

CONNEXIVE #1: VERA MANTERO

From 17th January until 4th February 2004

INTRODUCTION

Connexive #1: Vera Mantero is a cluster of events and activities centered around the figure of Vera Mantero. This Portuguese choreographer is the central thread running through this tapestry, revealing a landscape of connections and relationships drawn by the curators Myriam Van Imschoot and Barbara Raes. This offers the opportunity for performances, concerts, installations, seminar sessions, a talk show, publications, improvisation evenings and film screenings featuring no fewer than twenty like-minded souls who have a more-or-less direct connection with Vera Mantero.

Connexive #1 is not a retrospective around Vera Mantero. A retrospective pre-supposes a visually based model of interpretation, according to which the past accomplishments reveal themselves to a naked and detached eye. Throughout her work Vera Mantero has taken a firm stance against this kind of fixating and rating view taken from a higher plane. Using a term borrowed from the Situationists, she opts for 'dérive', in which one drops down into the terrain itself – in order to wander and constantly interact with the attractions and numerous encounters which arise within that area.

Connexive #1 is an environment in which every part exists independently whilst simultaneously linking with the other parts. Dérives, but no derivatives: nothing is derived although there is always a reason for a detour. It is the poetry of the circuitous. Together with the audience the following artists are up for a walkabout: Steve Paxton, Trisha Brown, Nadia Lauro, Frans Poelstra, João César Monteiro, Nuno Rebelo, Pierre Rubio, Benoît Lachambre, Meg Stuart, Dominique Fourcade, DJ Olive, Isabelle Schad, Carlos Pez, Tonia Livingstone, Sabine Holzer, Lília Mestre, André Lepecki, Pedro Pinto, Jean-Paul Dessy, Alex Waterman, Eavesdropper, Christian Fennesz, Jeroen Peeters, Myriam Van Imschoot, Barbara Raes and, of course, Vera Mantero herself!

ZOOM IN: THE EVENTS IN THE ENVIRONMENT

1. CONNEXIVE WORKSHOP

Date: 19th January – 1nd February 2004

Venue: Dance studio

One of the main projects in the Connexive will be a two-week workshop from 19th January to 2nd February. Workshops are environments to teach and learn. It occurs in a structure of leadership and apprenticeship, of generosity and curiosity, of giving and receiving, of – hopefully - being rewarded on all sides with new insights in the matter one wishes to explore collectively.

Vera Mantero and Benoît Lachambre are invited to teach, each of them, a one week workshop. The aim is to present tools to explore the hidden and blind mechanisms in us, to develop tools and methodologies to have access to zones of creativity and construct dances from there.

This workshop wants to break the habit that only ‘apprentices’, young dancers, still in a process of (self)education are the beneficiaries of workshops. Most of the participants are experienced dancers and have attained through their work own methods and tools.

The group of participants will attend both workshops (with Vera Mantero and Benoît Lachambre) and therefore be confronted with two ways of working, while being aware of the affinities that they have in common. In the course of the workshop Meg Stuart will propose an insert. Meg Stuart’s current idea is to work on hypnosis, again another method to find access to sub-zones of consciousness. What connects the three proposals by Vera Mantero, Benoît Lachambre and Meg Stuart is that they all show an interest in the tensions and balances between the instinctual and the calculated, the intuitive and the methodological, automatic processes and deliberate compositions.

PROPOSALS BACK TO VERA, BENOÎT AND MEG

Working session open to the public:

Date: 2nd February 2004 at 8 p.m.

Venue: Dance studio

Admission: free

For two weeks Vooruit offers participants the opportunity (in the form of studio facilities) to develop small proposals where the instruments offered in the workshop are further tested in relation to their own practices. 'Proposals back to Vera, Benoît and Meg' combines these proposals: they are shown and discussed. While the workshop is private, this final working session is open to the public. The aim is to encourage dialogue concerning working processes between the participants themselves and with the public.

It will be clearly communicated to the public that it is an open working session. The audience will also receive a handout (written by Jeroen Peeters), a text that briefly sketches the outlines and proceedings of the workshops.

THE PARTICIPANTS

The group of participants is composed from the recommendations by Vera Mantero, Benoît Lachambre, Meg Stuart and Vooruit. The majority of the people selected are familiar with Vera Mantero's work (either through previous collaboration or workshops). A kernel of the workshop participants also figures in the research group, the Language Group led by Jeroen Peeters and Sabine Holzer. Thus a connection is made with an existing project that is oriented towards exploration of themes of language and speechlessness.

This is a selection from the list of invited artists: Carlos Pez, Tonia Livingstone, Pierre Rubio, Isabelle Schad, Lilia Mestre, Sabine Holzer, Frans Poelstra. Myriam Van Imschoot, Jeroen Peeters and Barbara Raes will attend the workshop as observers.

FURTHER INFORMATION / BIOGRAPHY

Vera Mantero developed teaching to further explore the fundamentals of her work and develop them in workshops. From this a praxis has come into being, or more precisely a collection of instruments, to bypass the 'rational compositional consciousness' in favor of what Gilles Deleuze was to call the 'the method of intuition'. Largely based on automatic

writing, Vera Mantero creates parallels between language and dance like meshing crowbars in order to tap into new logic. Vera Mantero about her approach (on the occasion of a one month workshop in Tanzfabrik, august 2001): THOUGHT, POETRY AND THE BODY IN ACTION.

Mantero's process of work is in deep and close relationship with her particular understanding of the world and with her political and philosophical views on it. Thought, the necessity and almost obligation to think, is an intrinsic part of the work. Thinking our way of life, thinking society, thinking the systems in which we are involved. Which also means questioning, rethinking, and experimenting in action alternatives to that way of life. The work is a tool to think and people attending the laboratory should be genuinely interested in thought. A non-hierarchical perspective of relations is fundamental to her. As is the idea that one individual is much less capable of achieving a vision than several individuals who join to think and understand something together. Therefore her working process is unconceivable in any other way than as group thought and group work. Believing that in western culture individuals are highly deprived of several dimensions in existence and that that is a major factor for our cultural and ecological crisis, enlarging our possibilities of experience (in terms of states of consciousness, relations - with the surrounding space, objects and individuals - and imaginary) is an important objective in the work. Maybe in other words: the politics of sensibility, spirit and the erotic; a need not only for social justice but for creative justice.

