

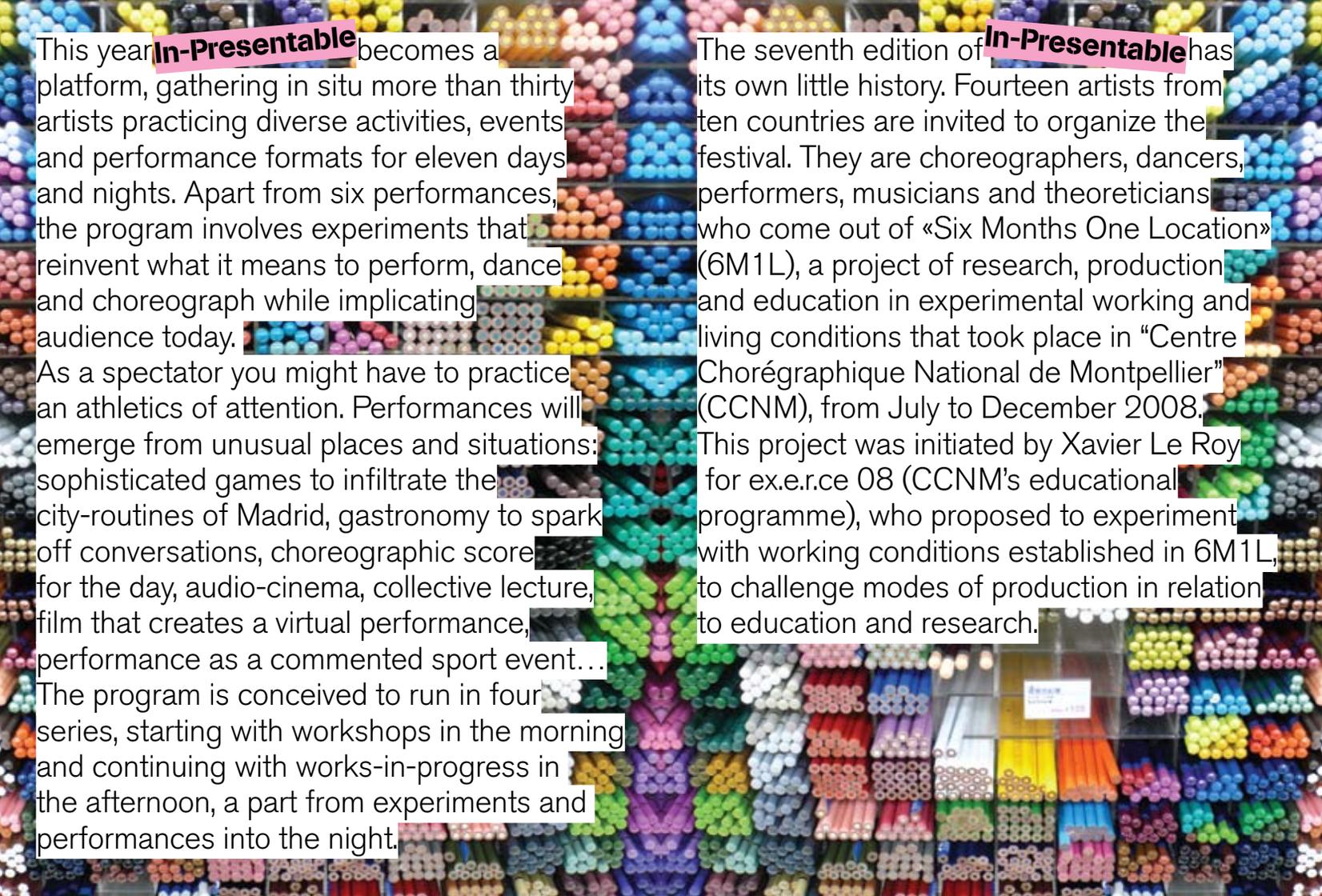
In-Presentable 09

From the 17th
to the 28th
of June

Presentable

LA CASA ENCENDIDA

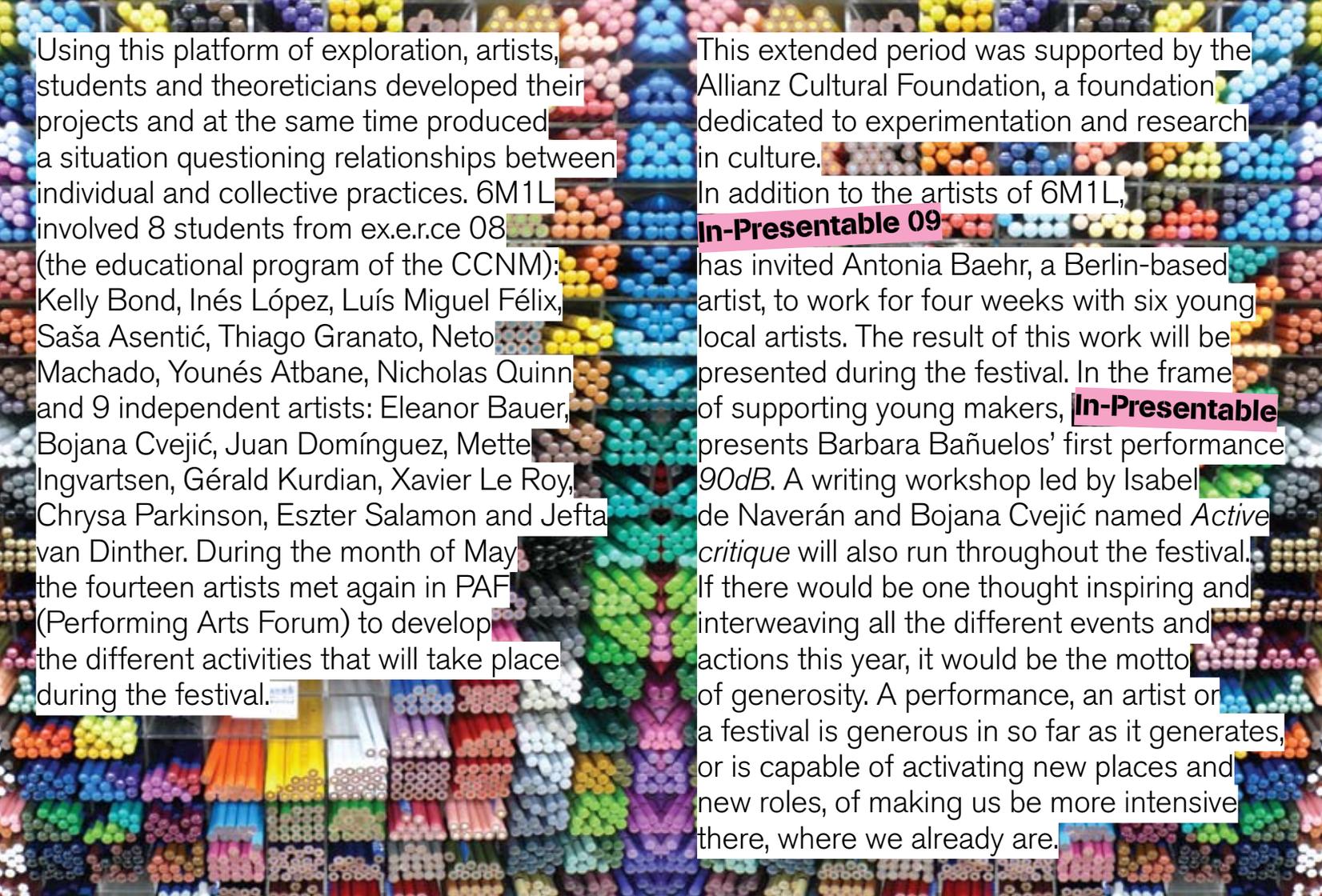




This year **In-Presentable** becomes a platform, gathering in situ more than thirty artists practicing diverse activities, events and performance formats for eleven days and nights. Apart from six performances, the program involves experiments that reinvent what it means to perform, dance and choreograph while implicating audience today.

As a spectator you might have to practice an athletics of attention. Performances will emerge from unusual places and situations: sophisticated games to infiltrate the city-routines of Madrid, gastronomy to spark off conversations, choreographic score for the day, audio-cinema, collective lecture, film that creates a virtual performance, performance as a commented sport event... The program is conceived to run in four series, starting with workshops in the morning and continuing with works-in-progress in the afternoon, a part from experiments and performances into the night.

The seventh edition of **In-Presentable** has its own little history. Fourteen artists from ten countries are invited to organize the festival. They are choreographers, dancers, performers, musicians and theoreticians who come out of «Six Months One Location» (6M1L), a project of research, production and education in experimental working and living conditions that took place in “Centre Chorégraphique National de Montpellier” (CCNM), from July to December 2008. This project was initiated by Xavier Le Roy for ex.e.r.ce 08 (CCNM's educational programme), who proposed to experiment with working conditions established in 6M1L, to challenge modes of production in relation to education and research.



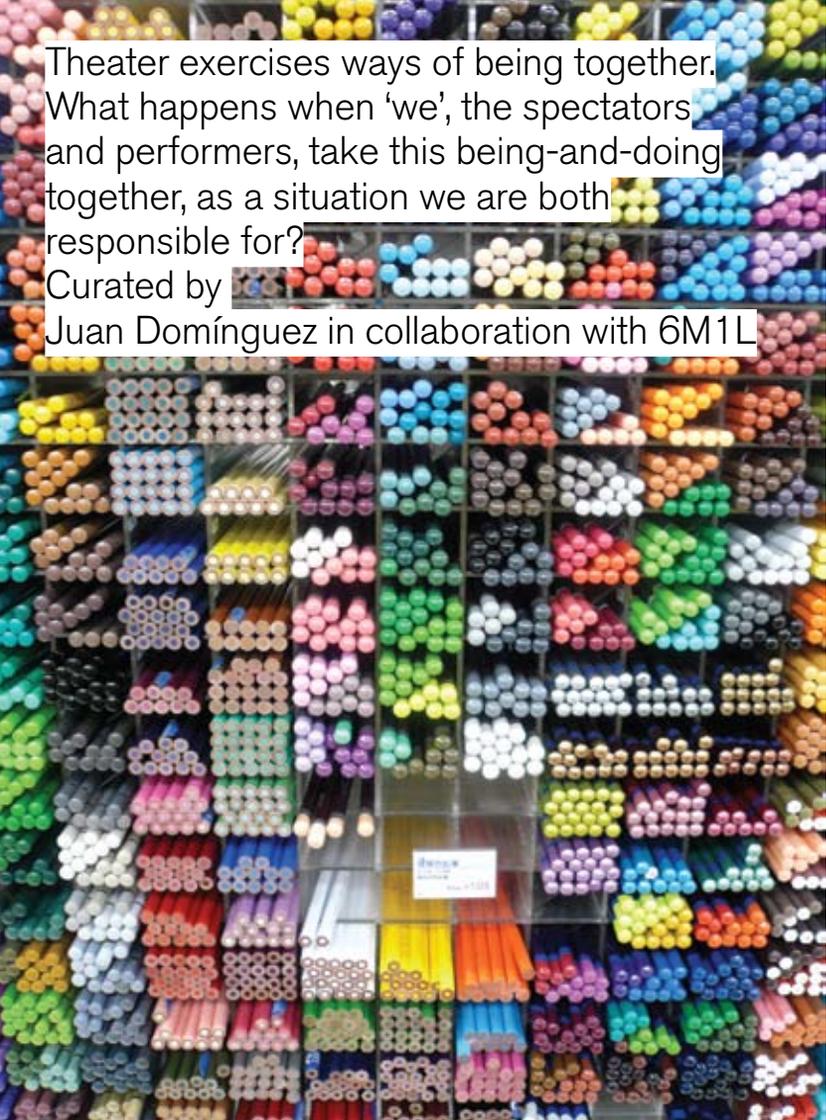
