

# KAMI THEATER

## Vera Mantero **The Clean and the Dirty**

**23>24/11/2016 – 20:30 – Kaaitheater**  
dance • 65 min

**EXTRA** Join us for the **post-performance talk** on 23/11 with Vera Mantero, by Jeroen Peeters.

## **CREDITS**

### **artistic direction**

Vera Mantero

### **co-creation, performance**

Elizabete Francisca, Vera Mantero, Volmir Cordeiro

### **music**

João Bento

### **set and costume design**

João Ferro Martins

### **lighting design**

Eduardo Abdala

### **rehearsal director**

Carolina Campos

### **artistic residencies**

Materiais Diversos

### **production**

O Rumo do Fumo

### **co-production**

Maria Matos Municipal Theatre (Lisbon), Porto Municipal Theatre. Rivoli. Campo Alegre. (Porto), LE CND (Pantin, France), Musée de la danse - Centre chorégraphique national de Rennes et de Bretagne (Rennes, France)

### **support**

Instituto de Emprego e Formação Profissional - IP/Estágios Emprego, Câmara Municipal de Lisboa / Polo Cultural Gaivotas, Boavista, EGEAC, Culturgest

### **O Rumo do Fumo is financed by**

Ministério da Cultura / Direcção-Geral das Artes

*The Clean and the Dirty* is supported by  
the Creative Europe programme of the European Union.

**IMAGINE**   
art and climate change



## THE CLEAN AND THE DIRTY

**nl/** De transitie naar een duurzame samenleving is al enkele jaren een centraal aandachtspunt in het werk van Vera Mantero. In *The Clean and the Dirty* focust de Portugese choreografe op de innerlijke transitie. Als we de relatie met en de zorg voor onze omgeving willen veranderen, dan moeten we ook ons innerlijke zelf veranderen. Dan moeten we zorg dragen voor dat preciaire 'zelf'.

Mantero ziet een verband tussen die innerlijke transitieprocessen en wat er gebeurt tijdens het maken van kunst. "Omgaan met de materialen waaruit de wereld gemaakt is! Dat is één van de manieren om te omschrijven wat we in kunst doen. Omgaan met objecten, beelden, woorden, bewegingen, intensiteiten, ruimte, tijd, verlangens, trillingen, spoken... Het maakt ons vuil én het reinigt ons."

- Vera Mantero is de *grande dame* van de Portugese hedendaagse dans. Ze was eerder te gast in het Kaaitheater met "*kə sup'ɔrte i sɔp'are i kɔt'ej uf d'oɟf m'uduf i ɔd'ule*" (2005) en *Until the moment when God is destroyed by the extreme exercise of beauty* (2007).

**fr/** Depuis quelques années déjà, la transition vers une société durable est un point important dans l'œuvre de Vera Mantero. Dans *The Clean and the Dirty*, la chorégraphe portugaise se concentre sur la transition intérieure. Si nous désirons changer notre relation avec notre environnement et le soin qu'on lui porte, il nous faut également modifier notre moi intérieur et prendre soin de ce « moi » précaire.

Mantero voit un lien entre ces processus de transition intérieure et ce qui se produit durant la création artistique. « Travailler avec des matériaux dont le monde est constitué ! C'est une des manières de décrire ce que nous faisons dans l'art. Manipuler des objets, des images, des mots, des mouvements, des intensités, l'espace, le temps, des désirs, des vibrations, des fantômes... Cela nous salit et nous purifie. »

- Vera Mantero est la grande dame de la danse contemporaine portugaise. Elle était précédemment à l'affiche du Kaaitheater avec « *kə sup'ɔrte i sɔp'are i kɔt'ej uf d'oɟf m'uduf i ɔd'ule* » (2005) et *Until the moment when God is destroyed by the extreme exercise of beauty* (2007).

**en/**The transition towards a sustainable society has been central to Vera Mantero's work for some years now. In *The Clean and the Dirty*, the Portuguese choreographer focuses on the inner transition. If we want to change our relationship with our environment and with the way we care for it, then we also need to change our inner selves. This means caring for that precarious 'self'.

Mantero sees a connection between these inner transition processes and what happens when art is being created. "Dealing with the materials of which the world is comprised! That is one of the ways of describing what we do in art. Dealing with objects, images, words, movements, intensities, space, time, longings, vibrations and ghosts both makes us dirty and cleanses us."