It is also a purpose of the laboratory to study the creation of movement and the composition of performances in close relation to each individual's own thoughts and personal ways of seeing and feeling things. Working with what, for each one, is fundamental, astonishing, fascinating, intriguing and revolting. Using the work to grab the present moment, in each one and in the surrounding world. Using multiplicity, simultaneity, dissonance and contrast as compositional tools which allow to group together and equate different points of the reality surrounding us. Improvisation plays a large role in finding and working the materials. Work is also done on the use of all possible instruments present in the body: dance, movement, gesture, action, speaking and singing voice, writing and the different uses of text. Relaxation, breathing and free association are some means to be used in order to find the movements and actions going on inside each one. Some of these means are explored separately first in order to incorporate them later in longer and more complex improvisational and compositional processes.

The idea of getting inside a particular state of consciousness is very important. Awareness and use of space, and the exploration of objects and materials is also to be focused upon. "Literature and philosophy can take us further (!). Irony and empty hands will take us there (!!)".

Benoît Lachambre

At the heart of the brilliant performance which **Benoît Lachambre** radiates lies an intensive examination of the body's internal dynamic processes. Confronted by a culture of alienation, in both dance circles and society, he seeks to remove psychomotor blockades in order to allow the performer to attune his perception, sensitivity and sensory grounding to his or her creative needs and desires. Lachambre's approach is extremely organic in all senses of that word. And so the title of his workshop is: 'Senses and sensations. The essence of movement'.

Benoît Lachambre works to reveal the body's sensory configurations. He calls upon the senses to become attuned to energy pathways present in every kinesthetic action. He creates a focus on the body as a witness of existence and on its capacity to be a recipient for many waking landscapes. This awareness allows for a practice that links the external body to deep psychomotor processes and that instils creativity as a technique.

Further details can be found in a mention from one of Lachambre's exercises: "Pulsating air into the respiratory pathways leads to the discovery of one of the fundamental principles of opening cavities in the body. The body recognizes sensations of pressure as well as spiraling and curved movements in its cavities and on its interior surfaces. Perception turns itself to dynamic and sensory connections between the movement of the eye and the skull, immediately related to a sacroiliac movement. In parallel, connections are made between the pelvic floor and the soles of feet. In succession, we also discover, for example, the complementarity of the heart and the hands." (Benoît Lachambre)

The exercises are adapted to group and individual development. They are executed through improvisation, remaining open to all stylistic interpretations. The class integrates a comparative method that looks at everyday gestures and at all dance and creative gestures, whether they are vocal, visual, analytical or choreographic. The classes given as a workshop

are venues for the participant to practice recognizing sensory configurations in the body; to engage in performance composition which is kinesthetically based on these physical landmarks. As the performance actions work on a state of being, time is necessary to generate discoveries.

While the work is difficult to explain rationally, its manifestation is clear when it is addressed properly, with patience and in a relaxed context. The work is based on sensory references as opposed to aesthetic ones. As a research process, its results remain surprising and revelatory.

Meg Stuart

Meg Stuart considered group hypnosis for the first time with her company during the rehearsals for *Visitors Only*. With the aid of a hypnotist she will develop this further in Connexive #1. Throughout her work Meg Stuart has been interested in trance through energetic forms (shaking, spinning, etc), memory traces, and expanded states of consciousness. She has been dedicated to the process of inducing performers into an improvised trance and directing their awareness with verbal suggestions, which is close to the process of hypnosis.

The Language Group

The Language Group is an initiative by **Jeroen Peeters** and **Sabine Holzer**. Peeters and Holzer share the same fascination for Vera Mantero's work and her exploration of language and movement. In December 2003 they are initiating the first 'salon' in Vienna where predominantly writers and choreographers but also musicians will use the topic of speechlessness as their starting point. This is the first gathering in a series of meetings of a group whose composition and content varies depending on the local possibilities. The following gatherings are planned for Brussels, Lisbon, Vienna and Berlin. Lilia Mestre, Pierre Rubio, Laurent Pichaud, Sabine Holzer and Jeroen Peeters are a few of the members of the Language Group who are also taking part in the connexive workshop.

2. VERA MANTERO – SOLOS

Date: 17th January at 8 p.m.

Venue Domzaal

Admission: 10€/7€

An important part of the oeuvre of Vera Mantero is her solo work. Every single solo became a statement in itself, a milestone in the development of an artist always ready to turn the tables and ask questions. *Connexive #1: Vera Mantero* presents three solos:

PERHAPS SHE COULD DANCE FIRST AND THINK AFTERWARDS (1991)

“I think all my pieces are born by chance. Too much by chance. I would like to be a little bit more methodical. But I think that to be methodical one has to believe and I have a problem: some lack of belief. Art and creation are some of the things that most interest me in life, but it seems that each time I start doing something in that field I immediately stop believing in it. And then I finally stop believing in life itself and other things and so on. My relationship with dance revolves around the following questions: What does dance say? What can I say with dance? What am I saying when I’m dancing?”

I didn’t want to do this piece. Fortunately there was someone (*Bruno Verbergt*) who put a stage at my disposal and told me to do on it exactly whatever I needed to do. I did so. This piece evolved from all I just said.” (Vera Mantero)

Performed by	Vera Mantero
Set	André Lepecki
Music	“Ruby, My Dear” by Thelonius Monk
Costume	Vera Mantero
Production	Pós d’Arte, 1991
Other support	Companhia de Dança de Lisboa

A commission for the Klapstuk Festival 91

OLYMPIA (1993)

The only description of this piece, given in the original flyer, at the premier: Vera Mantero, improvisation, 5 minutes. I think no one in the organisation of Marathon For Dance had any idea of what I was going to do. And I also think that it did not last only 5 minutes.

The Marathon For Dance is already an historical event, created in 1993 by several dancers and choreographers that had decided to awake the Country. When they invited me to participate, I enthusiastically said yes and started to think about what I could do to “awake” the people. At that time I was reading **Asphyxiating Culture**, by Jean Dubuffet, and it seemed to me absolutely right to read some parts of this book for that occasion to whomever might be present at the Maria Matos Theatre. “But read it how? And won’t it be a bit pretentious, to go there and say I am the one who knows what true culture is, or the best culture? Maybe I should be naked ... I must read Dubuffet naked. Glued to the ground in front of a microphone? No, that’s impossible ... Doing what then? Naked ...? This nudity made me think of Manet’s Olympia, which I had just seen at the Musée D’Orsay in Paris, where I was living at the time. “What if it was Olympia reading Dubuffet? Oh, no! how dreadful, everybody will be blaming me for sacrilege on painting, etc., etc ...?” I told André Lebecki (sic) that I wanted to read Dubuffet naked, but didn’t know how to do it without just reading Dubuffet naked, without even talking to him about the painting. Would you believe what he then said? “Oh, Vera, don’t you remember Manet’s Olympia (that we had seen together)? I think you should do something with her. [!!!].