Using this platform of exploration, artists, students and theoreticians developed their projects and at the same time produced a situation questioning relationships between individual and collective practices. 6M1L involved 8 students from ex.e.r.ce 08 (the educational program of the CCNM): Kelly Bond, Inés López, Luís Miguel Félix, Saša Asentić, Thiago Granato, Neto Machado, Younés Atbane, Nicholas Quinn and 9 independent artists: Eleanor Bauer, Bojana Cvejić, Juan Domínguez, Mette Ingvartsen, Gérald Kurdian, Xavier Le Roy, Chrysa Parkinson, Eszter Salamon and Jefta van Dinther. During the month of May the fourteen artists met again in PAF (Performing Arts Forum) to develop the different activities that will take place during the festival.

This extended period was supported by the Allianz Cultural Foundation, a foundation dedicated to experimentation and research in culture.

In addition to the artists of 6M1L,

In-Presentable 09

has invited Antonia Baehr, a Berlin-based artist, to work for four weeks with six young local artists. The result of this work will be presented during the festival. In the frame of supporting young makers, **In-Presentable** presents Barbara Bañuelos' first performance *90dB*. A writing workshop led by Isabel de Naverán and Bojana Cvejić named *Active critique* will also run throughout the festival. If there would be one thought inspiring and interweaving all the different events and actions this year, it would be the motto of generosity. A performance, an artist or a festival is generous in so far as it generates, or is capable of activating new places and new roles, of making us be more intensive there, where we already are.



Theater exercises ways of being together.
What happens when 'we', the spectators
and performers, take this being-and-doing
together, as a situation we are both
responsible for?

