

KAAI
THEATER

2018
Wowmen!
Gender Art Society



HELENA DIETRICH & JANNEKE RAAPHORST

Elastic Habitat

SAMIRA ELAGOZ

Cock, Cock... Who's There?

JULI APPONEN

Life is hard and then you die (part 3)

Kaaistudio's • 6>8/03 • performance/dance

EXTRA

• Join us on **Tuesday 6/03** for a post-performance talk with **Samira Elagoz** and **Juli Apponen** on trauma and creativity, moderated by Julie Rodeyns.

HELENA DIETRICH & JANNEKE RAAPHORST Elastic Habitat

6>8/03 • 17:30 – 22:00 • installation/performance • in English
continuously, length of visit: 30 à 40 min.

ON THE 2ND
FLOOR

Elastic Habitat is an immersive installation – you could call it a kind of playground – that invites you to explore, touch, and even carry textile sculptures. Helena Dietrich designed the textile figures with Janneke Raaphorst, based on one-on-one sessions with various guests. In these discussions, they investigated their personal perceptions of their own bodies. Does your personality completely coincide with this body and everything surrounding it? And if you change it in any way, do you change too? You literally inhabit an imaginary body and thus have the time to explore your own identity in an uninhibited, sensory, intuitive way.

- German designer and performance artist Helena Dietrich investigates the importance of symbolism in our aesthetics – and how it is embedded in our identity. She has lived in Brussels for the past four years, and conducts research at A.Pass.

SAMIRA ELAGOZ Cock, Cock... Who's There?

6>7/03 • 20:30 • performance • 65 min. • in English

Cock, Cock... Who's There? is an unsettling and gripping report by a young woman who researches intimacy and violence. Samira Elagoz takes you on an expedition to online platforms like Tinder and Chatroulette, supplemented with live encounters. Armed with her camera, she sheds light on the online manipulation of bodies, while cleverly subverting typical gender dynamics on the internet. Along the way, she attempts to rediscover her autonomous sexual expression. The resulting production is as unsettling as it is moving. Can Elagoz find new ways to relate to men?

- The Finnish-Egyptian theatre director Samira Elagoz graduated from the SNDO in Amsterdam in 2016. She invariably incorporates video and film into her performances, creating a new kind of docu-fiction genre. This autumn she garnered great praise at the IDFA Festival in Amsterdam for her film *Craigslist Allstars* – and her fame has been growing rapidly ever since. We are now welcoming her to the Kaaitheater for the first time.

JULI APPONEN Life is hard and then you die (part 3)

7/03 – 19:00 & 8/03 – 20:30 • lecture/performance • 60 min. • in English

Juli Apponen exposes an autobiography of her body. Inevitably, it is about identity, sex and gender. The result is a collage of unspeakable pain, fashion reviews, anatomical reports of far too many operations, memories, astrology, a number of disquieting ideas and dreams, and bureaucratic adventures. Who or what determines who or what you are? This compelling lecture performance will satisfy your curiosity, perhaps even more than you would actually like.

- Finnish artist Juli Apponen studied at the Norwegian Theatre Academy, but currently lives and works in Stockholm. As a performer and choreographer, she is not interested so much in the unlimited possibilities of the body or virtuoso movements onstage, but she focuses rather on boundaries, weaknesses and limitations.

ON *ELASTIC HABITAT*

by Helena Dietrich & Janneke Raaphorst

an environment is a body.

a body is a habitat.

in which body are you living right now?

how do you individually perceive your body?

how do you relate with your body to the body that is your habitat?

what are the parameters that form the body or habitat you are living in?

which body or habitat do you want to live in?

can we share our body-experiences with each other?

can that inform us about the collective or shared body we are living in?

can we reconfigure the body and in extend the habitat we want to live in?

Elastic Habitat

The project of *Elastic Habitat* is an ongoing and growing archive of materialized body perceptions. Each booklet gathers excerpts and traces from one individual session with a guest during 2016–2017.

