

KAAI **THEATER**

Mette Ingvarsten
The Permeable Stage

8/10/2016 – 9:30 > 19:30 – Kaaistudio's
performance/conference • in English

Time table

9:30 – 9:45 (at the concert studio)

Welcome and short introduction by Mette Ingvarsten

09:45 – 10:30 (at the theatre studio)

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

10:30 – 11:30 (at the theatre studio)

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)

(at the concert studio)

or

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

(at the dance studio)

12:30 – 13:15 (at the theatre studio)

Panel discussion with Eszter Salamon, Mette Edvardsen and Daniela Bershan,
moderated by Claire Bishop

13:15 – 15:15 (at the dance studio)

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

15:15 – 16:15 (at the theatre studio)

Mette Ingvarsten - *Lecture on Pornography* (Lecture)

16:15 – 17:15 (at the theatre studio)

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

17:30 – 18:15 (at the theatre studio)

Anne Juren – Interview by Mette Ingvarsten with Anne juren on *Choreographic Sessions: relations, images, phantasms, and action*

18:15 – 18:45

Break

18:45 – 19:30 (at the theatre studio)

Gérald 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 Permeable Stage

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.

concept Mette Ingvarsten | **production management** Kerstin Schroth, Elisabeth Hirner | **production** Great Investment | **coproduction** Kaaitheater
www.metteingvarsten.net

Participants

Daniela Bershan (aka Baba
Electronica)
Anne Juren

Claire Bishop
Mette Edvardsen
Gérald Kurdian and Trk_x

Caroline Godart
Mette Ingvarsten
Eszter Salamon

Programme

Mette Edvardsen – *The unwritten scene*

For *The Permeable Stage* Mette Edvardsen uncovers certain materials from the writing process of the piece *We to be* from 2015. *We to be* is the third part of a trilogy of pieces exploring the possibilities and limits of language and how this extends into real space. By looking into an unwritten scene she will reflect on the role of language in her works, and how this material addresses questions about the relation between language and physical experience.

- The work of Mette Edvardsen is situated within the performing arts field as a choreographer and performer. Although some of her works explore other media or other formats, such as video, books and writing, her interest is always in their relationship to the performing arts as a practice and a situation. With a base in Brussels since 1996 she has worked for several years as a dancer and performer for a number of companies and projects, and develops her own work since 2002. She presents her works internationally and continues to develop projects with other artists, both as a collaborator and as a performer.

www.metteedvardsen.be

Claire Bishop – *The Permeable Stage in Four Acts*

The history of participatory art can be seen as a history of artists wanting the 'stage' to become more permeable, thereby loosening the distinction between performers and viewers. This lecture will address aspects of this problem in four short acts: Participation, Inclusion, Immersion, and Amateurism.

- Claire Bishop is a Professor in the PhD Program in Art History at the Graduate Center, City University of New York. Her books include *Installation Art: A Critical History* (2005) and *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012), for which she won the 2013 Frank Jewett Mather award, and *Radical Museology, or, What's Contemporary in Museums of Contemporary Art?* (2013). She is a regular contributor to *Artforum*, and her essays and books have been translated into eighteen languages. Her current research concerns the impact of digital technology on contemporary art and performance since 1989.

Daniela Bershan (aka Baba Electronica) – *Cavemusic - somatic DJing for horizontal people*

Cavemusic is a tool and live process of Baba Electronica seeking a somatic dialogue with the audience. It is a practice of collective intimacy and care. It is a possibility to receive joint imaginations through abstracted Popscares and to make unexpected movements and readings possible.