Curated by
Juan Domínguez in collaboration with 6M1L

Wednesday 17th

18.30

Documancipation #1,
by Gérald Kurdian
Space E

22.00

It's in the air,
by Mette Ingvarsten
and Jefta van Dinther
Patio

Thursday 18th

20.30

Scores Transformers,
by Eszter Salamon
Space D

22.00

It's in the air,
by Mette Ingvarsten
and Jefta van Dinther
Q. and A. session
Patio

Friday 19th

18.30

I like this title,
by Younés Atbane
Space D

20.30

Running commentary,
by Bojana Cvejić
Auditorium

22.00

Ruminarium,
by 6M1L
Roof garden

Saturday20 th	Sunday21 st	Monday22 nd	Tuesday23 rd	Wednesday24 th	Thursday25 th
<p>18.30 <i>Splitting the difference,</i> by Kelly Bond Space E</p>	<p>20.30 <i>To contemplate,</i> by Xavier Le Roy Space E</p>	<p>20.30 <i>Scores Transformers,</i> by Eszter Salamon Space E</p>	<p>18.30 and 19.30 <i>Infiltrations,</i> by Neto Machado Different venues</p>	<p>18.30 <i>Effort studies,</i> <i>after laban,</i> by Inés López and Tiina Putus Space D</p>	<p>18.30 <i>Documancipation #2,</i> by Gérald Kurdian Space E</p>
<p>20.30 <i>Self interview on practice,</i> by Chrysa Parkinson. <i>Kneeding,</i> by Jefta Van Dinther Space D</p>	<p>22.00 <i>Read,</i> by Antonia Baehr Q. and A. session Patio</p>	<p>22.00 <i>90dB,</i> by Bárbara Bañuelos Space D</p>	<p>20.30 Public Talk with curators Space E</p>	<p>20.30 Auditorium. <i>Where is my privacy,</i> by Mette Ingvarsten Space D</p>	<p>20.30 <i>Listening evening,</i> by Gérald Kurdian Auditorium</p>
<p>22.00 <i>Read,</i> by Antonia Baehr Patio</p>			<p>22.00 <i>90dB,</i> by Bárbara Bañuelos Q. and A. session Space D</p>	<p>22.00 <i>Dance #1/Driftworks,</i> by Eszter Salamon Patio</p>	<p>22.00 <i>Dance #1/Driftworks,</i> by Eszter Salamon Q. and A. session Patio</p>

Friday 26th

18.30

*We are not superficial,
we love penetration,*
by Thiago Granato
Space D

20.30

Joker
Space E

22.00

*This is the hello
monster !,*
by Gérald Kurdian
Roof garden

Saturday 27th

18.30h.

Methodological Games,
by Saša Asentić
Space D

20.30h

Collective Lecture,
Auditorium

22.00h.

Le sacre du printemps,
by Xavier Le Roy
Q. and A. session
Patio

Sunday 28th

18.30h and 19.30h

Infiltrations,
by Neto Machado
Different venues

20.30h

Running commentary
Bojana Cvejić and
guests
Auditorium

22.00h

Le sacre du printemps,
by Xavier Le Roy
Patio

From Wednesday 17th to Sunday 28th

From 12.00 to 14.00 h

Active critique,
by Isabel de Naverán
and Bojana Cvejić

Registration

Course requires
pre-selection. Refer to
Course and Workshop
book (page 5)

From the 17th

to the 28th of June

From 12.00 to 14.00 h

and performances
during festival.

www.lacasaencendida.es

Information

Courses and Workshops

T 902 430 322

Course information

from 11.00 to 15.00 h

and from 17.00 to 20.30 h

Allianz
Kulturstiftung 



**From the 17th
to the 28th of June
From 12.00 to 14.00 h
Workshop**

Active critique.
Workshop



Active critique, by Isabel de Naverán and Bojana Cvejić

The workshop offers the opportunity to live an intense experience on the practice of critique through debates, discussions and exploring new modes of writing. Almost as “thinking militancy”, the group of critics will activate new ways of approaching the festival: interviewing artists, writing texts, moderating colloquiums, contextualizing formats and situations in order to examine how critique can produce knowledge and contemporaneity.

Which is the sense of critique today? Calling for performative ways of criticism, participants will be present in the different activities programmed in eleven festival days, meeting every morning from 12 to 14 to exchange, discuss and organize their approaches together with the moderators. Critique is not anymore coming after the shows, but during them! And there is precisely where the intensity of this workshop lies.

Participants
Maximum 15

Active critique, by Isabel de Naverán and Bojana Cvejić

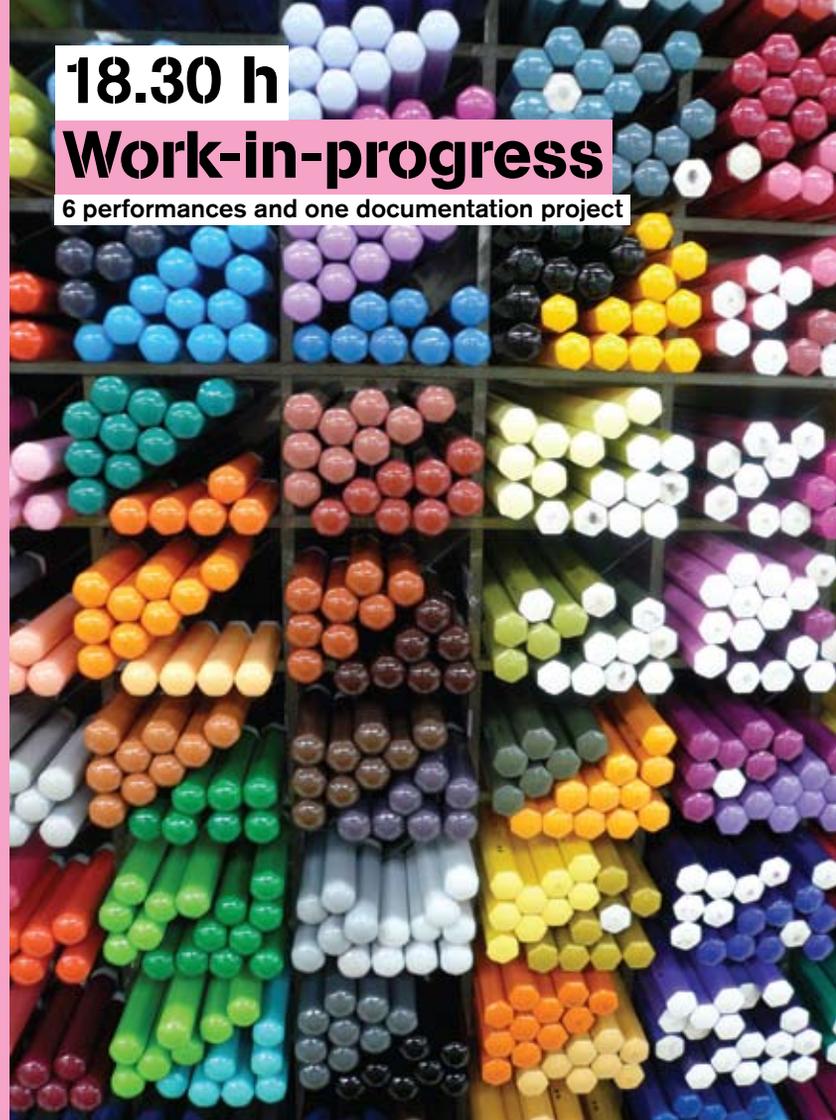
From the 17th to the 28th of June

From 12.00 to 14.00 and performances during festival

18.30 h

Work-in-progress

6 performances and one documentation project





Documancipation, by Gérald Kurdian

Using the experience of 6M1L as a research pool for performance methodology, *Documancipation* is a short-term documentary performance using the gallery space as a studio. This working space, inspired by computer intelligence and organized as a multi-functional table, aims to produce a significant amount of documents and use them to spark off exchanges with the audience.