And that’s what I did. “ (Vera Mantero)

Conception and interpretation	Vera Mantero
Light design	João Paulo Xavier
Text	Jean Dubuffet
Music	extracts of Cameroon music

A MYSTERIOUS THING, SAID E.E. CUMMINGS (1996)

“What Josephine, on her return, thought in the middle of August 1995.

After listening to a speech on the radio by the Portuguese President Mario Soares, (I don't remember if it was during 10th June or 25th April¹), in which he spoke about the world at that time, with something one might call an elevation of the spirit (something that unfortunately is surprising in a politician these days, so you listen with great pleasure), I connected that speech to Glenn Gould and to his Goldberg Variations (the ones of maturity), to Kazuo Ohno and also to an expression that came into my mind: “greatness of soul”. My big wish of a victory of the spirit, is what I think this association reveals.

It is one thing that I would like to find or create: a vast territory in which richness of spirit prevails. (Is massification of education the answer?) This spirit I'm talking about has no wish to abolish the body, has no shame of its desire and of its Sex, what this spirit wishes is to eradicate coarseness, the frightful foolishness, the deep ignorance, the poverty of horizons, the materialism, etc., etc. (Unfortunately, this seems to be a long list ...)

It would be a new dichotomy, not the overtired “body-spirit” (empty of meaning, frankly!), but the unhappily modern “stupidity-spirit” (or maybe “ignorance-spirit”). Or all possible variants. (It would be nice to make up my mind for one ...).” (Vera Mantero)

Concept and performance	Vera Mantero
Props	Teresa Montalvão
Characterisation	Carlota Lagido / Ana Araújo
Original Light Design	JoãoPaulo Xavier
Executive Production	Forum Dança
Supports	Casa da Juventude de Almada Re.AI /Amascultura
Production	Culturgest, Lisbon, 1996 Homage to Josephine Bake

¹ The 10th of April is the Day of Portugal. On the 25th of April the Portuguese commemorate the day of the revolution of 1974.

3. VERA MANTERO AND PEDRO PINTO PLAY CAETANO VELOSO

Date: 27th January at 10 p.m.

Venue: Domzaal

Admission: 5

Caetano Veloso is one of the most important figures in contemporary Brazilian music. His works, poetic and polemic are considered true masterpieces. As Caetano says, "I make my records as a painter would paint his canvas". In fact, he makes every melody he sings sound luminous and newly discovered. Caetano Veloso was born in a small town in the northern state of Bahia in 1942. Soon after his family moved to Salvador, where he spent his youth and studied at the University of Arts.

Vera Mantero interprets the songs of Caetano Veloso, celebrating her greatest passion, that is poetry in sung form. At the same time she pays tribute to an artist she most admires. This entirety is accompanied by the guitarist Pedro Pinto.

The concert was created on the occasion of "An Afternoon of Poetry", an event at the W.A.Y. (Who Are You?) festival in Lisbon in September 2000. The concert was performed again a year later on the publication of Helmut Ploebst's book "No Wind No Word" in Berlin. In addition the project was still a guest at the homage to Mónica Lapa – the dancer, choreographer and director of the Danças na Cidade festival - in Lisbon and in the Centre Choréographique National de Tours.

It may by now seem strange that Vera Mantero sings (instead of dancing), but using the voice in her work is nothing new. It is part of her vision concerning "the performer". In performance all means of expression are equally valid when conveying one's message; the performer operates in this realm of possibility and expression. Furthermore, she feels a great affinity for what Caetano Veloso's music, poetry and art aims to do: something that skirts the boundaries of tragedy and magnanimity, love and pain, death and new possibilities.

4. STEVE PAXTON

Datum en plaats worden later bepaald

Steve Paxton is invited for an evening's program that presents several of his pieces in conjunction with those of long-life and more recent collaborators, who also have a link with Vera Mantero. The composition of the evening is under construction, and thus a surprise. This is known: the pieces will cover a span of historical reference and artistic formats, with for example a performance lecture on space as a *mind-teaser*.

5. IMPROVISATION EVENINGS

IMPROVISATION EVENING I

Date: 3rd February 2004

Venue: Domzaal at 8 p.m.

Admission: 10€/7€

IMPROVISATION EVENING II

Date: 4th February 2004

Venue: Domzaal at 8 p.m.

Admission: 10€/7€

Within the scope of *Connexive #1*: Vera Mantero will initiate two improvisation evenings with a diverse group of artists, all of them passionate about instant composition. In these 'open' improvisations various media are combined, triggering a confrontation amongst dancers like Benoît Lachambre, Steve Paxton, Frans Poelstra and Tonia Livingstone, musicians Nuno Rebelo and DJ OLive, writer Dominique Fourcade and visual artist Nadia Lauro. Together they establish the ground for an interaction between movement, music, light, set design and costumes. The audience also takes an active part in this setting. It can choose what it wants to see, in what way and at what time.

Vera Mantero's work was always closely related to improvisation since her solo *Perhaps she could dance first and think afterwards* in 1991. Since 1997 she has been a popular guest in collective improvisation projects like *Crash Landing* (led by Meg Stuart, Christine De Smedt

and David Hernandez), *On the Edge* (led by Mark Tompkins), *Not to know* (led by Benoît Lachambre and Andrew Harwood) and *The Lisbon Group* (led by Steve Paxton). She improvised regularly with a small ensemble in Lisbon and in concert arrangements with musicians, as she has recently done in Venice and Catania and Palermo. The improvisation evenings in connexive draw inspiration from these experiences and are closely connected with Vera Mantero's interest in interdisciplinarity as part of a striving for an integrated total experience, both for the performers and the audience.

6. ANDRE LEPECKI : SESSIONS ON ISSUES

Date: 23rd January from 7 – 9 p.m.

Venue: Filmplateau

Admission: 30 € (including syllabus and lunch)

In collaboration with: VTI (the Flemish Theatre Institute) and RUG (University of Ghent)

Sessions on Issues provides a theoretical approach for Connexive #1. The title is derived from Vera Mantero's workshops, in which she often asks the participants to write about 'fundamental issues of existence' and 'fundamental artistic issues'. The relationship between these two questions and their respective answers represents an important part of the learning process. How can we link art with society?

