

VERWANTSCHAPPEN

(affinities/connections/relations)

(affinités/connections/relations)



Vooral in het Engels.

Surtout en anglais.

Mainly in English.

Creatie/création/creation.

De voorstelling vindt plaats op de volgende data:

op 1, 2.03.2000 om 20.30

op 13, 14.03.2000 om 22.30 (!!!)

en op 5, 6, 7, 8.04.2000 om 20.30.

**In de Kaaitheaterstudio's (Onze-Lieve-Vrouw-van
Vaakstraat 81, 1000 Brussel /81, Rue Notre-Dame-
du-Sommeil, 1000 Bruxelles), inkom / entrée 150
BEF (3.72 Euro).**

Info & reserveringen: Kaaitheater tel.

02/201 59 59 van dinsdag tot vrijdag, 11-18 uur.

**In het weekend alleen wanneer er die dag
voorstelling is, 16-18 uur.**

Info et réservations: Kaaitheater tél. 02/201

59 59 du mardi au vendredi, de 11 à 18 heures;

**pendant le week-end de 16 à 18 heures, uniquement
si une représentation a lieu ce jour-là.**

Voor meer info over andere

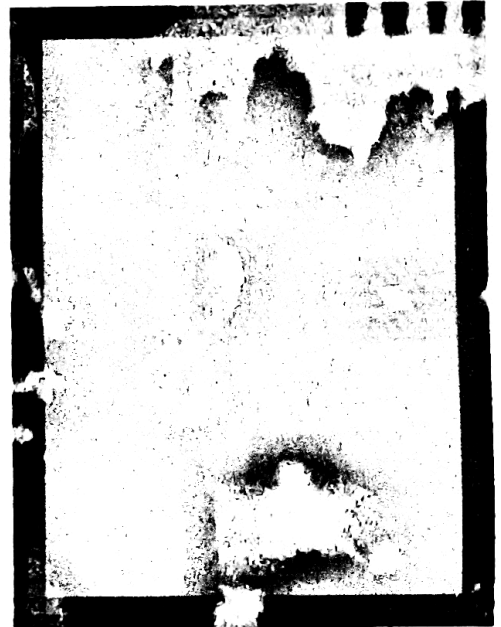
kaaithetervoorstellingen: <<http://kaaitheater.vgc.be>

Informations sur autres représentations du

Kaaitheater: <http://kaaitheater.vgc.be>

For more information on other Kaaitheater

productions: <http://kaaitheater.vgc.be>



CONCEPTS:



Can we make a performance that has eyes?



Most performances are blind. They are made to be looked at but not to look back.

Theatre substitutes to our look a world which is in accordance with our desires. Our problem is how to make a performance that looks back at an audience looking back at it. It means that a performance has to be made out of the notion that its meaning, its use of its techniques, its style and its concept can be called into question without necessarily using the method of discussion.

Our problem is how we can make a performance where this verifying principle be implicit in style and concept and every minute of the performance.

can we make a performance with eyes?



Can we make a performance that has legs?



can we make a performance that has legs?



Most performances stand still. That's a pity. But what has been shown is very much like a dead thing or at its best an almost dead thing.

Performances behave like a solid machine that repeats itself. The process mostly dies at the first night, so the audience can only celebrate the deceased in the darkness of the funeral chapel called theatre.

Our problem is how we can make a performance that moves, changes, stays alive, behaves more like a wave or the weather?



How can you fill a hollow bottomless pipe?

The musicians have to learn how to become the opposite of egocentric; otherwise, they will only play themselves, and "I" isn't but a huge container of information. Those people are closed systems. However, if you become what I call a radio-receiver, you won't be satisfied with expressing yourself, nor would you be interested in yourself at all. There doesn't exist anything in you that could be expressed. You'll be surprised when you realize what is achieved in this state (...) You'll become a medium.

(Karlheinz Stockhausen)

Je est un autre.
(Arthur Rimbaud)

A woman hits a man with her car. She offers him her hand. Afterwards you see two or three things. Then we see the man, the man who holds out its hand and the woman who does not take it. Five minutes later one says: the winter is over, the summer is back again. One says this in a way that some friends would call poetic. And then the other way around: the woman that is drowning, or wants to be drowned. She holds out her hand, the man hesitates for a moment and at last he takes it. After that the woman says: Ah, well it was you.



can you fill a hollow bottomless pipe?



Somebody recognised someone else and
each of them accepted the difficulties (and I
agree it is far from having been well done)
to recognize the other for his/her own
needs.

(synopsis nouvelle vague, J.-L. Godard)



**"Anything I
might reach by
climbing the
ladder does not
interest me."
(Ludwig Wittgenstein)**

Are people people or are they plants?