Each *Documancipation* rendez-vous will consequently focus on the sharing of a specific "object" (speech-act, song, action, book, cd...) and try to stimulate a collective unfolding of its spectrum through a playful series of micro-lectures.

Documancipation#1

Wednesday 17th of June

Space E

Documancipation#2

Thursday 25th of June

Space E



I like this title, by Younés Atbane

This project attempts to question the act of judgment between performance and its audience as space of interactivity between them. When performance deliberately risks, the reaction it provokes is judgment. What are the criteria used to pronounce this kind of judgment? From this point I try to revisit certain physical practices and put it in games of value and equivalence.

I like this title

Friday 19th of June

Space D



Splitting the difference, by Kelly Bond

"The body is like a sentence that invites us to reimagine it, so that its real meaning becomes clear through an endless series of anagrams" (Hans Bellmer, 1985). In this work, the body is presented as image, object, and spectacle while exploring the so-called self.

Created by

Kelly Bond with guest artists Saša Asentić, Younés Atbane, Lillian Cho, and Tzveta Kassabova. Performed by Kelly Bond.

Splitting the difference

Saturday 20th of June

Space E



Infiltrations, by Neto Machado

Infiltrations are tactics and strategies for a sensitive subversion. From an observation of a specific context, we create maps and scripts, actions and visibility pacts that will propose an experience. A situation that happens in a breach of the established routine. A choreography that dances in/among the relations. A hole dug in the public space. A brake of time, permanence, color, shape. A scratched disc, a wheezing sound, a pirate radio, a pirate. One suspect, a suspense, a prediction, an action, a repetition, a conspiracy, a fiction. An impression, a doubt, a *déjà vu*. An experience, a situation, a proposition.

Infiltrations

Tuesday 23rd and Sunday 28th of June (18.30 and 19.30h)

Different venues



Credits

Conception of the project: Elisabete Finger, Neto Machado and Ricardo Marinelli. Artists: Inés Lopez, Luís Miguel Felix, Neto Machado, Sandro Amaral, Thiago Granato and Younés Atabane. Supported by: Supported by: 6M1L, Centre chorégraphique national de Montpellier Languedoc-Roussillon, Allianz Cultural Foundation, In-Presentable 09 and the Grant for Visual Arts Development of Curitiba (Brazil).



Effort studies, after laban (an unlearned lesson), by Inés López Carrasco and Tiina Putus

With this work tiinandinés look into their future as a story, something that has already been. Trying to understand what could have been changed, now that is too early for it. At times they move roughly and others carefully, often slipping through intentions, expectations and holding into big question marks.

The only certainty is that they have to do it. Simply do it. How much effort should be applied in the doing of it? *Effort studies, after Laban*, is a simply doing, looking at those question marks again from the place where we landed after we fell down from them.

Effort studies, after laban (an unlearned lesson)

Wednesday 24th of June

Space D



Credits

Conceived and created by: Tiina Putus and Inés Lopez Carrasco. Directed by: Tiina Putus. Performance: Inés Lopez Carrasco. Sound composed by: Léo Geoffriau.



We are not superficial, we love penetration, by Thiago Granato

This work proposes a discussion focused on the coevolutionary relation between body and environment using as example the body-bomb. Invisibility, camouflage, perception, expectation and illusionism are some of the ingredients manipulated on stage for a possible explosion.

Credits

Directed by Thiago Granato. Created by Kelly Bond, Luís Miguel Félix, Neto Machado, Nicholas Quinn, Sandro Amaral and Thiago Granato. Performed by Kelly Bond, Luís Miguel Félix, Neto Machado, Thiago Granato and others.

We are not superficial, we love penetration

Friday 26th of June

Space D



Methodological games, by Saša Asentić

The performance *My Private Biopolitics*, as a personal, artistic and political statement of the author and his team, characteristic of transitional Serbian society and art and their positioning with regards to scenes of “the First world”, is entering its next phase in 2009. After self-abolition of performance as an art work, in the new phase, we comprehend the work as an artistic means, a methodological tool which we wish to share with contemporary dance and performance artists, who are willing to reflect their contexts and public work and to all who have something to say about structuration of the global World of contemporary dance and performance.

Methodological games,

Saturday 27th of June

Space D

20.30 h

New formats

Events that want to experiment within frames, strategies and contents of representation.





Scores transformers, by Eszter Salamon

With 15 performers based on a performance score by Eszter Salamon. How can we use the notion of open source in order to generate a choreographic practice? *Transformers* is an educational and artistic research project seeking to generate new ways of producing. It aims to develop a technology and poetics of transformation together with the participants through a practice of interpretation of choreographic scores in order to create an « open » choreography and an ever-changing piece. The score indicates movement qualities, vocal expressions as well as spatial, temporal and relational propositions as actions and sensation-tasks.

It is a “large scale” production in terms of amplifying bodily expressions as well as the number of participants. During the festival you can witness two different performances of the piece. Music by Terre Thaemlitz. Developed through workshop situations and daily practice at La Raffinerie – Brussels, PAF – St Erme, In-Presentable – Madrid, Prisma – Mexico City. Supported by: 6M1L, Allianz Cultural Foundation and In-Presentable 09.

Scores transformers

Thursday 18th and Monday 22nd of June
Space D and E



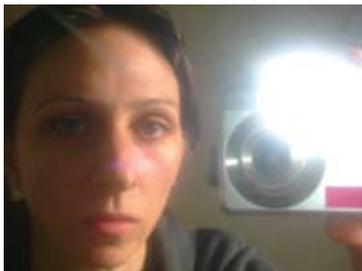
Running commentary, by Bojana Cvejić

About performances we speak in two situations: artists’ talk and bar-talk. Both happen after the event, and the unspoken rule is that you don’t speak during the show. Performances are to be attended in silence. But, being a spectator is an activity, and watching involves thinking. Did you ever count how many thoughts you had and lost track of during a performance? It feels impossible to be simultaneously perceiving and verbalizing the stream of your thoughts while the object of your attention is moving and changing.

A performance is screened before an audience like in cinema. Behind the audience, two “interpreters” are also watching it from translation cabins, and they are commenting it. What do they say, and what do they do? How do they transform the performance? Performances and “interpreters” will be determined just before the event. On Sunday 28th of June the Running commentary will be in English.

