

ORLA BARRY

Spin, Spin, Scheherazade

KAAI THEATER

4 & 5/03 19:00 | KAAISTUDIO'S
PERFORMANCE | 80 MIN. | IN ENGLISH

EXTRA Join us on Wed 4/03 for a post-performance talk with the artist & with Esther Mugambi, by Katleen Van Langendonck at 21:00.



NL *Spin, spin, Scheherazade* is een grappige en gepassioneerde monoloog gebaseerd op een artistieke vorm van 'barefoot anthropology'. In een regie van Orla Barry zoekt Einat Tuchman de grenzen op van kunst, gender en het landelijke alledaagse. Reflecterend over een cultuur waarin de verbinding met de natuur is verbroken, beschrijft ze de ervaringen van een kunstenares die terugkeert van de stad naar haar geboortegrond en daar als 'boer-kunstenaar' heropleeft. Toeval, humor en een subtiel taalspel vormen de ingrediënten van een voorstelling die orale geschiedschrijving met persoonlijke herinneringen verweeft.

- Orla Barry is zowel beeldend kunstenaar als schaapherder. Ze woonde 16 jaar in Brussel, en runt nu een boerderij met Lleyne-schape op het Ierse platteland. Tijdens Performatik 13 toonde ze *Mountain* in Bozar en tijdens Performatik 17 *Breaking Rainbows* in Argos – waarin Einat Tuchman ook meespeelde.

FR Dans ce monologue drôle et passionné écrit pour Einat Tuchman, Orla Barry explore les limites de l'art, du genre et du quotidien rural. Réfléchissant à une culture dont les liens avec la nature sont coupés, elle décrit les expériences d'une artiste qui retourne de la ville vers sa terre natale et y revit en tant que paysanne-artiste. Hasard, humour et jeu de langage subtil composent les ingrédients d'un spectacle qui entrelace l'historiographie orale et les souvenirs personnels.

- Orla Barry est plasticienne et bergère. Elle a

vécu 16 ans à Bruxelles et dirige actuellement une ferme de moutons Lleyne dans la campagne irlandaise. Lors de Performatik 13, elle a présenté *Mountain* à Bozar et lors de Performatik 17, Argos a montré *Breaking Rainbows*, auquel Einat Tuchman participait aussi.

EN *Spin, Spin, Scheherazade* is a humorous and passionate monologue rooted in a form of artistic barefoot anthropology. Orla Barry directs Einat Tuchman, who explores the boundaries of art, gender, and the rural everyday. Reflecting on a culture in which the connection with nature has been broken, she describes the experiences of an artist who returns from the city to her rural roots and is reborn as a hybrid 'farmer-artist'. Coincidence, humour and a subtle language game are the ingredients of a performance that blends oral historiography with personal memories.

- Orla Barry is both a visual artist and a shepherd. She lived in Brussels for 16 years and now runs a Lleyne sheep farm in the Irish countryside. During Performatik 13, she presented *Mountain* at Bozar and during Performatik 17, she presented *Breaking Rainbows* – also starring Einat Tuchman – at Argos.

CREDITS

WRITTEN & DIRECTED BY Orla Barry | WITH THE COLLABORATION OF Einat Tuchman | PERFORMED BY Einat Tuchman & Orla Barry |
CHRONICLE POINTS BY Orla Barry | DESIGN ASSISTANCE Tanad Williams & Lutece Mauger | COMMISSIONED BY MuZee, EVA International
| FUNDED BY Arts Council of Ireland and Culture Ireland | CO-FUNDED BY ACT, the Creative Europe Programme of the European Union |
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ON 'SPIN, SPIN, SCHEHERAZADE'

text by Dagmar Dirckx

Orla Barry is a visual artist using performance, video and sound as a means of documentation and storytelling. After *The Scavengers Daughters* (2008), *Mountain* (2012) and *Breaking Rainbows* (2016), *Spin, Spin, Scheherazade* (2019) is her newest performance work. It is a sequel to *Breaking Rainbows*, both works form a diptych that illustrate how Barry's oeuvre question the boundaries of art and life and develop new, interdisciplinary ways of looking - both for artist and audience.

In *Breaking Rainbows*, Orla Barry translates her hybrid practice of being an artist-shepherd into a performance. Through a series of different vignettes, she questions the relationship and dependence of wo/man to nature - and all its in-between forms. The physical work and practical worries of a shepherd in a time of 'nature crisis' and her occupation as an artist in an ambiguous art world serve as her guide. Her hard outdoor work and her collecting, listening, gathering practice is reminiscent of Nancy Scheper-Hughes' 'barefoot anthropology' and, in *Breaking Rainbows*, gives rise to questions about Ancient Greek shepherd rituals, gender roles, contemporary food practices or ecological narratives.

Barry is particularly fascinated by oral history and culture, and more specifically in the context of farming. How were the knowledge practices of farming throughout the ages transmitted orally from generation to generation? This question is reflected in the informal broken vignettes that critically examine the different ways in which communication, speech and memory interact. The performance argues in favour of telling stories in which people can (re)recognize their lost relationship to nature and farming culture.

With Maggie Nelson's auto-theory, genre-bending memoir *The Argonauts* as an important influence, Orla Barry puts forward a layered fabric of fiction in her performances, which is nevertheless firmly anchored in a harsh reality. Previous works, such as a correspondence about walking with the architect-philosopher Wim Cuyvers, or her collaborations with performers Einat Tuchman, Derrick Devine and Marcus Lamb carry through and reinvent her narrative through communication. Each collaboration provides an added layer, each artwork bears the stamp of the last. In this way, her recently published artist's book *Shaved Rapunzel, Scheherazade and the Shearling Ram from Arcady* is also a performance.

Breaking Rainbows and *Spin, Spin, Scheherazade* likewise develop themselves as each other's comments. *Spin, Spin* introduces us to the female in a world of rural men. It's a 'universe of Mafia Shepherds, Pawn Shepherds and Sophisticated Shepherds; of red lipstick, husbandry, profanity, and animal dramas; of reincarnated sheep, sick sheep and black sheep; of placentas, sexual desire, gender, shit-tanks, and adoption units; of buying, selling, slaughtering, and loving.' (Noelia Ruiz)

Spin, Spin, Scheherazade is part of the oral palimpsest that Orla Barry continues to write, speak and collect as part of her narrative performance practice.

Kaaitheater is supported by