**The audience can sit still or make
noise. People can whisper, talk,
even shout. The audience can sit
still or get up and walk around.
People are people, and not plants.
I believe in disorganization; but I
don't see that in terms of non-
participation or isolation, but
rather precisely as a complete
participation. Those rules of order
must have been put there in order,
as we say, to hold things together.
(John Cage)**

**Le jardinier: The gardener: Toute
cette herbe, qui est la, est-elle en
moi? All this grass, that is there, is
it in me? Est-elle de l'herbe quand
elle est sans moi? Is it grass when it
is without me? Et si personne ne
l'appelle, ne la nomme? And if
nobody gives it the name? Qui est
l'herbe, quand il est sans nom?
Who is grass when it is without**

name?
(Jean-Luc Godard)



is grass
growing in
our heads?



Can we AND AND AND AND?

If I drive my car, listen to Mozart and watch the grass passing by in perfect harmony, why do I have to believe in cause and effect when it comes to the projected image (in cinema, theatre)?

Pas une image juste, juste une image (Jean-Luc Godard)

Everything can be related to everything, *One should put everything into a film*, says Godard, Everything we do is music, says Cage, once people and things are freed from the bond of causality.

Why don't we try the American way, as an American theatre-maker explained, and start from the effect and then search or not search for the cause?



The world appears much richer when things are only put one NEXT to the other, **JUXTAPOSED**, not changed in themselves by the I but changing (interfering one with the other) for the eye.

It means:
abolishing one-way roads so that it becomes possible to go in the opposite direction
INVERSION
allowing things happen at the same time
SIMULTANEITY.
Objectivity could mean then:
watching/looking for all the possibilities at the same moment. *Tout et rien d'autre*

(Jean-Luc Godard)



can we and
and and and?



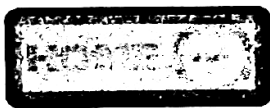
Can you play the game even if the rules constantly change?

"Once the circle is drawn, it is necessary that I step out of it."
(John Cage)

"Once you concentrate on something or an aspect of something, you will surpass it, because you can't be satisfied if you stay in a closed system."
(Karlheinz Stockhausen)



can you play the game even if the rules constantly change?



écoute, oui
mais c'est difficile
c'est cette histoire de culture
ils mélangent tous
avec l'art
et il faudrait
je regrette de ne pas savoir
le latin
pour être clair
écoute
on s'appelle ce soir
voilà

à ce soir
bon, alors
il y a la règle
ça va
il y a l'exception
ça va
la règle c'est la culture
non
il y a la culture
qui est de la règle
il y a l'exception
qui est de l'art
qui fait partie de l'art.
tous disent la règle
cigarettes
ordinateurs
t-shirts
télévision
tourisme
guerre
tous disent la règle
personne ne dit l'exception
ça ne se dit pas
cela ne se dit pas
cela ne se dit pas
cela s'écrit Flaubert,
non Pouchkine
Flaubert
Dostoievski
cela s'écrit Flaubert
Dostoievski
cela se compose Gershwin,
Mozart
cela se peint Cézanne,
Vermeer
cela s'enregistre Antonioni,
Vigo
non
ou cela se vit
ou cela se vit
et c'est alors l'art de vivre
Srebrenica Mostar
Sarajevo
oui, et il est de la règle
que vouloir la mort de l'exception

**il est de la règle
que vouloir la mort de l'exception
non c'est non
il est donc de la règle
de l'Europe
de la culture
la règle de l'Europe
de la culture que d'organiser
la mort de l'art de vivre
qui fleurissait encore à nos pieds
(Jean-Luc Godard)**



can you play the
game even if the
rules constantly
change?



Does style eat concept?

However style and concept seem close or correlative, it is important that they be distinguished from each other. Concept and style oppose to each other in the question of how free art can be.

Style came after concept, as a result of the perfection of "how to do". But then, in the constant urge to improve the art of making, the initial question was forgotten: "what" was to be done, or "why".

There was too much enjoyment for the "I" to watch its hands working, the making became more important than the product itself. It became almost irrelevant what was to come out. In fact, products began to look alike meaning that they were saying the same.

Could concept stand without style? How much is there concept in style and vice versa? Style hides concept, even when it only wants to show virtuosity. Concept can do without style, the less there is style in concept, the clearer, the more transparent concept gets.



does style eat
concept?





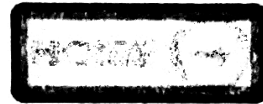
QUESTIONS?



Questions?

If there are no questions, there will be no answers.

If there are questions, then of course, there are answers, one final answer makes the questions seem absurd, whereas the questions, up to then, seem more intelligent than the answers.