- Daniela Bershan aka Baba Electronica is a visual artist and DJ best described as a media vagabond and fearless sampler. In her work - ranging from sculpture and performance to social organisation - the function of the DJ/Producer has slowly infected all aspects of practice. Ritualising and remixing circumstances on multiple strata of material, thought, text and sound, she dissects choreographies and scores, be they political or social, technological or musical. Bershan co-founded and directed FATFORM (NL), and is co-organizing ELSEWHERE & OTHERWISE at Performing Arts Forum (FR). Her works, projects and performances have been presented at ao. the 29th Sao Paulo Biennale (BR), De Appel Arts Centre (NL), Frankfurter Kunstverein (DE), KunstenfestivaldesArts (BE), Museum Katharinenhof (DE), W139 (NL), Portikus (DE), NAS Gallery Sydney (AU), Capacete (BR), Smart Project Space (NL), Paradiso (NL), Künstlerhaus Graz (AT) and Triennale Luxembourg (LUX).

www.danielabershan.com

www.soundcloud.com/baba-electronica

Eszter Salamon – *Reproduction performed by Boglárka Börcsök and Bryana Fritz (Performance)* *Substitution (Listening experience)*

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

- Eszter Salamon is a choreographer, dancer and performer. She is the author of solos *What A Body You Have*, *Honey* (2001) and *Giszelle* (2001) in collaboration with Xavier Le Roy, *Reproduction* (2004), a piece for eight dancers, *Magyar Tàncok* (2005) with Hungarian folk dancers and musicians, *Nvsbl* (2006), a film-choreography in collaboration with Bojana Cvejić AND THEN (2007) and together with Arantxa Martinez, the concert-performance *Without You I Am Nothing* (2007) starring Lukas Minkus and Ramon Pozo, *Dance#1/Driftworks* (2008), in collaboration with Christine De Smedt, *Voice Over* (2009), a piece commissioned and interpreted by Cristina Rizzo, *Dance for Nothing* (2010) and with Peter Böhm, Bojana Cvejić and Cédric Dambrain *TALES OF THE BODILESS* (2011). In 2009, Eszter Salamon developed with Christine De Smedt *Transformers* and they presented their duet piece *Dance#2* during ImpulsTanz 2011. She has already shown several works at the Kaaitheater and in November, she will present *Monument 0.1 Valda & Gus*.

www.eszter-salamon.com

Anne Juren – *Choreographic sessions. Choreography inscribed in the body: relations, images, phantasms and actions*

The *Choreographic Sessions* are based on Anne Juren's artistic experience in unfolding the relation between movement and language as a choreographer, dancer and Feldenkrais practitioner. Using spoken language, she opens a creative space in which the choreography is placed directly inside the person's body. The *Choreographic Sessions* during *The Permeable Stage* will explore how troublesome phantasms establish notions of anatomy. How can the images of the body be integrated into the sensation itself? How far can one go with the body's transformation when in that body a choreography is taking place? Is an action possible inside this entanglement of perceptive events? Some larger questions grounding this research address the concept of the body and its boundaries in our post-humanist times.

- Anne Juren is a French choreographer, dancer and performer based in Vienna. In 2003, she co-founded together with the visual artist Roland Rauschmeier the association *Wiener Tanz- und Kunstbewegung* in Vienna. Her choreographic works and artistic researches have been extensively presented internationally. In her practice Juren emphasizes sexuality, matter, desires, and actions in engaging the body in different states of physical, sensorial, kinaesthetic and mental experiences, questioning the boundaries and limits between the public and the private body. Since 2013, Anne Juren is a Feldenkrais® practitioner. She is currently a member of the artistic committee for the Master in Choreography at DOCH and is a PhD candidate at UNIARTS Stockholm University of the Arts.

www.wtkb.org

Mette Ingvarstsen – *Lecture on Pornography*

In this talk Mette Ingvarstsen reactivates Susan Sontag's *Lecture on Classical Pornography* from 1964. The lecture has been selected out of a larger pool of research materials, because of how it articulates an understanding of pornography prior to its image release in 1969.