André Lepecki will also take 'issues' as the starting point in his seminar. He has a personal approach to both theory and practice. André Lepecki is assistant professor at New York University and as a dramaturg he collaborated intensively with Meg Stuart, Vera Mantero and others. The sessions will not be rigidly delineated. There is room for interaction and a deeper insight will be given into the material through case studies, keeping the following three questions as the central thread:

1/ What are the fundamental theoretical issues?

In the first session Lepecki gives an overview of the latest developments within the field of dance and performance studies. What are the new theoretical approaches, what concepts are dominant and what currently are the crucial books? What does the future offer?

- 2/ What are the fundamental issues in art?
- 3/ What are the fundamental issues of existence?

In the second and third session Lepecki will discuss the burning questions in art and society and how they are related .

7. TALKSHOW

Date: 23rd January at 8 p.m.

Venue: Ballroom

Admission: Free

André Lepecki is the talk show host who introduces Vera Mantero's work and her "affinities" (around which Connexive #1 has been structured) to an audience unacquainted with her work. The talk show format goes beyond the classic lecture and the obligatory introduction-to-the-performance talk. With Vera Mantero as the main guest and with the intervention of those present, links are made with other connexive happenings and topics, such as João César Monteiro's work as filmmaker, the importance of the voice in Mantero's work (Caetano Veloso), a discussion around improvisation (with reference to the subsequent improvisation evenings). This talk show combines depth with frivolity and seriousness with an informal chat. A playful platform for airing thoughts, accessible to a wide-ranging and interested audience.

8. JOÃO CÉSAR MONTEIRO: RECORDAÇÕES DA CASA AMARELA (1989)

Date: 22nd January at 9 p.m.

Venue: Filmlplateau

Admission: 2€

Recordações da Casa Amarela (Memories of the Yellow House) is the second film in which the Portuguese filmmaker and screenplay writer João César Monteiro performs himself. In this 'comédie dramatique', awarded the Golden Lion at the Venice Festival, he plays a man getting on in years, who ends up in a madhouse in Lisbon. Monteiro's co-stars include Luis Miguel Cintra, Manuela de Freitas, Sabina Sacchi, Teresa Calado.

When João César Monteiro died in February 2003 he left an imaginative *oeuvre* as a legacy, averse to convention and characterized by a whimsical figurative language at its core. 'Voluntièrement schizofrène', Monteiro became a cult figure. His alter ego João de Deus is the pivotal figure in various films. After studying at the London School of Film Technique and a number of short films, Monteiro produced his first feature film in 1975: *Chemins de Traverse*, followed two years later by *Chemins*. Other well-known films directed by him include *A comédia de Deus* (1995) and *As bodas de Deus* (1999). His *Va et Vient* was released posthumously.

9. CONCERTS

CRAP SQUEEZER

Date: 22nd January 2004 at 10 p.m.

Venue: Kafee

Crap Squeezer is a trio, which takes place at the crossroads of divergent genres. From Jungle-Jazz to Punk-Jazz, from Drum&Bass to Balkanexplosion, from Hip Hop to vocal Beefheart-style interventions. No challenge is shunned. The three musicians have already won their spurs in a wide variety of formations. Mirko Banovic is the bass player with Arno, Frederik Van den Berghe plays drums for the Whodads and is half of Les Messieurs and composer-front man Tom Wouters provides the fine weather, among other things, for the Flat Earth Society and can be heard in the spring, together with Ambush, in Vooruit.

Tom Wouters: Clarinet / Bass: Clarinet, Vocals, Composition / Mirko Banovic: El. Bass / Frederik Van den Berghe: Drums

DJ OLIVE

Date: 30th January 2004 at 8 p.m

Venue: Ballroom

Admission:

Gregor Ash o.k.a. Dj Olive is completely at home in a great diversity of settings. His home base in New York is also home to two record labels: one for dance projects and the other for experimental and adventurous musical excursions. Dj Olive's tool is his turntable – Ash is not simply a dj but a real 'turntable artist'. He has worked with an impressive list of musicians from the world of improvisation and jazz: Uri Caine, Kim Gordon, Jim O'Rourke, Elliot Sharp and Ikue Mori – to name but a few. In the context of Connexive #1 he is on stage in an evening with three duos, each of which improvises in its own particular style.

PROGRAMME

Dj Olive + Jean-Paul Dessy

Eavesdropper + Alex Waterman

Dj Olive + Christian Fennesz

Dj Olive

www.theagriculture.com

Jean-Paul Dessy

www.gold-music.com

Christian Fennesz

www.fennesz.com

Eavesdropper and Waterman

10. CONNEXIVE PUBLICATIONS

In its December issue, the Flemish literary journal **DWB** devotes space to **Dominique Fourcade**'s prose poetry. These poems were selected by Vera Mantero from *Son blanc du un* (1986) and translated by Kim Andringa.

Dominique Fourcade (1938) is a French poet and an exhibition curator. His first poems (between 1960 and 1970) are still indebted to Heidegger and René Char's ideas. His later work is less lyrical and exuberant and deconstructs both the subject (le sujet) and the meaning (le sens) of the poetry itself. His prose poetry dislocates the daily use of language by using English words, onomatopoeias and neologisms. As he said himself, it was modern and contemporary dance that opened up new avenues for his work, which reveals a constant debate between 'le successif' and 'le simultané'. Dominique Fourcade is also one of the guests/performers in the connexive improvisation evenings.

On the occasion of Connexive #1 **Sarma** presents a first part of **André Lepecki**'s (1965) collection of critical writings on dance and performance. Sarma (www.sarma.be), a digital republishing company, specialises in publishing anthologies by eminent dance and performance critics. Sarma stimulates, both online and offline, the debate surrounding art criticism and discourse with seminars, colloquia and publications.

André Lepecki, a cultural anthropologist by training, witnessed the rise of Portuguese contemporary dance at the end of the eighties, first as an insider (as a friend and co-worker of Francisco Camacho and Vera Mantero) but soon also as a critic. From 1989 to 1993 he wrote about dance for the rock magazine *Blitz*. He moved to New York to study at the Performance Studies Department of New York University and later to work as assistant professor. Sarma compiles a wide selection of publications which appeared in international

journals during the last decade in the United States, Europe and Brazil, for instance, *Performance Research* (UK), *The Drama Review* (US), *Art Forum* (US), *Nouvelles de Danse* (Belgium), *Protée* (Canada). Here special attention is devoted to the texts concerning Vera Mantero and associated dancemakers/themes.

Connexive #1 accommodates the critic **Jeroen Peeters** as writer-in-residence. He participates in the connexive workshop as an observer and will report regularly on the happenings in the connexive. You can also read his observations at www.sarma.be.