Running commentary

Friday 19th and Sunday 28th of June
Auditorium



Self interview on practice,
by Chrysa Parkinson

Self Interview on Practice was created in Montpellier at 6M1L/ ex.e.r.c.e, 2008 as preparation for a group conversation on practice. The initial proposal came from Mette Ingvartsen as an invitation to write for the on-line publication *Everybody's*. The form of self interview seems to have since become a practice in itself.

Credits

Written and Performed by Chrysa Parkinson. Recording: Peter Van Hoesen. Video: Clinton Stringer. Language: English and Spanish.

Self interview on practice

Saturday 20th of June
Space D



Kneeding, by Jefta van Dinther

Kneeding is a work in progress performed by Thiago Granato and Jefta van Dinther. It takes therapy as a starting point for moving. This work applies activities in real and imagined layers of the body, generating a practice. The performance aspect of the practice emerges from the focus on doing rather than composing, negotiating or designing. By moving through the devised therapies the practitioners become their own subject. The layers of action create a complex but never accidental perceptual field that includes the viewer without controlling their imagination or dictating meaning.

Credits

Concept: Jefta van Dinther. Created and performed by: Thiago Granato and Jefta van Dinther.

Kneeding

Saturday 20th of June
Space D



To contemplate, by Xavier Le Roy

The performance will start by proposing the spectators to share a public discussion about the show that will be presented.

We will begin this exchange by questions such as: what would you like to ask? What would you like to comment on? What do you expect? What would you like to say? Yes...? Please do so. No...?

Ok, let's move to the next situation... The performance will then proceed by 3 scenes or landscapes offered for contemplation or musing. These landscapes are pictures resulting from a configuration of bodies and how they inhabit an imaginary space. These figures are the subject of this work in as much as the act of contemplating.

To contemplate

Sunday 21st of June
Space E



By contemplation I mean the action of looking or considering something thoughtfully, opposite to the fast consumption of actions one after another.

Credits

Choreography: Xavier Le Roy. With: Saša Asentić, Younés Atbane, Kelly Bond, Bojana Cvejić, Jefta van Dinther, Luis Miguel Felix, Thiago Granato, Mette Ingvartsen, Neto Machado and Xavier Le Roy. Sound Composition: Gérald Kurdian Management/Organisation: Illusion Macadam. Production: Le Kwatt (F) Coproduction: Allianz Cultural Foundation, In-Presentable-Madrid, CCNM (Xavier Le Roy Associated Artist 2007–2008). With the support of Ministère de la Culture et de la Communication – Direction Régionale des Affaires Culturelles Languedoc-Roussillon.



Public Talk with curators

In-Presentable opens up a conversation between curators and artists to the audience. This discussion is held after a three-day encounter between 6M1L and a group of curators. Here, curators, artists and audience can share their thoughts and reflections around the current panorama of performance.

Public Talk with curators

Tuesday 23rd of June
Space E



Where is my privacy, by Mette Ingvarsten

With the appearance of new communication tools such as Facebook, MySpace and YouTube general understandings of privacy has been reconfigured. The consequence of the do-it-yourself culture is that people happily expose their thoughts, trivial desires and personal gossip using chat walls, video feeds and picture collection. What happens when you use these systems of communication in order to make a dance performance? During seven months Manon, Mette and Sirah experimented with how to make a choreography together without ever seeing each other.

Where is my privacy

Wednesday 24th of June
Auditorium



They used YouTube as their only form of communication with one single restriction: never to upload videos of their dancing! Where Is My Privacy is a film created out of the exchange they had on YouTube before finally meeting to dance together.

A film by

Manon Santkin, Mette Ingvarsten and Sirah Foighel Brutmann. Following a concept by: Mette Ingvarsten. Produced by: GREAT INVESTMENT. Production management: Kerstin Schroth. Supported by: 6M1L, CCNM, LE CENTQUARTRE.

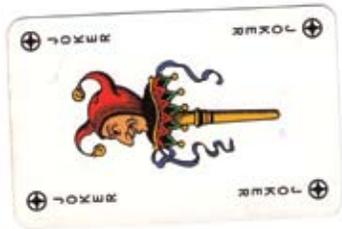


The Listening Evening, by Gérald Kurdian

The Listening Evening is a collection of audio-pieces exploring the notion of sound-performativity through a wide spectrum of approaches (invisible shows, audio-documentaries, songs, instrumental music...). It tries to provide space for imagination and understanding by a reconfiguration of the perception modes in resistance to the so-called authority of eyes on ears. It therefore imagines itself as a spaceship for sonic travelers where sources are shared and perspectives are multiplied.

Listening evening

Thursday 25th of June
Auditorium



Joker

Spare your time and curiosity for the Joker, the event that will pop up in the last moment of the festival, an event that will reveal its importance during the Festival, something that may reach the expectations of both performers and audience.

Collective lecture

Discourse doesn't always imply the speech in first person singular, in words.

How discourse is generated and circulated among performers is a process in which images, sounds, words, films, music take part. This lecture will be a collective exercise of artists thinking outloud with an audience.