In one-on-one sessions, these guests were asked to contemplate their present state and to explore the perception of their own bodies, their invisible habitat. A habitat consists of material and immaterial phenomena. It is an assemblage of subjective momentary perceptions, sensations, feelings, thoughts, and physical processes that form the body's ever-changing environment. During these intimate 'self-contemplations', the guests were invited into processes in which inside and outside are actively related. Internal perceptions of a body and its habitat were stimulated through sensitization and then explored through movement, voice, drawing and reading exercises. To make their perceptions accessible to others, they tried to translate them into 3-dimensional material forms. Each session resulted in the description of one individual's momentary perception of their body habitat.

These descriptions were then created into textile sculptures, or better, 'wearable bodies', that reflect the invisible imaginary habitat we live in, or that lives 'with' us, to make it visible and tangible for others.

The process of describing the form of something which is being perceived internally and which is in constant motion is a paradoxical one. How, through description, can one give form to something immaterial? Hence the aim was and is not to perfectly achieve the form of that internal perception but rather to channel all the possible translations implicated in such a process, including the translation through which the artist and the designer materialized the description of the participant. The unavoidable misunderstandings in this process of translation, like in the children's game 'Whisper down the lane', create accidental poetry.

A body is an environment, forming the habitat of a consciousness. The design of that habitat codetermines how an individual experiences themselves sensuously. The form of a body also

operates towards the outside. It radiates into its environment by filling it with volume, tension and movement suggestions. It is an interplay between the body as the mediator between its individual perceptions and their translation into a form in space.

The wearable bodies, as the space in-between the inside and the outside of the body, offer a platform for the disclosure and transformation of this dynamic and have the ability to transmit symbolic information from body to body. In an elastic habitat the territory of one's body can be dislocated. The perception of a body can travel and be appropriated by someone else.

By examining a body habitat from how it is felt from inside, inner perceptions and fantasies reveal different body-images of the self. These body-images invite us to reconsider the representational qualities and functionalities of the current landscape of body-aesthetics and presences. The alternative beings, creatures, ghosts, bodies and genders, who reside as abstract perceptions within us, open up new perspectives of being. By wearing the inside on the outside, we might encounter aesthetics and forms that establish in their relational nature an emotional and attentive connection to its wearer.

ON *LIFE IS HARD AND THEN YOU DIE (PART 3)*

by Juli Apponen

Life is hard and then you die (part 3) is a document of events that are hard to receive, it is an attempt to convey the experience and affects of physical pain and deconstruction of identity, two intimate “things” that are impossible for another person to truly understand.

As Elaine Scarry writes in her book: *The Body in Pain, the making and unmaking of the world*:

‘Whatever pain achieves, it achieves in part through its unsharability, and it ensures this unsharability through its resistance to language. Physical pain does not simply resist language but actively destroys it.’

She also writes:

‘To have great pain is to have certainty; to hear that another person has pain is to have doubt.’

This performance contains explicit and detailed graphic language of excessive pain and surgeries. And for whatever reason you might have to leave the room you are free to do so. And remember that it is ok to laugh.

SAMIRA ELAGOZ ON THE FEMALE GAZE

based on an answer in an interview with De Standaard, 5/03/2018)

Samira Elagoz, talking about how she plays with gazes, the exposition of gazes or maybe even the reclaiming of gazes.

Male gaze is designation, a trend we see in art, something so commonplace we all recognise it instantly in film or photo. Female gaze doesn't have that history behind it, yet. It's still very much being defined, and not as a juxtaposition to male gaze, but as a thing in and of itself. Male gaze is embarrassingly limited whereas female gaze is open to interpretation, being redefined in each instance an artist asserts their version.

That's why I like when people have referred to my work as "human gaze", it implies not only a more truthful, analytical eye, but also a depth that male gaze does not have. I think my work deconstructs the male gaze without placing it in contest with a female gaze. By allowing my subjects to film me too, the camera is in constant conversation, the men are not forced to adopt a role, free to present themselves however they want to be seen. I never filmed with the intent of exposing any specific characteristic. But of course sometimes the camera shows how it feels to be the object of the gaze, and returns the gaze back to men.

