

**KAAI**  
**THEATER**

**Wowmen!**  
**Gender • Art • Society**

**LIGIA LEWIS**  
minor matter

**9>10/03/2018 • 20:30 • Kaaistudio's  
dance • 60 min. • in English**

**EXTRA** Join us for a post-performance talk on **Saturday 10/03** with **Ligia Lewis**, moderated by Esther Severi (Kaaitheater).

## minor matter

**NL** Ligia Lewis werpt zich op de kleur rood – tussen liefde en woede in – terwijl ze vragen stelt over (re)presentatie, abstractie en de grenzen van betekenis. De drie performers schuren met hun lichamen tegen het grensgebied van het podium aan terwijl hun uitputting steeds hogere niveaus bereikt. Stap mee in deze trip naar de essentie van het toneel: zwart! Lewis ontving de prestigieuze Bessie Award voor *minor matter*.

- Met *minor matter* presenteert de Dominicaans-Amerikaanse choreografe Liga Lewis deel twee van haar triptiek rond 'blackness'. Het eerste deel, *Sorrow Swag* (2015, Prix Jardin d'Europe), is blauw gekleurd, in *minor matter* gebruikt Lewis de kleur rood om vorm te geven aan ideeën over liefde en razernij. In het Kaaitheater zagen we haar al als danseres bij *7 Pleasures* van Mette Ingvarstsen en *MONUMENT 0* van Ester Salamon.

**FR** Ligia Lewis se tourne vers la couleur rouge – interrogeant la (re)présentation, l'abstraction et les limites de signification. Trois performeurs poussent leurs corps jusqu'aux frontières du théâtre tout en montrant simultanément l'humble relation qu'ils entretiennent avec la discipline. L'épuisement atteint des niveaux toujours plus élevés au cours d'un trajet vers la matière essentielle de la scène : le noir. *minor matter* a valu à Lewis le prestigieux Bessie award.

- Avec *minor matter*, la chorégraphe dominicaine états-unienne Ligia Lewis présente le deuxième volet de son triptyque sur la condition noire. Alors que le premier volet, *Sorrow Swag* (2015, Prix Jardin d'Europe), se servait de la couleur bleue, Lewis retourne à la couleur rouge dans *minor matter* afin de matérialiser des idées entre amour et rage. Nous l'avons déjà vu sur la scène du Kaaitheater, où elle a dansé dans les spectacles *7 Pleasures* de Mette Ingvarstsen et *MONUMENT 0* d'Eszter Salamon.

**EN** Ligia Lewis turns to the colour red – in between love and rage – while asking questions about (re)presentation, abstraction, and the limits of signification. Three performers push their bodies against the boundaries of the theatre while simultaneously showing their humble relationship with it. Exhaustion reaches increasingly high levels on a journey to the stage's essential matter: black. *Lewis* was awarded the prestigious Bessie award for *minor matter*.

- With *minor matter*, the Dominican-American choreographer Ligia Lewis presents part two of a triptych about blackness. While the first part, *Sorrow Swag*, (2015, Prix Jardin d'Europe) uses the color blue, in *minor matter*, Lewis turns to the color red to materialize thoughts between love and rage. We previously saw her in Kaaitheater as a dancer in Mette Ingvarstsen's *7 Pleasures* and Eszter Salamon's *MONUMENT 0*.

EXCERPTS FROM REMI RAJI'S *DREAM TALK*  
THE OPENING TEXT OF *MINOR MATTER*

I will like to turn you inside out and step into your skin  
To be, that sober shadow in the mirror of indifference

Look at me, slowly, behold the irises wherein you hide  
Wherein lies the ultrasound of hidden bleeding images

You shift, you shift, you shift and shift  
Because you know this is the last tomb of an invisible age of the dead.

I will like to tell you things you know, but never know

And because ours is a deep-scarred cataract of anguish  
I will love you still in this age of hate and cholera

When you reach the crossroads where nothing means  
And out of my lips will fall the seductive words of life

Because death is nothing but impossible silence

And out of your lips the first syllables of light  
The first theorem of delight, the first desire of forgotten desires

Together we shall surprise the world of the spirit  
Together we'll be the envy of the world of the flesh

In your shadow I will see myself and you in mine  
And no one mirror will contain the sinews of our image

Together we will walk a thousand years back, back

BELL HOOKS *CHOOSING THE MARGIN AS A SPACE OF RADICAL  
OPENNESS*

excerpt from Bell Hooks, *Yearnings Race, Gender And Cultural Politics* (1989 )

I am located in the margin. I make a definite distinction between that marginality which is imposed by oppressive structures and that marginality one chooses as site of resistance - as location of radical openness and possibility. This site of resistance is continually formed in that segregated culture of opposition that is our critical response to domination. We come to this space through suffering and pain, through struggle. We know struggle to be that which pleasures, delights, and fulfills desire. We are transformed, individually, collectively, as we make radical creative space which affirms and sustains our subjectivity, which gives us a new location from which to articulate our sense of the world.

EXCERPTS FROM FRED MOTEN'S  
*BLACKNESS AND NOTHINGNESS (MYSTICISM IN THE FLESH)*

What is nothingness? What is thingliness? What is blackness? What's the relationship between blackness, thingliness, nothingness and the (de/re)generative operations of what Deleuze might call a life in common? Where do we go, by what means do we begin, to study blackness? Can there be an aesthetic sociology or a social poetics of nothingness? Can we perform an anatomy of the thing or produce a theory of the universal machine? Our aim, even in the face of the brutally imposed difficulties of black life, is cause for celebration. This is not because celebration is supposed to make us feel good or make us feel better, though there would be nothing wrong with that. It is, rather, because the cause for celebration turns out to be the condition of possibility of black thought, which animates the black operations that will produce the absolute overturning, the absolute turning of this motherfucker out. Celebration is the essence of black thought, the animation of black operations, which are, in the first instance, our undercommon, underground, submarine sociality.

credits

**concept & choreography** Ligia Lewis | **with** Ligia Lewis, Corey Scott-Gilbert, Tiran Willemse (in creation with Hector Thami Manekehla, Jonathan Gonzalez) | **musical dramaturgy** Michal Libera, Ligia Lewis | **sound design** Jassem Hindi | **sound technician** Neda Sanai | **styling** Alona Rodeh | **light design** Andreas Harder | **light technician** Joseph Wegmann | **dramaturgy** Ariel Efraim Ashbel (assistance Martha Glenn) | **touring and distribution** HAU Hebbel am Ufer / Nicole Schuchardt | **minor matter is a production by** Ligia Lewis **in co-production with** HAU Hebbel am Ufer | **funded by** Berlin Senate Department for Culture and Europe and Fonds Darstellende Künste e.V. | **additional support provided** by residencies at FD-13, PACT Zollverein, and collective address | **the presentation in Brussels is supported by** the Nationales Performance Netz/International Guest Performance Fund for Dance, which is funded by the Federal Government Commissioner for Culture and the Media.



*minor matter* is presented during Brussels Dance!