Joker

Friday 26th of June
Space E

Collective lecture

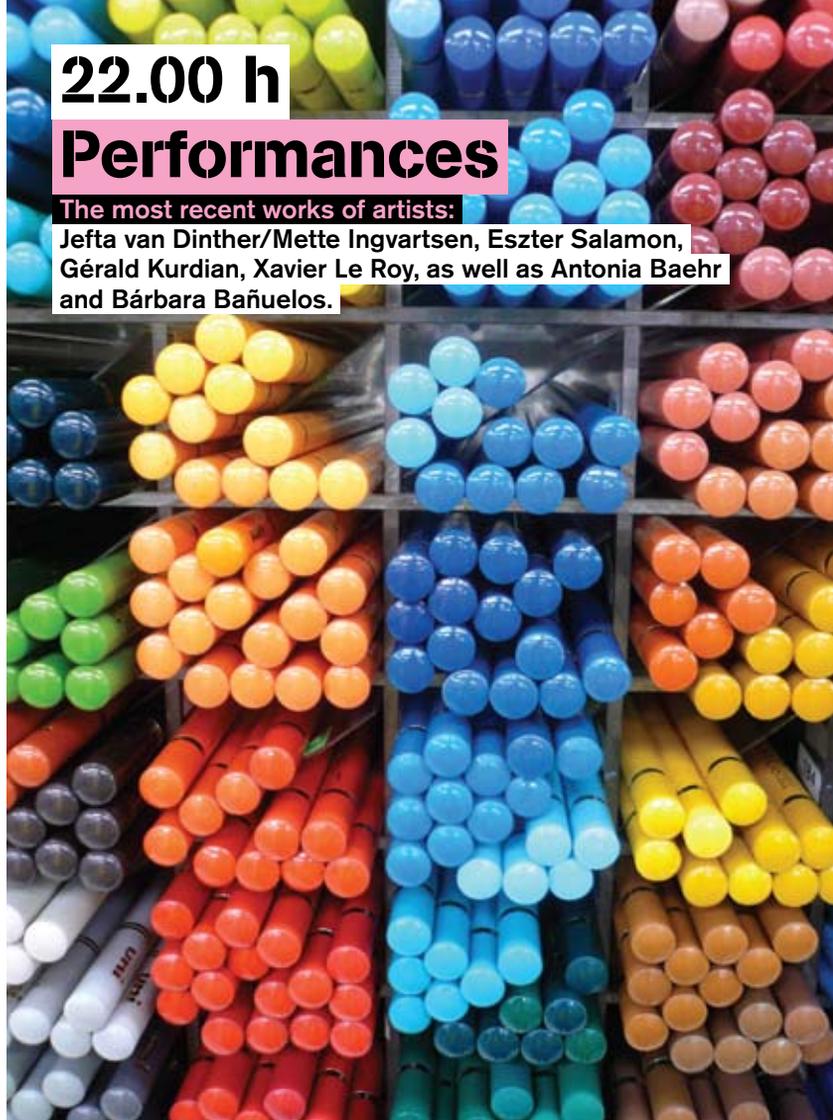
Saturday 27th of June
Auditorium

22.00 h

Performances

The most recent works of artists:

Jefta van Dinther/Mette Ingvarsten, Eszter Salamon, Gérald Kurdian, Xavier Le Roy, as well as Antonia Baehr and Bárbara Bañuelos.





***It's in the air*, by Jefta van Dinther and Mette Ingvarstsen**

We are perpetually haunted by the question of re-inventing the body, of what it can do, or what it is capable of. In *IT'S IN THE AIR*, Ingvarstsen and van Dinther ask the question: how can we perceive the body as a body; as expressive qualities generated through movement? *It's in the air* unravels the body in the nexus between the human-cultural and the natural-physical, between will, effort and desire and mechanical laws and conditions. A female and male body grow organically into body-machines, natural, yet against nature as a habit. They jump, bounce, flip, flop, ripple, slide, levitate, reverberate, shiver, rub, tick, explode... Bodies that defy the laws of motion and rest, the joy of muscles being moved, the many

It's in the air

Wednesday 17th and Thursday 18th of June
Patio

nuances of rhythm, density, texture, the tactility of movement, in virtuosity that elicits pure joy.

Credits

Choreography and Performance: Jefta van Dinther and Mette Ingvarstsen. Light design and set: Minna Tiikkainen. Sound Design: Peter Lenaerts. Dramaturgy: Bojana Cvejić. Production Management: Kerstin Schroth. Technique: Oded Huberman. Co-production: PACT Zollverein, Hebbel am Ufer, Kaaaitheater. Funded by: Hauptstadtkulturfonds and Kunstradet, Danish Arts Council. Supported by: Eurotramp, Les Brigittines, Charleroi/Danses, Centre Chorégraphique de la Communauté Française de Belgique, Ballhaus Naunynstraße and sommer.bar 2007 a project of Tanz im August. A production of Mette Ingvarstsen/Great Investment and Jefta van Dinther/Sure Basic.



***Ruminarium*, by 6M1L**

A dinner party is a performance. A meal is a choreography. A conversation is an improvisation. A discourse is a score. *Ruminarium* is a situation for collective rumination, both verbal and comestible. Inspired by Gordon Matta-Clark and Carol Goodden's opening of the New York restaurant called "Food" in 1971, *Ruminarium* provides a meeting point for the art community of In-Presentable. The artists of 6M1L and ex.e.r.ce.08 invite you to enjoy their cooking and their company, in a relaxed exchange of ideas and questions. Bring your appetite for food and thought to the table for a feast of international delicacies and deliberations.

Ruminarium

Friday 19th of June
Roof garden



***Read (Scores for Emotions # 2.2)*, by Antonia Baehr**

Six interpreters are facing six music stands. On the six music stands there are six books. The interpreters read what they see on the paper and interpret it. The audience sees the interpreters' faces and reads them. The reading of the books engenders a choreography for faces. Furthermore, the choreography's components are the six "primary colors" of emotions, as numbered by P. Ekman based on Darwin: happiness, sadness, surprise, disgust, anger, and fear.

Credits

Directed by Antonia Baehr. In collaboration with: Jakob Lena Knebl
Performed by: Itsaso Arana, Celso Giménez, Cristina Henríquez, Inés López, Silvia Zayas and Pablo Herranz.

Read (Scores for Emotions # 2.2)

Sábado 20 y domingo 21 de junio
Patio



90dB, by Bárbara Bañuelos

A story told in first person. Post cards that let you in the imaginary world of two women. A game of fictionalized reality, where the performance is being created at the same time it is being represented. A succession of actions that inhabit the same space. Looking at it from different points of view you can construct a discourse or another, which makes the performance unravel itself from various levels of perception. The entrance to a dream world where the manipulation of discourse is present in the game of a change of identity and therefore changes of meaning, where the observer finds out he/she is observed.

90dB

Monday 22nd and Tuesday 23rd of June
Space D



Credits

Original Idea: Bárbara Bañuelos.
Directed by: Bárbara Bañuelos, in collaboration with David Espinosa.
Creation Liz Vahia, David Espinosa and Bárbara Bañuelos. Performers: Liz Vahia and Bárbara Bañuelos.
Technician: David Espinosa.
Coproduced by Festival Escena Abierta de Burgos, supported by Aula de Danza de la Universidad de Alcalá de Henares, La Casa Encendida, In-Presentable 09, Centro Coreográfico Gallego, Caja Burgos and La Parrala.



Dance #1 / Driftworks, by Eszter Salamon

Dance #1 / Driftworks is a continuation of the research Eszter Salamon began in Nvsbl (created in 2006) in technology of body expressions, based on specific body practices (Body-Mind Centering etc) and processes of observation, imagination, sensation and memory of various "body-systems". In *Dance #1 / Driftworks*, together with Christine De Smedt, she constructs choreographies of "volatile bodies" (Grosz) proposing to experience a journey between attention and intention of performers and spectators alike. The expressions result from the internal physical compositional work more than from representing characters and psychological states in their image.

Dance #1 / Driftworks

Miércoles 24 y jueves 25 de junio
Patio



Credits

Concept: Eszter Salamon. Dance and Choreography: Christine De Smedt, Eszter Salamon. Light design: Sylvie Garot. Sound: Terre Thaemlitz. Technical direction: Raphael Vincent. Production/ Organisation: Alexandra Wellensiek. Production Assistante/ realization costumes: Isabelle Decannièrè. Coproduced by: Choreographisches Zentrum NRW – PACT Zollverein (Essen), Kunstenfestivaldesarts (Brussels), Les Spectacles Vivants- Le Centre Pompidou (Paris), steirischer herbst festival (Graz). Supported by: Hauptstadtkulturfonds Berlin, Hebbel-Am-Ufer (Berlin) and Botschaft (Berlin). Project co-produced by NXTSTP, with the support of the Culture Programme of the European Union.