- Vera Mantero is the *grande dame* of Portuguese contemporary dance. She has previously appeared at Kaaithheater with "*kə sup'ɔrtɛ i sɔp'are i kõt'ej uf d'oʃf m'uduf i õd'ule*" (2005) and *Until the moment when God is destroyed by the extreme exercise of beauty* (2007).

## **THE THREE ECOLOGIES**

Guattari, Félix (2000 [1989]), The Athlone Press, London and New Brunswick.

"Social ecosophy will consist in developing specific practices that will modify and reinvent the ways in which we live as couples or in the family, in an urban context or at work, etc. Obviously it would be inconceivable to try and go back to the old formulas, which relate to periods when the planet was far less densely populated and when social relations were much stronger than they are today. But it will be a question of literally reconstructing the modalities of 'group-being' [l'être-en-groupe], not only through 'communicational' interventions but through existential mutations driven by the motor of subjectivity. Instead of clinging to general recommendations we would be implementing effective practices of experimentation, as much on a microsocial level as on a larger institutional scale.

For its part, mental ecosophy will lead us to reinvent the relation of the subject to the body, to phantasm, to the passage of time, to the 'mysteries' of life and death. It will lead us to search for antidotes to mass-media and telematic standardization, the conformism of fashion, the manipulation of opinion by advertising, surveys, etc. Its ways of operating will be more like those of an artist, rather than of professional psychiatrists who are always haunted by an outmoded ideal of scientificity.

Nothing in these domains is played out in the name of history, in the name of infrastructural determinisms! Barbaric implosion cannot be entirely ruled out. And, for want of such an ecosophical revival (or whatever we wish to call it), for want of a rearticulation of the three fundamental types of ecology, we can unfortunately predict the rise of all kinds of danger: racism, religious fanaticism, nationalitary schisms that suddenly flip into reactionary closure, the exploitation of child labour, the oppression of women..." (Guattari 2000 [1989], 34-35)

"Throughout history and across the world existential cartographies founded on a conscious acceptance of certain 'existentializing' ruptures of meaning have sought refuge in art and religion. However, today the huge subjective void produced by the proliferating production of material and immaterial goods is becoming ever more absurd and increasingly irreparable and threatens the consistency of both individual and group existential Territories. While there no longer appears to be a cause-and-effect relationship between the growth in technoscientific resources and the development of social and cultural progress, it seems clear that we are witnessing an irreversible erosion of the traditional mechanisms of social regulation." (Guattari 2000 [1989], 46-47)

"It raises the question of the place we give to phantasms of aggression, murder, rape and racism in the world of childhood and of a regressive adulthood. Rather than tirelessly implementing procedures of censorship and contention in the name of great moral principles we should learn how to promote a true ecology of the phantasm, one that works through the transference, translation and redeployment of their matters of expression.<sup>1</sup> It is, of course, legitimate to repress the 'acting out' of certain fantasies! But initially it is necessary for even negative and destructive phantasmagorias to acquire modes of expression - as in the treatment of psychosis - that allow them to be 'abreacted' in order to reanchor existential Territories that are drifting away. Sade and Céline both endeavoured, with more or less success, to turn their negative fantasies into quasi-baroque ones, and because of this they may be considered as key authors for a mental ecology. Any persistently intolerant and uninventive society that fails to 'imagarize' the various manifestations of violence risks seeing this violence crystallized in the Real." (Guattari 2000 [1989], 57-58)

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<sup>1</sup> There is a brilliant example of just such a comic redeployment of sadistic impulses in *Le Marquis*, a film by Roland Topor.

## **VERA MANTERO ON *THE CLEAN AND THE DIRTY***

*In fact, life isn't something clean. Acknowledging this would be a big step towards making it less dirty, that is, towards the possibility of making ourselves happier.*

Ana Cristina Leonardo

In *The Clean and the Dirty* there are educated bodies and uneducated bodies.

There is, mainly, a joyful wallowing in the fusion between these two kinds of bodies and in the profusion generated by that fusion. That fusion which seems to make a particular place emerge, the favourite place, the precise place (a place of precision but also a place which we need).

[TO PUSH, TO INSIST, TO RIP OUT, TO SQUEEZE, TO PURGE, TO EXPEL, TO INSIST, TO STRETCH, TO EXPOSE, TO INSIST, TO OPEN, TO TIGHTEN, TO PRESS, TO CRUMBLE, TO OPEN, TO RETAIN, TO RUB, TO INSIST, TO PINPOINT, TO SWEEP, TO OPEN].

