Bryana Fritz (Performance)

Substitution * (Listening experience)

or

Daniela Bershan (aka Baba Electronica) - *CAVEMUSIC* (Somatic listening experience)

12:30 – 13:15

Panel discussion with Eszter Salamon, Mette Edvardsen and Daniela Bershan,

moderated by Claire Bishop

13:15 – 15:15

Lunch Break & Anne Juren Choreographic Sessions (sign up for one of 3 sessions in the morning)

15:15 – 16:15

Mette Ingvarsten - *Lecture on Pornography* (Lecture)

16:15 – 17:15

Caroline Godart - *The Trouble with Love* (Lecture)

17:30 – 18:15

Anne Juren - *Interview: Choreographic Sessions: relations, images, phantasms, and action***

18:15 – 18:45

Break

18:45 – 19:30

Gerald Kurdian and Trk_x - *HOT BODIES* (stand up)

* Substitution is an extract of *TALES OF THE BODILESS* created with Bojana Cvejić, Terre Theamlitz and Cédric Dambrain

THE RED PIECES

In her latest performance cycle *The Red Pieces*, Danish choreographer Mette Ingvarthsen investigates the role of nudity and sexuality in our society. In October she will present *69 Positions* and *7 Pleasures* at Kaaitheater, followed by a conference with performative proposals, lectures and discussions. 'I use a soft tone, even though the things I ask sometimes come close to the edge of what is comfortable.'

Can you tell us something about the cycle *The Red Pieces* and your preference for creating work in series?

When I started creating choreographies, I wanted the pieces to be singular and independent from one another. That has changed over the last five years because certain topics kept on resurfacing. *The Artificial Nature Series*, for instance, retrospectively turned into a cycle when I noticed that the five separate pieces dealt with the same topics, and fit together perfectly. *The Red Pieces* is the first time that I have conceived a series of works that were connected beforehand. For me, working in cycles generates more time to really think through a topic and experiment with the various formats of performance and different relations to the public. The space of *69 Positions* is very small and intimate: people can move around me in the room. I call it a *discursive practice performance*: it unfolds somewhere between language, actions, gestures and dances. With *7 Pleasures* I decided to return to a frontal use of the stage, while still thinking of ways to extend the stage into the audience area. It's a reflection on how sexual and erotic bodies are very often represented as flat two-dimensional images, and on the potentiality of theatre to treat these bodies differently.

What about the figures 69 and 7, in *69 Positions* and *7 Pleasures*?

For me, *69 Positions* refers to two things: on the one hand it signifies the egalitarian sexual position. My work often deals with thinking about egalitarian structures, and 69 as a figure has an inversed symmetry. In this sense, equality includes the possibility of being different from one another, yet equal.

On the other hand *69 Positions* goes through a history of performances, starting in the Sixties. I take up various positions from different works: sometimes I'm speaking as a performer in one of the shows, sometimes as a guide who is giving a tour, sometimes I'm really embodying an extract of a dance. My body transforms while going through all these different positions. Initially I wanted to use exactly 69 references to create an overview, but that turned out to be simply too much!

People often associate the 7 in *7 Pleasures* with the seven deadly sins – and there is definitely a link – but the piece isn't meant as a concrete response to the sins. Nevertheless, it's a reflection on how a certain cultural history is still living in our bodies today, and how it influences our sexual practices. For instance, I find it interesting to see how sexuality is still very much connected to religion, and how mechanisms of guilt and shame still operate within our bodies.

With *7 Pleasures* I was concerned with understanding where we are today in regards to sexuality. How our sexuality is being manipulated and controlled on a molecular level. The testosterone practice I speak about in *69 Positions* is a very clear example: you take testosterone, which changes your hormonal balance leading to modifications in the ways you can desire. The same happens when you take Viagra, birth control pills, or other pharmaceutical products designed to affect your sexual drive or reproductive capacities. I think these modifications of desire demonstrate that our bodies are very fragile, even now. Our affects and sensations make us susceptible to all kinds of forms of control and speculation. Moreover, these levels of the body are not necessarily very conscious.

In *69 Positions* you return to the sexuality, nudity and participation of the Sixties. Why now?

In the Sixties there was this utopia of coming together through sexual liberation. The ideal failed and we are still dealing with its consequences today. In Scandinavia, and especially Sweden, equality has achieved a stronger position in society. But generally speaking, the struggles of the Sixties and Seventies – equal pay for equal work, new distributions of labour or responsibilities towards children – have not been completely successful. This is a fitting reason to look back and try to understand the movements of that time period.