This is the hello monster!,
by **Gérald Kurdian**
Avant-folk solo concert

This is the hello monster! is a solo musical project using the frame of a pop concert as a set of performative scores. Practically, it consists in a cut-up of actions (running, talking, walking), micro dances (mambo, tango & carioca) and love-songs. Warmly influenced by the avant-folk scene (Regina Spektor, Chris Garneau...) Gérald Kurdian developed a particular musical self-education where lo-fi technologies (toys, walkie-talkies, megaphone, dictaphone...) synergise with acoustic instruments (vocals, piano, glockenspiel, guitar) including the spectator in the making of the music.

***This is the hello monster!* Avant-folk solo concert**

Friday 26th of June

Roof garden

It could be, the north wind and the fantastic animal, a unicorn and a swan, a zombie sleeping in a synthesizer or the song of the palm trees of a volcano island model.



Le sacre du printemps,
by **Xavier Le Roy**

Observing the Berlin Philharmonic during a rehearsal of “Le Sacre du Printemps” in 2003 (documented in “Rhythm is it” DVD), Xavier Le Roy decided to work on Stravinsky’s classic from an interest in the movements of conducting. Having no musical training, Le Roy ventured into a laborious process of studying a conductor’s interpretation as if it were a choreography of its own. An inversion of cause and function unfolds during this experience. When is one playing and when is one being played by this highly motile music? How much does our pleasure in listening to music rise in live performance conducted by a desire for synchronicity of a well-functioning machine?

Le Sacre du Printemps

Saturday 27th and Sunday 28th of June

Patio



Credits

Concept and performance: Xavier Le Roy. Music: Igor Stravinsky. Sound Design: Peter Boehm. Recording: Berliner Philharmoniker conducted by Sir Simon Rattle. Collaborators: Berno Polzer, Bojana Cvejić. Management/Organisation: Illusion Macadam. Production: in situ productions (D) and Le Kwatt (F). Coproduction: Centre chorégraphique national de Montpellier Languedoc-Roussillon (Xavier Le Roy Associated Artist), Les Subsistances / Residence – Lyon, Tanz im August – Internationales Tanzfest 2007, PACT Zollverein Choreographisches Zentrum NRW. Supported by the national performance network with funding provided by the German Federal Cultural Foundation as part of its project Dance Plan Germany.

Biographies

Saša Asentić

Younés Atbane

Antonia Baehr

Bárbara Bañuelos

Kelly Bond

Bojana Cjević

Jefta van Dinther

Juan Domínguez

Luís Miguel Félix

Thiago Granato

Mette Ingvarstsen

Gérald Kurdian

Inés López

Neto Machado

Isabel de Naverán

Chrysa Parkinson

Xavier Le Roy

Eszter Salamon

Saša Asentić

Interest is in re-thinking / experiencing (performer's) state of "I am..." through de-sedimentation and understanding of actual reality through artistic / social / political (re)actions. He has experience as author, co-author and performer since 1998. Individually or together with his colleagues, he has initiated and organized several international and collaborative performing arts projects: workshops, seminars, festivals, etc. Initiator of the art organization Per Art (2005). He is author and leader of an artistic program for mentally disabled since 1999. He studied Agriculture and Pedagogy at University in Novi Sad, Serbia.

Younés Atbane

He was born and based in Casablanca, Morocco. His current artistic practice focuses on the crossings between contemporary dance and visual arts. From 2000, he studied in Conservatory of Casablanca before following graphic design studies in 2004. He then attended different dance programs in Europe and Africa. In Casablanca he was co-founder of the collective 2k_bar and worked for several international companies. He currently works as an independent artist.

Antonia Baehr

She is a choreographer. She studied cinema and visual arts in Berlin in the Hochschule der Künste with Valie Export in 1996, did her Master in Directing for Performance in the SAIC of Chicago in 1999. In 2008, she published the book: RIRE/ LAUGH/LACHEN about her latest homonymous creation. Amongst others she has worked with Lindy Annis, Valérie Castan, Antonija Livingstone, William Wheeler and Eszter Salamon. Antonia Baehr is one of the founding members of Make up productions and at the same time producer of the dancer Werner Hirsch, musician and choreographer Henri Fleur and composer Henry Wilt.

Bárbara Bañuelos

Burgos (1980), she studies Advertising, Drama and Dance in Madrid, London and New York. She has collaborated with Cuqui Jerez, Los Torreznos, Märten Spängber, Xavier Le Roy, La Ribot, and Roger Bernat amongst others. In 2007 she created a piece of video-dance with Ignacio Martín called "Chatarra", shown in various international festivals. 90 dB is her first performance made in collaboration with David Espinosa and Liz Vahia.

Bojana Cvejić

She is performance theorist and maker. She made and performed several works together with J. Ritsema (a.o. *TODAYulysse* 2000), and collaborated as dramaturg and/or performer with X. Le Roy, E. Salamon, M. Ingvarsten, et al. She directed five operas in independent production (a.o. Don Giovanni at BITEF2008). Teaches in a.o. PARTS, Brussels. She publishes in magazines, catalogs etc. and is author of two books, currently writing for PhD (“Creating ‘Performative’ Concepts in Contemporary Dance in Europe”) at the Centre for Research in Modern European Philosophy in London.

Kelly Bond

She is a choreographer and performing artist from Mississippi (USA) who has made Washington, DC, her home since 2002. She holds a BFA in dance performance and choreography and a BA in English from the University of Southern Mississippi. In 2006-2007, she attended the Laban Centre in London as a Jack Kent Cooke Graduate Scholar where she earned an MA in European dance-theatre practice. She was named a Young Emerging Artist by the DC Commission on the Arts and Humanities for 2009.

Jefta van Dinther

He is a choreographer/dancer living in Amsterdam and Berlin. In 2003 he graduated from the Amsterdam School of the Arts, MTD. He has been engaged as a performer with various choreographers, among others: Keren Levi, Pere Faura, Carolien Hermans, Inari Salmivaara, Mette Ingvarsten and Ivana Muller. In February 2009 he premiered his new performance *The way things go*. Together with Mette Ingvarsten he made the performance *It's in the air*, and in collaboration with Bojana Cvejić, Mette Ingvarsten, Sandra Iche and Jan Ritsema (COCOs) the performance *Breeding, Brains and Beauty*.

Juan Domínguez

Educated in ballet, contemporary dance and video in Spain and USA. Until 2003 he worked as a performer and artistic assistant with different choreographers and companies in Europe. In recent years his work has been based on issues on the world of theatre, the relationship within different codes and the dissolution between fiction and reality. Latest titles: *the application* (2005), *shichimi togarashi* (2006), *all good artists my age are dead* (2007), research project *from ... to ...* (2007/2008), *don't even think about it* (2008), *blue* (2009). Since 2003 he is curator of the Festival In-Presentable/La Casa Encendida.

