

KAAI
THEATER

BURNINGICE#10

Myriam Van Imschoot
What Nature Says

9>10/12/2016 – 20:30 – Kaaistudio's
performance • 80 min

CREDITS

concept and direction

Myriam Van Imschoot

sound installation

Fabrice Moinet, Myriam Van Imschoot

performance and co-creation

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co-production

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WHAT NATURE SAYS

nl/ Wat zegt de natuur ons? Myriam Van Imschoot ging op onderzoek in een zoo, lag met een stemvork in de aanslag naast een snelweg, en ontdekte vogels in het bos die kettingzagen en *ring tones* imiteren. In Australië zag ze krokodillen, maar die hoorde ze niet. Vijf performers – afkomstig uit de *noise underground*, de popmuziek en andere *scenes* – spelen al deze geluiden na met enkel hun stem als medium. Ze brengen zo een soort a capella van de klanklandschappen van de wereld.

What Nature Says is een radiofone performance die laveert tussen herkenbaarheid en abstractie. Tijdens dit luister- en kijkspel komen je ideeën over wat mens, natuur en machine is langzaam op de helling te staan.

- De Belgische Myriam Van Imschoot is gespecialiseerd in geluidspoëzie, vocale performances en video- en geluidsinstallaties. Ze beweegt behendig tussen verschillende media, en zet voluit in op het experiment. Tijdens Performatik 2011 creëerde ze het associatieve klankperformance *Living Archive*. *What Nature Says* ging in première tijdens BURNING ICE #8.

fr/ Que nous dit la nature ? Myriam Van Imschoot est partie en exploration dans un zoo, s'est couchée avec d'un diapason contre la joue à côté d'une autoroute et a découvert dans la forêt des oiseaux qui imitent le bruit de tronçonneuses et de sonneries de téléphone. En Australie, elle a vu des crocodiles, mais ne les a pas entendus. Cinq performeurs, provenant de la scène noise underground, de la musique pop et d'autres genres, imitent ces sons avec leur voix pour seul instrument. Ils proposent ainsi une sorte de paysage sonore mondial, a cappella.

What Nature Says est un spectacle radiophonique qui oscille entre abstractions et éléments reconnaissables. Cette production sonore et visuelle ébranle petit à petit les idées que nous nous faisons de ce qu'est l'homme, la nature et la machine.

- La Belge Myriam Van Imschoot est spécialisée dans la poésie sonore, les performances vocales et les installations acoustiques et vidéo. Elle passe avec aisance d'un média à l'autre et s'adonne pleinement à l'expérimentation. Lors de Performatik 2011, elle a créé le poème associatif visuel et sonore *Living Archive*. La première de *What Nature Says* a eu lieu dans le cadre de BURNING ICE #8.

en/ What is nature saying to us? Myriam Van Imschoot carried out research in a zoo, lay down beside a motorway with a trilling tuning fork, and discovered birds in the woods whose songs imitated chainsaws and ring tones. In Australia, she saw crocodiles, but did not hear them. Five performers – from the noise underground, pop music and other scenes – imitate all these sounds using only their voice as a medium. They thus present a kind of a cappella of the world's sound landscapes.

What Nature Says is a radiophonic performance that tacks between recognisability and abstraction. During this play of listening and watching, your ideas about human beings, nature and machines are slowly called into question.

- Myriam Van Imschoot specialises in sound poetry, vocal performances and video and sound installations. She moves dexterously between various different media, fully embracing experimentation. During Performatik 2011, she created the associative image and sound poem *Living Archive*. *What Nature Says* premiered at BURNING ICE #8.

WHAT NATURE SAYS: WRITINGS

nl/ Naar aanleiding van *What Nature Says* maakte Myriam Van Imschoot een publicatiewebsite aan voor de reacties van toeschouwers in de vorm van essays, brieven en gedichten. Hieronder vind je een greep uit deze verzameling.

Bezoek zelf de website op www.oralsite.be/pages/WNS_Writings

en/ For her performance *What Nature Says*, Myriam Van Imschoot created a website on which the audience could leave reactions in the form of essays, letters and poems. You can read some of reactions in this booklet.

You can visit the entire compilation on www.oralsite.be/pages/WNS_Writings

Rudi Laermans, sociologue and essayist, *Sound/voice/imitation. An onomatopoeic radio play for the human voice that can also partly be seen, or on/around What Nature Says by Myriam Van Imschoot*

As a performance, *What Nature Says* by Myriam Van Imschoot cannot be univocally categorised. Perhaps the most apt description is of an onomatopoeic radio play for the human voice that can also partly be seen (a new kind of opera perhaps?). But the performance is also a peculiar choreography that evokes a range of heterogeneous associations. About how we relate to our sonorous surroundings while often not listening to them; about the relationship between hearing and seeing; about the human voice and its mimetic power; about....

(...)