11. MASTERCLASS IN KONG VZW

Dates: 23/01 Lilia Mestre (from 5 p.m. till 7 p.m.); 24/01 Pierre Rubio (from 10.30 a.m. till 12.30 a.m.); 30/01 Frans Poelstra (from 5 p.m. till 7 p.m.); 31/01 Isabelle Schad (from 10.30 a.m. till 12.30 a.m.)

Venue: KONG

In collaboration with: KONG vzw

Admission: 8€ per lesson

KONG profiles as a workplace for dancers, filmmakers, actors and musicians concerned with the relationship between music and movement, the interface between the two disciplines, exchanging experiences and research, try-outs, and further development. Kong is a laboratory for creativity to take shape. Within the context of Connexive Vooruit is organizing four masterclasses in KONG by four teachers with an expertise in improvisation. Lilia Mestre and Pierre Rubio set the ball rolling the first weekend and then Isabelle Schad and Frank Poelstra move into position.

KONG is accessible by train or tram. From Ghent Sint-Pieters take tram 1, 10, 11, 12 or 13 heading towards Korenmarkt. At Korenmarkt take tram 40 towards Moskou. Get of at Heilige Kerst. Kong vzw, Nieuwland 27, 9000 Gent

12. FILM/MUSIC/READING AREA: THE LOUNGE

At Vooruit the Brug, Brugzaal and the Wintertuin will be transformed into a lounge within the framework of Connexive #1. Workshop participants can meet there, the audience can write comments in the guest book and those who are interested can browse in the collected materials relating to Vera Mantero, including music, video and text.

In the lounge visitors can also consult Sarma, an online platform for dance and performance reviews. After Sarma had already collaborated with Vooruit on B-Visible (November 2002) a documentation project is once more mapped out. Sarma assembles a selection of texts about Vera Mantero and publishes the first part of André Lepecki's anthology (cf. Publications). Sarma will also publish Jeroen Peeters' observations. He will be following the Connexive activities closely for two weeks.

Just like the other areas for work and performance the connexive lounge will be in the hands of Nadia Lauro. This set-designer and plastic artist won the Bessy Award 2000 for her installation created for a Jennifer Lacey performance. She has been working with Vera Mantero for some while and will incorporate some sections from the sets designed for her performances in Vooruit.

13. PERSONAL DETAILS

a) Vera Mantero

Vera Mantero was born in Lisbon in 1966 and was a member of Ballet Gulbenkian for five years before leaving its order. Her first choreography was created in 1987 and was named *Ponto de Interrogação* (Question Mark). It handled just about everything that was forbidden in ballet. Two years after this choreographic questioning of the system, the dancer said farewell to the company with a ten-minute piece: *As Quatro Fadinhas do Apocalipse*. "After five years of leg-throwing I decided to create a piece where the legs disappear." Mantero went to NY. At the same time she was commissioned by Acarte to work on a solo on Vaslav Nijinsky. Mantero studied Nijinsky's ideas and choreographic traces and transferred the results of her scrutiny to her aesthetic context. With her first solo, *Uma rosa de músculos*, the choreographer presented herself for the first time in Europe outside Portugal. Two years

later, during the festival “Europalia 91” whose main topic was Portugal, Mantero showed her solo *Perhaps she could dance first and think afterwards*. In her choreography she has translated many questions concerning her art form: “what does dance say?” Again, in 1993, two years later, the form of her solo *Olímpia* showed a further approach to this question. The topic of the work is Manet’s painting *Olympia*, which caused a scandal because it did not fit into the concepts of the conservative Parisian art circle. *Olímpia*, as an opus, is not a summary but a first draft. The choreographer had already begun work on her quartet *Sob*, a piece where nearly exclusively performance situations are created. From here, direct connections led to group work like *For Bored and Profound Sadnesses* (1994), *A Queda de um Ego (The fall of an Ego)* (1997) and *Poetry and Savagery* (1998) as well as her solos *A Dança do Existir* (1995), *a mysterious Thing, said e.e. cummings* (1996) up to *Les Foins* (2000), *Um estar aqui cheio (A Being Here Full)* – and her apartment. The organisation of her apartment is a crucial factor in her further work. A living and working infrastructure came into being whose real function can only become apparent when one takes into consideration a term which has determined her life no less than her work: *la dérivé (sic)* (drifting, a main Situationist term in the 50s and 60s). Mantero’s *dérivé (sic)* interlinks actions in an active space of interaction. An idea may be formed by being distracted through another idea, ... The apartment is one of the core pieces of Mantero’s *dérivé-utopia (sic)*. In 2001, together with Ballet Gulbenkian, she developed a thoughtful excursion through the levels of presence of “her” former company, *Como rebolar alegremente sobreum vazio interior (How to roll happily over an interior void)*.

(Sources: PLOEBST, H., *No Wind no Word: new Choreography in the Society of the Spectacle*”, München: K. Kieser Verlag, 2001; Vera Mantero)

b) Dominique Fourcade

Dominique Fourcade (1938) lives in Paris. His poetic *oeuvre* is one of the most captivating among the ultra-contemporary. He is the author of *Ciel pas d’angle* (P.O.L., 1983), *Rose-déclit* (P.O.L., 1984), *Outrance utterance et autres élégies* (P.O.L., 1990), *Au travail ma chérie* (Imprimerie nationale, 1992), numerous trend-setting books, some with Pierre Buraglio and in dialogue with his work. Dominique Fourcade is also the author of, notably, the *IL* (P.O.L., 1994), *Le sujet monotype* (P.O.L., 1997), *MW* with Mathilde Monnier and Isabelle Wateriaux (P.O.L., 22001), *Est-ce que j’peux placer un mot?* (P.O.L., 2001), *Mascunin féminin* (Michel Chandeigne, 2003).

c) Sabine Holzer

Sabine Holzer (1966) studied contemporary dance and performance at the Hogeschool voor de Kunsten Amsterdam. There she worked with Donald Fleming, Laurie Booth, Julian Hamilton, Ruth Zaporá. Her performances – the solo *Faint Voices* at their *Loudest* and the duet *Bodies Unfold* were also performed at international festivals such as 'Moving Mime (NL), *Mimos* (F) and *Pandorrafestival* (O). Since 1988 she has been living in Vienna again where she has collaborated on *Bilderwerfer*/Daniel Aschwanden and *Toxic Dreams*/Josi Wanunu.