Luís Miguel Félix

He is from Portugal, graduated in theater, working mainly as a performer for choreographers and developing at the same time his own research projects. He also works as director's assistant and runs several workshops. In 2007 he got the Danceweb Scholarship. He attended the program ex.e.r.ce 2008 directed by Xavier Le Roy at the Centre Choregraphique National de Montpellier. In this context he created the online project *wedance* (youtube.com/user/wedodance). Currently he is touring the piece *The Way Things Go* by Jefta van Dinther and working in a new piece by Juan Domínguez Rojo (premiere at Tanz Im August 2009). He is an artist-in-residence for 2010 at Eksperimental Free Scene, Zagreb.

Thiago Granato

Since 1998 Thiago Granato develops his own researches in dance as a dancer and maker. He worked in collaboration with artists like Simone Mello, Adriana Grech, Lia Rodrigues, João Saldanha, Laura Samy, Cristina Moura, Cristian Duarte, Thelma Bonavita and others. Currently he develops works with DESABA Association (São Paulo/Brasil) and choreographers Mathilde Monnier (France/Montpellier) and Jefta van Dinther (Holland/Amsterdam).

Mette Ingvartsen

She is a Danish choreographer and dancer. From 1999 she studied in Amsterdam and Brussels where she graduates from P.A.R.T.S. in 2004. Her practice includes writing, making, teaching, performing and documenting work. Since 2002 she made several performances among others *50/50, to come* and *Why We Love Action*. She is engaged in questioning modes of production within the performing arts and has since 2005 been working on “everybodys”, an ongoing collaborative project based on open source strategies, aiming at producing tools and games to develop the field of performance.

Gérald Kurdian

He is performer, songwriter and radio-artist, studied visual arts in ENSA Paris-Cergy before taking part in the ex.e.r.ce 07 program directed by Mathilde Monnier and Xavier Le Roy. Since then, he collaborated with E. Salamon, M. Ingvartsen, T. Guedes, E. Bauer, C. Perdereau and the Cd5. His musical performances have been shown in various places such as Le Plateau, La Villette, le CCN de Montpellier, les Subs, Palais de Tokyo, Uzes Danse or during the Sommer bar / Tanz im August. He is currently working on 1999 a lo-fi performance on music industry and composes love-songs for TITHM !, his avant-folk solo band.

Inés López

When she finished her secondary education in Arts in Madrid she went to London and attended dance classes. She graduated at Laban Centre. She participated in an experimental laboratory of movement research, worked with company of storytellers providing workshops for children in primary schools and participated in projects as a choreographer and performer. She left London to participate in ex.e.r.ce 08 in collaboration with 6M1L at the Centre Choregraphique de Montpellier. Currently she lives in Brussels, is working with Tiina Putus on the project *Effort studies, after Laban (An Unlearned lesson)*. She will also participate in the project Read/Leer in Madrid, by Antonia Baehr.

Neto Machado

Neto Machado. He is a Brazilian artist of the artistic collective Cauliflower Mini-artistic Global Community. He was part of the project ex.e.r.ce 08/6M1L at the Centre Chorégraphique National de Montpellier during 2008. He has been creating and presenting performances such as: *Now is shown what is not here* (2004), *Urban Furniture* (2006) and *Solution for all the problems of the world* (2007). He is currently developing the project *Infiltrations* to be presented in Brazil and Europe.

Isabel de Naverán

Visual artists and researcher. PhD candidate at the University of the Basque Country, she is writing her dissertation on cinema and new dance produced in Spain since the year 2000. She is member of ARTEA and of the Virtual Archive of Performing Arts www.artescenicass.com. She directs together with Idoia Zabaleta the Seminar Dantza Kodeak at the University of the Basque Country. She is part of the Editorial Council of Cairon. Journal of Dance Studies (UAH) and co-editor, with José A. Sánchez, of #11 Body and Cinematography (2008). Since 2006 she collaborates with In-Presentable on the moderation of colloquiums.

Chrysa Parkinson

She is a performer and teacher living in Brussels. She is a member of ZOO/Thomas Hauert, and has also worked with Jonathan Burrows, Deborah Hay, John Jasperse, Meg Stuart, and David Zambrano. She was a member of Tere O'Connor Dance for many years in New York where she also performed with Irene Hultman, and Jennifer Monson, among other artists. During that time she taught at Movement Research and at NYU. She currently teaches at P.A.R.T.S/Rosas and works as a coordinator for the 2nd cycle students. She also teaches regularly at Dancentrum Jette in Brussels, Panetta Movement Center in New York, and at Impulstanz in Vienna. She was awarded a Bessie for sustained achievement as a performer in 1996. In 2008 Chrysa worked as a teacher researching performance practices in Montpellier with 6M1L and Ex.e.r.c.e.

Xavier Le Roy

He studied molecular biology and has worked as dancer / choreographer since 1991. From 1997 to 2003 he was artist in residence at the Podewil, Berlin. He choreographed *Self Unfinished* (1998), *Product of Circumstances* (1999), *Giszelle* (2001) with Eszter Salamon, *Project* (2003) with 15 performers and *Le Sacre du Printemps* (2007). He staged *The Theater of Repetitions* (2003) an opera from Bernhard Lang and *More Mouvements für Lachenmann* (2008). In 2007-2008 he was “associated artist” at Centre Chorégraphique National de Montpellier where he co-direct the education program and initiated 6M1L.

Eszter Salamon

Following her classical ballet studies in Budapest, Eszter Salamon moved to France in 1992 and collaborated with several choreographers. She is currently living in Berlin. Since 2001 she created performance such as the solos *What A Body You Have*, *Honey*, *Giszelle* in collaboration with Xavier Le Roy and the group pieces *Reproduction* (2004), *Magyar Tánccok* with Hungarian folk dancers and musicians (2005), *Nvsbl* (2005) the film-choreography *AND THEN* (2007) the concert-performance *Without You I Am Nothing* (2007) in collaboration with Arantxa Martinez.

La Casa Encendida

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Opening hours

From Monday to Sunday 10.00 – 22.00 h

Festival In-Presentable 09

Dates: From the 17th to 28th of June

Opening hours during festival and prices:

18.30 h: work-in-progress (free of charge/limited entry)

20.30 h: New formats (3 €, with the exception of the public talk with curators, the joker and the collective lecture which are free of charge/limited entry)

22.00 h: Performances (3 €)

Location: Space D and E, Auditorium, Patio and Roof garden

Ticket sales

Three days prior to each activity from any ATM belonging to Caja Madrid. www.entradas.com, by telephone 902 488 488 and at La Casa Encendida, from 10.00 to 21.45 h

Cover photo: Cuqui Jerez

La Casa Encendida reserves two tickets for disabled patrons for all activities. For reservation of these tickets please call 902 488 488 or ask at the information desk at La Casa Encendida from 10.00 a 21.45 h