In our relationship with the world-as-sound, we continually make use of a cultural hearing aid that transforms mere noise into meaningful sounds. You spontaneously order and interpret sounds from your surroundings by placing them in more general categories on the basis of their sources or causes (all culture is second nature) . Then there is no longer a sound environment marked by silence or – its opposite – overabundance. Your ears capture human voices, traffic, the hum of a refrigerator or whatnot. A metamorphosis of sounds into symbols or signifiers, into carriers of known because recognised – or at least recognisable – meanings: we always and everywhere transform ‘nature’ into culture, the world into a meaningful environment. This is one of the possible meanings of the title of Van Imschoot’s production.

There is always a residue, even in the merely aural part of *What Nature Says*. In everyday life you usually ignore this sonorous waste unless it evokes the connotation of ‘possible danger!’. *The unheard* is not heard because it isn’t supposed to be there. Either it is too well known: insignificant background noise, banal sounds unworthy of attention; or it is

unknown: an unclassifiable sound that is able to irritate precisely because it remains unidentifiable ('what a weird sound!?!'). In one of his essays, Walter Benjamin in passing uses the term 'optical unconscious' for everything in our seeing that we routinely overlook, find visually repelling or repress because it could disrupt our normal 'scopic field' or flood it with too many visual stimuli. However, there is also an *aural unconscious* that is closely related to the distinction between the heard and unheard.

Jacques Rancière coined the phrase '*le partage du sensible*' for the anything-but-natural sharing and division, – the double meaning of '*partage*' –, between what is or is not perceived within a society. The sharing/division between the legitimately perceivable and the differing, illegitimate residue, determines whether people, things, statements, sounds... are a part of the common or '*le commun*', or that which is collectively visible or audible that regulates individual perception. *What Nature Says* calls into question the dominant 'sharing/division of the audible'. The production implicitly urges a reordering of this and thus alludes to *a possible politics of 'the audible'*. Noise pollution has been a public issue for some time now, but this negative attitude does not immediately provide the basis sought for a different, more inclusive politics of sound that redistributes the sharing/division between the heard and the unheard.

(...)

Musician and performer Myriam Pruvot, *Une mélopée pour les humains perdus*

"Après le rire et la fascination pour ces visages tordus des performers, tout occupés à se faire-son, m'est venue une émotion plus profonde et lointaine. Qu'avais-je sous les yeux sinon les premiers hommes ? Dans leur nuit de la représentation, ils dessinaient des gnous et des antilopes avec leur bouche. Ils racontaient la chasse et la mort. La frousse et la joie.

Je me suis demandé plus tard pourquoi je considérais l'œuvre de Myriam dans une perspective militante, politique. Pourquoi, au delà de mon plaisir de spectatrice, j'avais envie de défendre ce travail. Quel commun partagions-nous ?

Peut-être parce que *What nature says* m'a déplacée simultanément dans deux espaces. Celui du faire et de la représentation. Je me trouvais à la fois dans un théâtre, avec les interprètes mais aussi dans les lieux de leurs projections. Par leur seule volonté m'apparaissait une forêt dense où se fracassaient des arbres, avec des cris d'oiseaux terrifiés et la berceuse d'un jeune indigène. Et pourtant nul effet, nulle autre opération magique que la conviction partagée d'un groupe hétéroclite d'humains, réunis par la puissance d'une convocation, chacun à leur place pour faire exister un monde absent.

C'est cette foi dans l'invisible et l'indispensable entreprise commune à son émergence qui m'a saisie."

Sound poet Marcus Bergner, *Luminous silence*

*Luminous silence accompanies tenebrous
moments sonorously and invisibly moving
over the corners and crevices
of noisy consciousness.*

*What we hear therein,
can it also be seen,
and vice versa?*

Arboreal argot

SAVE THE DATE

PERFORMATIK17

The Brussels Biennial of Performance Art

24/03 > 1/04

Performatik17 will be entering the intriguing twilight zone where creators – in collaboration with a number of different Brussels-based partners – tinker with the codes of visual arts and the performing arts.

Body sculptures play a central role in this edition from movement in sculptures to the sculpting of movement:
they are never monumental, and are always fragile

Grace Schwindt

Opera and Steel

Especially for Performatik17, Grace Schwindt creates a performance for the theatre stage. She draws inspiration from Bernini's sculptural group *Apollo and Daphne*. and creates a striking overall picture with music, song and acrobatics

Kaaistudio's • 24>25/03

Ieva Misevičiūtė

SSSSSSSSSSSS

(hiss it, don't say it)

This solo about survival instincts based on Butoh techniques, performed in the public space. Initially, Misevičiūtė looks like one of those street artists who pretend to be statues, but the meticulous movements gradually evolve into a choreography.

Various location in Brussels •
24>25/03

Mette Edvardsen

oslo

In her new solo – and anagram – *oslo*, Mette Edvardsen once again plays with language, time and space. She extends the concept of the solo into the entire theatre space, where thoughts, words, things and actions multiply.

Kaaistudio's • 28>29/03