She continued her own work with Jörg Weber (Theater des Augenblicks), Sonja Schmidlehner, Oliver Schrader and in the "Labor für Performance und postdramatisch Agieren". Since August 2001 she has been collaborating with Vera Mantero: *Thought, poetry and the body in action, Un être si plein, New creation 2002 – V. Mantero and guests*". In October 2002, together with Boris Hauf, Litó Walkey and Marty Huber, she created the performance *Der Ort des Begehrens is dort*, in which the idea of the dream is omnipresent.

d) Benoît Lachambre

Benoît Lachambre worked between 1978 and 1990 as a choreographer and jazz dance teacher. Later he concentrated on modern dance. During the eighties he started examining the release technique, choreography and improvisation in New York. From 1990 he initiated working situations where study, improvisation and physical awareness became the focus. Meanwhile he had started dancing for Marie Chouinard, together with Meg Stuart and Jennifer Lacey, where he could be seen in countless performances in Europe and North Africa. He founded his own company in October 1996, **par b.l.eux**. During the same period he was invited to collaborate on the piece *les Lions Mécaniques* by Thierry Bédard and to present three repertory pieces at the Festival du Club des Cinq (France). His work was enthusiastically received. He is the 'Prix Jacqueline Lemieux 1998' laureate and for his solo '*Délire Défait à Toronto*' he received the prize for 'best new choreography' and 'best interpretation'.

Benoît Lachambre was invited by the Compagnie De Brune for the piece *Document 1* by Lynda Gaudreau. He also collaborated on the project by Félix Ruckert at Danse-Cité and for the Catherine Contour project with TNT in Bordeaux. In June 2001 Lachambre danced in a new duet with Gonnie Heggen in Amsterdam, following which he is invited to teach at the A.F.A.A. training at the Festival Montpellier Danse 01.

For the 2001-2002 season Benoît Lachambre created a project together with Andrew Harwood, *Not to Know*, concerning improvisation, which was presented at the Festival

International de Nouvelle Danse de Montréal 2001 and at the Impulstanz 2002 festival in Vienna. It was a busy season where he put on a number of pieces again and started co-production with Tanz Werkstatt Berlin and TanzQuartier Vienna, and choreographed two solos in collaboration with Sasha Waltz. The items mentioned last – *RevolUn* and *Innat* – were presented at Montréal and the Festival d'Avignon respectively.

More recently Benoît Lachambre has turned his interest to the dynamics of communication and perception and this has principally been fuelled by the growing affinity with improvisation and dance performance.

e) Nadia Lauro

Nadia Lauro is a visual artist and set designer working in Paris. She has developed her sets and visual work in various contexts: theatres, public spaces, galleries or museums of modern art. She produces pieces for sets, installations and costumes for diverse dance projects (Ami Garmon, David Hernandez, Vera Mantero, Benoît Lachambre, Frans Poelstra, Jennifer Lacey (*\$Shot* with Lacey/Lauro/Parkins/Cornell) (2000). For this last project she produced an installation for which she received the Bessy award 2000 (New York Dance and Performance Awards). She was invited to take part in various interventions in improvisation projects such as *Crash Landing* (Louvain, Vienna and Paris) by Meg Stuart, David Hernandez and Christine De Smedt and *Not to Know*, which was initiated by Benoît Lachambre and Andrew Harwood. In 1998 she founded, together with the landscape architect Laurence Crémel, the joint venture Squash Cake Bureau. She provided the sets for various fashion shows, made the environment video *Châteaux of France* with Jennifer Lacey, took part in the Biennial for Modern Art in Lyon in 2002 and participated in the exhibition '*Golden Week*' in Osaka and Tokyo. In October 2003, resident at the Ménagerie de Verre in Paris, she creates the performance "*Tu montes? Nadia Lauro/Frans Poelstra + 40 guests*".

f) André Lepecki

André Lepecki (Brazil, 1965) is an essayist, dramatist and critic based in New York. He is an Assistant Professor in the Department of Performance Studies at New York University. André Lepecki has lectured on performance and dance studies throughout Europe and the US. He has received research grants from the Gulbenkian Foundation, the Luso-American Foundation, the Portuguese National Institute for Scientific Research, and the Rockefeller Foundation as a member of the think tank "Conversations in Choreography". As dramaturg, he worked with choreographers Vera Mantero, Francisco Camacho, and between 1992-1998

with Meg Stuart and Damaged Goods. With Bruce Mau he co-directed the installation STRESS for the Wiener Festwochen 2000. André Lepecki's writings on dance and performance studies have appeared in numerous publications in the US, Europe and Brazil including *Performance Research* (UK), *The Drama Review* (US), *Art Forum* (US), *Nouvelles de Danse* (Belgium), *Protée* (Canada). He is editor of *Of the Presence of the Body: dance and critical theory* (Wesleyan UP, forthcoming) and co-editor with Sally Banes of *The Senses in Performance* (Routledge, forthcoming). He has recently worked on a book on "still acts" in contemporary European performance, and on a new installation project with director Rachael Swain, which opened in Sydney in November 2002.

g) Lilia Mestre

worked since 1992 as a dancer and or collaborator with Vera Mantero and within Les Ballets C. de la B. with Hans Van den Broeck and Christine de Smedt. Since 1998 she developed her own work. She created the solo Untitled me (99) in collaboration with Davis Freeman which toured internationally. As a performer and artistic assistant she collaborated with him on the project Too shy to stare (01). Recently they created Fading Fast for the International Dance Festival in Berlin (2002). Her latest creations are Unnoticed and Probe, a choreography made in collaboration with the composer Carlos Caires and performed by Martin Nachbar (comission of CC Belem/ Lisboa 02) and Beyond Mary and Joseph, a performance/ installation for 4 dancers which had its premiere in Beeldenstorm Festival, Kortrijk 2003.

h) Steve Paxton

Steve Paxton (1939) is the figurehead for improvisation in dance. He lives on a farm in Vermont and tours principally in Europe and the United States. He was one of the founders of the legendary Judson Dance Theater and the improvisation ensemble Grand Union. He is also at the heart of contact improvisation and Touchdown Dance for the visually disabled (UK). His career started by studying dance techniques, ballet, Aikido, Tai Chi Chuan and Vipassana meditation. He was a member of the Merce Cunningham Dance Company from 1961 until 1965. He was awarded grants (Change, Inc., the Rockefeller Fund, Guggenheim Fellowship) and two New York Bessie Awards. As contributing editor of *Contact Quarterly Dance Journal* he has been publishing regularly. In 2001 two early choreographies were included in *PastForward*, a project by White Oak/Mikhail Baryshnikov. In 2003 he performed with the Lisa Nelson Company in Paris, with Trisha Brown in Lyon and with Boris Charmatz at various locations in Paris.