But to be clear, this does not mean only women makers can do 'female gaze'. It is not tied to maker's sex, but the way they choose to make work. In film you could say it is in character development. How complex, unpredictable, or realistic you make your characters. The female gaze reminds us that storytelling is universal and that male perspective is not the default one.

credits

HELENA DIETRICH & JANNEKE RAAPHORST Elastic Habitat

concept Helena Dietrich **in collaboration with** Janneke Raaphorst | **hosts/performers** Julien Bruneau, Esta Matkovic, Irina Lavrinovic, Janneke Raaphorst, Helena Dietrich | **research and one-to-one sessions with guests** Helena Dietrich **with** David Liver, Isabel Burr-Raty, Julien Bruneau, Katharina Smets, Lili M. Rampre, Lynn Suemitsu, Miriam Rohde, Veridiana Zurita | **textile bodies** Janneke Raaphorst **with** Carly Rose Bedford, Dieneke Hol, Marija Sujica, Nevin Uzun, ruralurban | **set creation** Leila Boukhalfa | **sound design** Lynn Suemitsu | **voices** Julien Bruneau, Justine Maxelon, Irina Lavrinovic, Thomas Proksch, Varinia Canto Vila, Freek Willems | **sound technics** Kenny Martens | **light design** Michaël Janssens | **printed matter, text and design** Helena Dietrich | **redaction** Elke Van Campenhout | **proof reading** Patrick Lennon | **dramaturgical advice** Heike Langsdorf, Marialena Marouda, Julien Bruneau | **scenographic and artistic advice** Miriam Rohde, Veridiana Zurita | **co-production** Buda, Eau&Gaz, Kunstenwerkplaats Pianofabriek, nadine vzw, WP Zimmer | **with the support of** Kaaitheater, Campo | **supported by** the Flemish Government and the Flemish Community Commission

SAMIRA ELAGOZ Cock, Cock... Who's There?

written, directed, edited by Samira Elagoz | **performers** Samira Elagoz, Ayumi Matsuda, Tashi Iwaoka | **advice** Jeanette Groenendaal, Bruno Listopad, Richard Sand | **support** The Finnish Cultural Foundation, Bloom Award, SNDO

JULI APPONEN Life is hard and then you die (part 3)

created & performed by Juli Apponen | **thanks to** Claire Hind

MORE WOWMEN!-PERFORMANCES

Ligia Lewis minor matter

Three performers turn to the colour red – in between love and rage – while exhaustion reaches increasingly high levels.

Kaaistudio's • 9>10/03 • dans

Mette Ingvartsen 21 Pornographies

Mette Ingvartsen aims to explore and expose the fact that pornography has rooted itself deep within our society.

Kaaitheater • 9>10/03 • dans/performance

The Monastery A-LIFE

This time, A-LIFE combines the celebration of spring with the queerness of practice during an experimental monastic happening.

Kaaistudio's • 9>10/03 • rituelen

WOWMEN!-TALKS & DEBATES

Men explain things to me on Rebecca Solnit

presented by RoSa

RoSa (Rue de la Senne 40, 1000 Brussels) • 6/03 • 12:00 • talk/debate • 120 min. • in Dutch

Heleen Debruyne, Joost Vandecasteele, Simone Van Saarloos (mod.), Rebekka De Wit, Anousha Nzume & Martijn Veerman

Are sexist jokes innocent?

presented by Kaaitheater & DeBuren

Kaaitheater • 6/03 • 18:00 • debate • 90 min. • in Dutch

Active Hope: how to confront the chaos without going mad on Joanna Macy

presented by Kaaitheater & Waerbeke

Kaaitheater • 8/03 • 14:00>17:00 • talks/workshops • in Dutch

Gloria Wekker White Innocence

presented by Kaaitheater, DeBuren & VUB/RHEA Research

Kaaitheater • 7/03 • 20:30 • talk/debate • 120 min. • in English

RoSa Library on the road

Kaaistudio's • 6>10/03 • before & after the shows, next to the bar • in Dutch and English