What if I ask thirty-two questions?

What if I now and then stop asking them?

Will it make things clear?

Is communication something that is clarified?

Music, what does it communicate?

What is clear to me is clear to you?

Is music only sounds?

Then what does it communicate?

Is the passing truck music?

If I have to see it, do I also need

**And if there was European
harmony, melody and rhythm in
my head, what happened to the
history of, lets say, Javanese
music, regarding my head?**

**By asking questions are we
getting anywhere?**

Where are we going?

**Is this the twenty-eighth
question?**

Are there significant questions?

**"How is it that you need to
continue alertly in the dualistic
manner?"**

Are there two more questions?

**And now, do I have any more
left?**

(John Cage)



QUESTIONS?



to hear it?

If I dont see it, does it still communicate?

If I can see it and cannot hear it, but hear something else, for instance a mixer working, because I am inside looking to the out, is it the truck or the mixer communicating, which of the two?

What is more musical, a truck passing by a factory or a truck passing by the music school?

Are the people in the school musical, and those people outside unmusical?

If those inside didnt hear well, would it alter my question? Do you know what mean when I say school?

Are the sounds only sounds or are they Beethoven? People are not sounds, are they?

If I leave people, do I still have to listen to something?

Lets say I am in the woods, do I have to hear the stream murmuring?

Is there always something to be heard, no peace or silence?

If my head is full of harmony and rhythm, what happens to me when the telephone rings, I mean, with my peace and silence?

e-mail reacties

sorry for this empty screen.

We do get quite a lot of email reactions, but until now we are unable to move excerpts of it to this page.

Some of the mails are very angry with us (want their money back) others very supportive and contain quite often useful remarks for us.

Thank you for this.

Please continue to write us at:
reacties@verwantschappen.vgc.b

(back)

Can we make a performance without using condoms?

Is the performance an act of making love?

If so, should it use condoms?

Is a good performance like making a child?

Yeah, but how can we also avoid getting a disease?

Many performances are sadomazochistic, torture for both sides.

How can we make a performance that wouldn't be an act of rape?

fear

one good thought I noted: the fear blocks out thinking, but if we could conquer the fear then we would not have this performance - on the edge

Nieuwe ontwikkelingen.

March 8, 2000

We are in the middle of the process, after having gone through

two rows of performances, five days before a next one and less than a month before the last series begins. When we say we, then it means of course, you, too, with us, together. We are halfway through it, and the approaching end doesn't seem to be a destination. Yeah, its not meant for this process to finish with a result, some kind of a product, for if we knew exactly what was to be achieved, then we would have to think of a solution. And it is about taking a route, examining the small steps in looking, thinking, traveling that we take, rather than reaching a mountaintop. Still the process hasn't reached a point (a knot?) where it would be possible for us to do what we would like to do. At the last performance a girl said: Please, do something or else we would have to do something! That was the most spontaneous reaction in the situation when the audience felt they were playing an important part in the performance. It doesn't feel comfortable, but it's not enough. This is our problem. What we would like to do is to be able to talk about things in order to change the way we look at the world so that things could look back at us. Do we need a technique? Or do we lack some contents?

In the performance of March 1, we tried to find a way to develop a continuous yet open talk by speed. It was very wrong because it led us against our performance, it turned out to be a closed triangle, dominated by the egos on stage, performance filled out of a fear of silence, empty hands. So having a technique for its sake was misleading. However, this performance needs a technique in order to deal with contents in another way, without dressing it up with our personal opinions, interests, experiences, hidden motives or secrets, without leading to one conclusion. And our greatest difficulty is in the fact that we too easily jump into a conclusion. Between a thing/subject and what we think of it first, there lies a huge world of forgotten possibilities. Why can't we move in steps? Why do we have to seize a subject and seal it with a final conclusion instead of taking one step at a time? How can we transport a subject other than placing it in a container of our presumptions? Do we have to play stupid? What do we have now? Apart from these questions about the performance we are still searching for an open way of . Lets take a book. What do I do when I come across a book that I don't know? Maybe it is a country or a new city/town to explore. O.K. if I know its author and his/her main work, is this book like a foreign (provincial) town I want to explore? How do I do it? I look at the cover thrusting all important information at me, at least what people found important as information (when it was written, if it was a success, what it meant in the opus of the author, what it was about, whats new about it). As if I were standing in a shop-window of a tourist bureau. What if I decide