i) Jeroen Peeters

Jeroen Peeters (1976) lives and works in Brussels, as art critic, dramaturg and curator. Educated in art history and philosophy, he started his professional life as dance critic for the Flemish daily newspaper *Financieel-Economische Tijd* (October 1999 to May 2001). From February to November 2001 he worked as dramaturg of Tanzquartier Vienna. Since then, he works as a freelance dramaturg and curator, organised projects with amongst others Frankfurter Kueche, Carlos Pez, Sabina Holzer and Paul Deschanel Movement Research Group. He publishes on contemporary dance, improvised music and aesthetics in various magazines and books, and edited a book on the aesthetics of Jean-François Lyotard. Currently, he reviews dance for the Flemish newspaper *De Morgen*. He is co-founder and editor of *Sarma*, platform for dance and performance criticism.

j) Carlos Pez Gonzalés

Carlos Pez Gonzalés studied dance in Madrid, Amsterdam and Brussels. He graduated in 2000 from the SNDO (School for New Dance Development) in Amsterdam and since then has collaborated with several choreographers. He participated in 'Dance Web 2000' (Vienna) and in the 'Festival Encontro que eu Nosso' 2001 (Lisbon). He appeared as a performer in Jérôme Bel's *The Show Must Go On* (2001) – whose workshop for the second edition is currently running – and in *(re)SORT* (2001) by Tom Plischke. He counseled Olga De Soto in the choreographic research which produced *Eclats Mats* (2001) and is Alice Chauchat's male partner in her recent creation *Choreographies* (2002). Carlos Pez is currently working with Vera Mantero and has made his début as choreographer with *ECB*. This first solo was performed at various festivals and production houses, such as the 'Moving Mime Festival' (Tilburg), Teatro Victoria (Tenerife), Melkweg Theater (Amsterdam), 'Amperdans' (Antwerp). In the autumn of 2003 his second solo, *Organizar Carlos Pez* was premiered.

k) Pedro Pinto

Pedro Pinto was born in 1977 and lives in Lisbon. He is the co-founder of *Bomba Suícida*, a young artists' collective and production unit. As a musician, performer and choreographer he has collaborated with Filipe Viegas, Tânia Carvalho, Francisco Camacho and Teresa Prima. He is now finishing his anthropology studies at *Universidade Nova* in Lisbon.

l) Isabelle Schad

Isabelle Schad has been working since 1999 as an independent artist, performer, choreographer and co-ordinator for multidisciplinary projects. She collaborates with musicians, plastic artists, choreographers, ... She counts Adriana Sa, Angela Guerreiro, Bruno Pocheron, Carlos Zingaro, Felix Ruckert, Jim Whiting, Ludger Lamers and Olga Mesa among her sources of inspiration. She presents her work in theatres in Germany, Belgium, France and Portugal, alternative performance venues and international festivals, like the International Tanzwochen Münster and the Internationale Tanzwochen Wenen. She is supported by Ultima Vez (Brussels), Dock11 (Berlin), Podewil (Berlin), TIF (Dresden), VOXXX (Chemnitz) and the Monty (Antwerp).

She had a classical training between 1980 and 1990 and between '90 and '96 she has been commissioned to work for various dance companies. For the following two years she was a member of the company Ultima Vez/Wim Vandekeybus. During this period she became acquainted with various methods of working, continued her own research and set up her own projects. This gamut of perspectives is clearly visible in her most recent productions where she works principally on questions concerned with representation, identification, communication and body language. Examples of this are *This is just to do* (2000/01) created in collaboration with the Portuguese musician Adriana Sa, *SwitchPositionFreezeControl* (2001) and *The better you look the more you see* (2002/03) created with Bruno Pocheron. Schad met Benoît Lachambre in December 2002 at the 'Tanz made in Berlin' festival. Each is extremely enthusiastic about the other's work and they have set up a collaboration. In 2002 Isabelle Schad became resident artist for Podewil in Berlin.

m) Meg Stuart

Meg Stuart was born in New Orleans (U.S.A) in 1965. She moved to New York in 1983 to attend the New York University where she received a BFA in dance and continued her training following classes in release technique and contact improvisation at Movement Research. She was a member of the Randy Warshaw Dance Company from 1986 to 1992, where she was also assistant to the choreographer. She created several short studies on the body during this period which resulted in her first evening-length piece *Disfigure Study* (1991) commissioned by the Klapstuk festival in Leuven (B).

Since 1994 Meg Stuart established her company Damaged Goods in Brussels. Her evening-length pieces *Disfigure Study* (1991), *No Longer Readymade* (1993) and *No One is Watching*

(1995) have toured extensively. For these pieces she asked Hahn Rowe and Vincent Malstaf to create the score. Meg Stuart collaborated with the visual artist Via Lewandowsky for *Swallow My Yellow Smile* (1994), commissioned by the Ballet Company of the Deutsche Oper Berlin. In 1994 she received an invitation from curator Bart De Baere to direct the dance-installation project *This is the Show and the Show is Many Things* at the Museum of Contemporary Art in Gent (B).

For *Insert Skin*, Meg Stuart continued to research the relationship between visual arts and dance. Visual artists Ann Hamilton, Gary Hill, Bruce Mau and Lawrence Malstaf were invited. Initially the results of these collaborations were going to be shown in several short pieces or installations, but the nature of the project changed in the sense that each collaboration resulted in an eveninglength piece with an individual life. *Insert Skin # 1 - They Live in Our Breath*, with Lawrence Malstaf, premiered in 1996 in Copenhagen (Danse Scenen). Mikhail Baryshnikov invited Meg Stuart to choreograph *Remote* for his White Oak Dance Project, in collaboration with Bruce Mau (Hanover, 1997). In April 1997 Meg Stuart presented the first results of her collaboration with Gary Hill in the Kaaitheaterstudios in Brussels, which was entitled *Splayed Mind Out*. The short version of *Splayed Mind Out* premiered at documenta X (Kassel), the long version in Stockholm. The premiere of *appetite*, Meg Stuart's collaboration with American installation artist Ann Hamilton, took place at Kaaitheater in Brussels in 1998. Meg Stuart also made choreographies for actors for three theatre pieces, directed by German director Stephan Pucher: *Comeback* (1999), *Snapshots* (1999) and *Henry IV* (2002).