69 Positions initially came about as a reaction to my own work. In *The Artificial Nature Project* I had been working with the material agency of things and with making dehumanized choreographies. I felt a need to return to the human body: sexuality appeared as an interesting territory to further think about the collective

and participation. Today I think there is a tremendous need to assemble together inside and outside the theatre. This is especially important in times of social and political crises, of insecurity and instability. I'm also thinking about the questions of public/private and how social media in a way disrupt the private space by revealing intimate information.

How do you translate this disruption between public and private into your performances?

In *69 Positions* I employ a technique I call *soft choreography*. Historically, much work on sexuality has dealt with aggression and confrontation, which can stir rejection from the audience. I tried to find another strategy to include the audience, thinking together about the topic, instead of rejecting it. That's why I use a soft tone, even though the things I ask sometimes come close to the edge of what is comfortable. Some of the Sixties' performances I'm referring to proposed to initiate an orgy – and at that time that's what sometimes happened. The belief in the collective differed from today. The participatory aspect of *69 Positions* rather deals with the moment when, as a spectator, you negotiate whether or not you will take the step to participate. In this moment of negotiation something actually happens to your limits: is it okay to do this or not? Do I want to be part of this collective, and in which way?

You created *7 Pleasures* for the big stage in a frontal setting. But there, too, you involve the audience.

In *7 Pleasures* we work with a choreographic principal that I call *spilling*. The basic idea is to let the performance spill onto the area where the audience is sitting. In the opening scene, the performers undress in the audience. There is a suggestion that the performers' bodies are very similar to the bodies of the spectators. Our practices are neither crazy, nor so virtuosic that no one else could imagine doing them. At the same time, we try to include the entire environment into our choreography: the audience is part of it, so are the staircase and the objects around us.

We see a lot of nakedness in *7 Pleasures*, but more in a sensual than a sexual way.

That says a lot about the way we understand the word 'sexual' today! If there is no penetration, there is no sex, right? In this piece there is no penetration, but I still think what we do can be considered a form of sexual practice. The performers pose questions of what pleasure is, of how we feel it, and of how it can change our bodies to sense pleasure in different and unfamiliar ways. The piece is created through different modes of intimate togetherness.

The first section deals with getting away from the parts of our body that are certainly erotising. It's true that certain body parts have more nerve endings than others, but we underestimate the incredible potential of sensations that other parts of the body also possess. In the second section we work with vibrations. Our individual bodies dissolve into one vibrational mass that at a certain point also includes all the objects on stage. We extend the notion of desire between humans to include the relation with the environment and its objects. During the last section, half of the performers are dressed in black clothes, while the other half remains naked. There we focus on the ways power and violence operate within sexual images. We do it in such a way that makes it difficult to determine who is manipulating and who is being manipulated, who is giving and who is receiving the pleasure.

As a preparation of the third and final part of *The Red Pieces* you organise *The Permeable Stage*: a ten-hour performative conference. What can we expect?

The idea behind the conference is to create a time and space for thinking collectively about sexuality as an expanded field of research. This means looking for the intersection between the sexual, the social and the political. Artists, theorists, musicians as well as a chef cook, create a space for informal conversations and presentations of various kinds. Come join us!

An interview with artist-in-residence (2013-2016) at the Kaaitheater Mette Ingvartsen in conversation with Katleen Van Langendonck and Eva Decaesstecker, June 2016.

Read the Dutch and French version of this interview on kaaitheater.be.

More dance and performance

Ivo Dimchev & Lea Petra

Concerto

For his *Concertos*, the born performer Ivo Dimchev always invites a different musician for a voice improvisation in the form of a concert. At the Kaaitheater, he performs alongside the composer and pianist Lea Petra, who has been highly praised for her tango transcriptions for piano.

Kaaitheater • 12/10 • music/performance

Lemm&Barkey & Needcompany

FOREVER

Grace Ellen Barkey and Lot Lemm are asking questions about our struggle with mortality, set to music by Mahler. Barkey "Singing about life all the time is unsustainable for anyone. Death – or rather, human beings' finite nature – also deserves a song, a dance."

Kaaitheater • 21 > 23/10 • dance

Claire Croizé/Action Scénique

EVOL

Claire Croizé has borrowed her title, *EVOL*, from the eponymous Sonic Youth album. It is also LOVE spelt backwards, as well as being an abbreviation of 'evolution'. Both are central concepts in this tender creation set to songs by David Bowie.

Kaaistudio's • 28 > 29/10 • dance

Kaaitheater is supported by



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