I think that the only life is actually the one of Handling the Materials of the World (and we, human beings, are also world). To handle objects, images, words, movements, intensities. To handle spaces, times, affections, desires, vibrations. To handle ghosts. To cleanse ourselves through that handling. To dirty ourselves through that handling. Handling in various associations, in intersections and couplings, a handling activated in actions, embodiments, incarnations (crossed in spaces and times). The life of another language. A verbal-less language or, even if verbal-more, at least a non-linear language. Non-linear crossings. A place of openness and possibility, the only place for intensities, vibrations and othernesses. That's where I see richness, that's where I see density, that's where I see life material, that's where I see nourishment, that's where I see meaning. The only thing to do, the only possible thing to do, the only thing that seems to be worth doing.

[WHICH COMES FROM INSIDE AND CLEANS, WHICH COMES FROM INSIDE AND DIRTIES, WHICH COMES FROM INSIDE AND CLEANS, WHICH COMES FROM INSIDE AND DIRTIES, WHICH COMES FROM INSIDE AND CLEANS]

At a certain point I realized that what is done in Inner Transition, in order to work out subjectivities and to try to mitigate harmful tendencies, is very similar to what is done in art and particularly in the performing arts. These arts and the work into Transition are related. Practices of care of the self, practices of care of ourselves. Specific practices to reinvent ways of being. Tools to work on us,

tools for several balances, for several ecologies, personal and social ecologies. I like to think of art as a Tool for Transition (to transit out of ostentation and the imposition of power, for example).

[BETWEEN ABOVE AND BELOW, FROM THE GROUND TO THE FOREHEAD, FROM THE CEILING TO THE MOUTH, THE HAND ON THE TUBE AT THE CENTRE OF THE BODY]

*Rather than tirelessly implementing procedures of censorship and contention in the name of great moral principles we should learn how to promote a true ecology of the phantasm, one that works through the transference, translation and redeployment of their matters of expression. (1)*

[A BODY JOLTED BY ELECTRICITY. ELECTRIC SHOCK]

*What makes us want to live? What are we doing in life? What is a life well lived? What makes us vibrate? What brings out desire? What produces vitality? What must we remember, celebrate, point out, name?*

*There is a significant place for the body in these issues, being the place which provides the activation of the senses and the activation of thought, and which intensifies the relationships with everything that surrounds us. All of this is related to energy, movement, intensity and desire, and that's what creates meaning in life. (2)*

(1) Guattari, Félix (2000 [1989], 57), *The Three Ecologies*, The Athlone Press, London and New Brunswick, accessed at [https://monoskop.org/images/4/44/Guattari\\_Felix\\_The\\_Three\\_Ecologies.pdf](https://monoskop.org/images/4/44/Guattari_Felix_The_Three_Ecologies.pdf)

(2) Mantero, Vera, *A body made of bones (science) and blood (art)*, in Cláudia Galhós (orgs.) *There is nothing that is beyond our imagination*, Torres Vedras: ArtinSite / Imagine 2020, 2015, pp. 176.

# BURNING ICE #10

## Heike Langsdorf/ radical\_hope *Mount Tackle*

*Mount Tackle* is a movement in three parts for young and old: a 60-minute trajectory, some dance, and an open end. You can leave after one hour or stay. Relax, take the time and distance you need. Maybe walk around, scan and discover or just hang out.

Kaaitheater • 3>4/12 • performance

## Niko Hafkenscheid, Hedvig Biong & Pablo Castilla *Syden*

Syden means 'South' in all the Scandinavian languages. It evokes a Southern holiday destination: warm, cheap and with every amenity. The musician and composer Niko Hafkenscheid, the visual artist Hedvig Biong and the film-maker Pablo Castilla explore the mystery, authenticity and perversity of this parallel universe.

Kaaistudio's • 6>7/12 • performance/music

## David Weber-Krebs *Tonight, Lights Out!*

For ten years now, we have all been turning out the lights together during the annual Earth Hour. In *Tonight, Lights Out!*, David Weber-Krebs does the same thing: not on a worldwide scale but with a group of sixty people in a theatre space.

Kaaistudio's • 7/12 • performance

## Kate McIntosh *Worktable*

*Worktable* is an invitation to destroy everyday objects. Armed with a pair of safety glasses and a range of tools, you can brutally hack to pieces or gently dismantle everyday objects. There is no question of rubbish: further instructions, other spaces and other actions follow. There's work to be done!

Kaaistudio's • 4>10/12 • performance