Meg Stuart was also involved in *Crash Landing*, an improvisation initiative for dancers, musicians, video- and sound artists and designers. It is conceived as a forum to ignite a dialogue between different performing artists to think about and to experience improvisation either in the creative process or in performance. Together with Christine De Smedt and David Hernandez she organised *Crash Landing@Leuven* (1996), *Crash Landing@Wien* (Aug 1997) during Tanzwochen in Vienna, *Crash Landing@Paris* in Théâtre de la Ville (Nov 1997) and *Crash Landing@Lisboa* at Danças Na Cidade (March 1998). The last edition of *Crash Landing* took place in Moscow in October 1999.

During the year 2000 until the spring of 2001, Meg Stuart and *Damaged Goods* created in close collaboration with Stefan Pucher and video artist Jorge Leon *Highway 101*. In a series of chosen locations a partly varying team developed movement, sound and video material.

Highway 101 evolved into a cumulative and redefining project, where memory, relation to the public and use of space were the central themes. Highway 101 started in the Kaaitheaterstudio's in Brussels in March 2000. Vienna (Wiener Festwochen), Paris (Centre Georges Pompidou), Brussels (La Raffinerie), Rotterdam (TENT.) and Zurich (Schauspielhaus Zurich) followed. The installation sand table and the solos soft wear, private room and I'm all yours were originally created as part of Highway 101 but are now showed separately, sometimes in a shared program with the work of Tim Etchells (Forced Entertainment).

After Highway 101, Meg Stuart and her company Damaged Goods started their residency at Schauspielhaus Zurich with the creation of ALIBI. ALIBI premiered on November 17 2001 at Schauspielhaus Zürich. Currently Meg Stuart and Damaged Goods are preparing the new creation, Visitors Only, which will open in Zurich at the end of April 2003. From this season on (2002-2003) Meg Stuart and Damaged Goods also started a structural partnership with Volksbühne am Rosa-Luxemburg-Platz (Berlin).

Along with her choreography, Meg Stuart has also been teaching workshops in composition and improvisation at organisations such as Forum Dança, Lisbon , the European Dance Development Centre, Arnhem, at Movement Research, New York, at the Vienna Pro-Series, at DasArts, the performing arts school of Ritsaert Ten Cate in Amsterdam, at the International Dance Meeting "Dançar O Que é Nosso", at Wiener Festwochen, at Chisenhale Dance Space in London and at Proyecto CoCoa in Buenos Aires.

In 2000 Meg Stuart and Damaged Goods received the Culture Prize K.U.Leuven.

Meg Stuart & Damaged Goods are artists in residence at Schauspielhaus Zurich (CH) and are supported by the Government of Flanders and the Flemisch Community Commission.

n) Nuno Rebelo

After his degree in architecture he was a mentor of *Mler ife Dada*, one of the most innovating bands in Portugal during the 80s.

He composed the music for theatre pieces, cinema, dance, and others. He also composed music for events like the opening of the "Porto 2001 European Capital of Culture", the hymn of the "Expo 98" in Lisbon or for the performance by Philippe Genty for the *Utopia Pavilion* ("Expo 98"). In dance, he composed the music for choreographies by Vera Mantero, Mark Tompkins, João Fiadeiro, Paulo Ribeiro, Aldara Bizarro, etc. Together with Mark Tompkins he

orientated the workshops "visible sound, audible movement" in Strasbourg, Lisbon, Bucharest and Vienna. He participated in improvisation performances with performers like Mark Tompkins, Vera Mantero, Frans Poelstra, Steve Paxton, Lisa Nelson, David Zambrano, Julyen Hamilton, João Fiadeiro, Kirstie Simson, Sílvia Real, Boris Charmatz, Malpelo, and others.

In concerts of improvised music he played together with Peter Kowald, Gianni Gebbia, Jean-Marc Montera, Marco Franco, Kato Hideki, Shelley Hirsch, Michael Moore, Gregg Moore, Michael Vatcher, Paolo Angeli, Joan Saura, Telectu, Lê Quan Ninh, John Bisset, etc...

o) Pierre Rubio

Pierre Rubio has been a dancer for many years with European dance companies (including Michelle Anne de Mey's and Felix Ruckert's) and also drag queen and techno-house freak in nightclubs. Following this he discovered improvisation and contact improvisation and has carried out some interesting studies in this regard. In Brussels, where he lives, he devotes himself to the creation of dance and spoken performances, which span the broad area between improvisation and choreography. Through his research he has developed an aestheticism, which operates between a conceptual approach through choreography, an energetic dance style and a critical perspective towards culture.

At the moment he is working as a performer, choreographer or collaborator with choreographers like Benoît Lachambre, Davis Freeman and Lilia Mestre. He works with Barbara Manzetti and Isabelle Schad, and also with the philosopher François Frimat. He was one of the artists invited for 'les Bains:: Connective' – laboratoire socio-artistique bruxellois – where until April 2002 he worked as co-ordinator in an informal lab concerned with experimental performance: BODY MIND AND CARROTS. Examples of his last personal projects are: *Conversation* (2001), *D.H.L.* (2001-2002) and *Impossible to Achieve* (2002).

p) Alex Waterman

Alex Waterman (Virginia, USA, 1975) studied cello at the New England Conservatory and the Oberlin Conservatory of Music. In Holland he worked with dance, theatre and performance projects, played contemporary classical works and started improvising in the European electro-acoustic scene. He had his Master's Degree at the Royal Conservatory in The Hague in the Institute for Sonology. He is playing with Yves de Mey (Eavesdropper and Waterman), Ghalia Benali, Plus Minus Ensemble, Henneman String Quartet, Magpie Music and Dance Company, Maartje ten Hoorn Quartet, and with dancers Steve Paxton, Martin Sonderkamp

and Michael Schumacher. He has also worked with musicians such as Gert Jan Prins, Cor Fuhler, Andy Moor, Steve Heather, Eric Thielemans, Ned Rothenberg, Richard Barrett and freelanced with numerous groups and ensembles in Europe, Australia and the US.

CURATORS

Myriam Van Imschoot (1969) is a dance scholar and writer operating from Brussels. Since being awarded a grant by the Fonds voor Wetenschappelijk Onderzoek – Vlaanderen, she has focused on the exploration of improvisation in postmodern and contemporary dance. SARMA, which she founded, is her brainchild, which republishes texts about dance and performance digitally. Throughout her work she crosses the boundaries between theory and practice. This is her first project as curator, invited by **Barbara Raes** (1977). Since 2001 Barbara Raes has been the programmer in the Vooruit arts centre.