- Mette Ingvarstsen is a Danish choreographer and dancer. From 1999 she studied in Amsterdam and Brussels where she in 2004 graduated from the performing arts school P.A.R.T.S. . As Artist in Residence since 2013, Mette also performed *The Extra Sensorial Garden, Speculations, evaporated landscapes, The Artificial Nature Project, Giant City* and *50/50* at Kaaitheater. At the moment she works on the cycle *The Red Pieces*, which includes *69 Positions* (2014) and *7 pleasures* (2015).

www.metteingvarstsen.net

Caroline Godart – *The Trouble of Love*

It is a strange force that can come between lovers, one that seems to partake at once of conquest and abandonment, whispering both "I want you to be mine" and "I am all yours," and this double allegiance makes the feminist study of love particularly complex. This lecture will piece together an encounter, at times congenial, at times more turbulent, among three French intellectuals and artists: Luce Irigaray, Gilles Deleuze, and Claire Denis. This *ad hoc* forum enables a reflection on love as a concept and as an experience, and secondarily, it allows us to think about its formal rendition, examining if and how aesthetics (in this case, film aesthetics) can express love and difference.

- Caroline Godart is an Assistant Professor of Communication, Germanic Languages, and Cultural Studies at IHECS (Institut des Hautes Etudes en Communication Sociale, Brussels) and a Scientific Collaborator at the Université Libre de Bruxelles. She holds a PhD in Comparative Literature and Cinema Studies from Rutgers University (USA), where she wrote her dissertation under the direction of Elizabeth Grosz. Her first book, *The Dimensions of Difference : Space, Time and Bodies in Women's Cinema and Continental Philosophy* was published in 2016 by Rowman and Littlefield.

Gerald Kurdian & Trk x – *HOT BODIES* (Stand up)

HOT BODIES (Stand Up) is a live research project where the frontiers of documentary, autobiography and fiction are blurred and which is brought in a musical form. A collection of texts, sounds, movies, images on the rituals, objects and utopias that have helped the re-evaluation of the ideas of sexuality and erotism throughout the centuries, describes in spoken *chants*, Kurdian's investigations of the *queer* practices and revolutions. All the myths, visions, rites, images are an apprehension of the power games that push on identities, desires and collective joys. It's also a chance for him to challenge the capacity of his musical compositions to generate sensations while awakening in *downtempo*, *IDM* or *ambient* landscapes, alternative forms of musical ecstasy.

- Musician, performer and radio-artist G rald Kurdian studied visual arts at the  cole Nationale d'Arts de Paris-Cergy before entering the contemporary dance program *Ex.e.r.ce 07* at the Centre Chor graphique National de Montpellier. His oblique concerts - *Royal Gala (2005)*, *1999 (2009)*, *18 Chansons (2010)*, *My first club- song ever (2011)*, *The Magic of Spectacular Theater (2012)*, *La Solidit  des choses (2014)*, *Les  les Artificielles (2015)* - are joyful opportunities to invent synergies between electronic music practices, performance art and documentary. Inspired by the genres of stand-up comedy, musical or *r cital*, they are regularly presented in the contexts of visual art (Centre Pompidou - Metz, Fondation Cartier, MAC/VAL, Lieu Unique, Plateau Frac-Idf, Centre Clark - Montr al, etc), *indie* music (Centquatre, Nouveau Casino, Festival des Rockomotives, Musiques Volantes, Rock en Seine, etc) or performing arts (Usine C - Montr al, Crossing the Line - New York, Festival des Inaccoutum s - Paris, steirischer herbst - Graz , etc).

www.geraldkurdian.com

The Red Pieces

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.

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   n 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 chor graphe danoise Mette Ingvarsten passe la sexualit  au crible. Le r sultat est une r flexion contemporaine sur les pratiques sexuelles et sur la mani re dont les corps influencent, par le biais de mouvements et d'actions, les structures de la soci t . En une semaine, nous pr sentons la reprise de *69 positions* et de *7 Pleasures* ainsi qu'une conf rence performative anim e par Ingvarsten sur la politique de la sexualit    l' gard de la sph re publique et priv e.

THE RED PIECES

In her latest performance cycle *The Red Pieces*, Danish choreographer Mette Ingvarstén investigates the role of nudity and sexuality in our society. In October she will present *69 Positions* and *7 Pleasures* at Kaaiteater, 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 Kaaaitheater Mette ingvartsen in conversation with Katleen Van Langendonck and Eva Decaesstecker, June 2016.

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

Kaaaitheater is supported by