to look for my own way through it? In a foreign city I would normally buy a map, start from the contents page, but how do I go through the whole city quickly as I browse through a book turning page by page? So I take a taxi to drive me from one place to another and I get to choose where to stop? There is a computer standing in front of us. It is a laptop. Why is it called a laptop, when it isn't really convenient to work on it from the top of ones lap? Why dont we call it a transportable (mobile) computer, a transcom? It is regarded as a servant, a mute servant. If you dont treat it well, you may expect a revolution. But that's a kind of comparison that doesn't take us far. On the contrary, it only reaffirms the position of the computer in our lives, it is again a colonization of an object. Naturally we can't deny its role of a tool, but why couldn't we find another way to compare it, to compare it with a process rather than a thing? Could it be compared with factory? O.K. if a computer is a factory then a book could be a landscape. It is about the process that transports things. Why is it so difficult to move any further? As if the situation of the performance were enough telling, the talks and silences we make, confrontation with the audience, the looks we exchange, the philosophical material we assimilated in the process. Having empty hands in the performance seems to be enough when its happening, it is the discomfort, uneasiness, concern to change the situation, that are happening and make the weakness strong, intense and effective. But, then, in the interim of two series of performances, our empty hands are bothering, what we can give, that becomes the question. And then it is the slippery contents we feel we miss? The core principle. Why do we have to find the core principle of this performance/our thinking as a solution? It would be too easy, seems impossible, but not unreasonable to search for it. Are we afraid there are no contents? Because the contents are transparent, almost invisible. We have nothing more to say than our opinions, views on the theatre and society and we dont want to speak them aloud, because then they would turn our back at us. The WAY we watch, talk, film, play should be expressing these contents. The first step would be to forget about what is important to say at the moment, leave it aside, or precisely, in the rear of our thinking mind and concentrate on the TECHNIQUE (i.e. the way) of speaking, imaging, playing. If it is the lamp we can only start with, let it be the lamp, nothing more, nothing less, only lamp. Of course, we hope to move further to other objects (image, movement, phenomenon, social activity or profession, institution) that could HOLD/CONVEY THE CONTENTS of our performance. What has to be firm is the procedure, the way of thinking, the ROUTE, the small steps we make one after the other, that would be more meaningful than the information, for

that is where our contents lie. We are looking for the normality of speech, its transparency, meaning that the leading force can easily be seen, recognized. There are no hidden messages, no mystery or mystification about WHY we do it, about what we would like others to think. This route of thinking, or rather a transportation of things, should stay open enough for everyone to follow, that is the only ideological point we refer to. If we could think together in small steps so that it is clear for everyone, one thought equals only one thought and nothing more, then we would live in a healthier society. It is not about playing stupid, it is the difficulty in simplicity, thoughts that are difficult to express in a simple way and only when they are simply expressed, they can spread or go deeper. It is always the same sentence that comes to mind as a perfect example: Quelqu'un a reconnu... The procedure is the way we treat an OBJECT transforming it into a SUBJECT. That is how the contents are produced, in the very treatment of the object in the situation of the performance. sports keep the body strong and healthy they would like to be landscape (some even wear the guise of the landscape, like mountaineering, cycling, golf etc), but they are more of a factory, a factory that produces more than its health-function, political relations, peace-agreements or national pride sports grow if they develop, but I'm not sure whether they grow up; sports would be more mature if there were less winners and losers sports gain eyes when the rules are broken: instead of kicking the ball in the right corner, why not throw it to the audience; it would be nice if all sports fans could be sportsmen themselves. The violence comes when there is another need than its primary function, when there is the hidden motive; we do sports when we cannot make war. If there was more love in the sports, there would be less fear.

Instructions for the actors

Connexions. 03-13-00 To separate, to connect, to transport, to fragmentize, atomise a thing in its parts, to present yourself (before the filmcameras that the audiences are), trying to produce with the

in aanwezigheid zijn en omgekeerd; proberen het niet comfortabel voor jezelf te maken, door te lopen darren, te zitten, iets te doen; proberen met niks ook maar even onderdak te zijn; proberen het niet met jezelf, of met ons of met de voorstelling in te vullen; proberen de tijd die verstrijkt niet anders dan met je aanwezigheid en je (uitgesproken)gedachten te vullen; alsof het tabula rasa van de toekomstige tijd zich met zichzelf vult; alsof jij daar niet iets speciaals aan hoeft bij te dragen; proberen het ondragelijke van het niet onderdak mogen zijn, van het met lege handen staan draagbaar te laten zijn door er gewoon maar heel aanwezig te zijn; maar ook, of juist vanwege al het voorgaande met de anderen zijn, luisteren, en proberen niet van alles te bedenken, niet gedachten afdwingen, maar probeer daarentegen gedachten op te laten komen. Niks proberen te zijn en er toch zijn. Aanvullingen 22/3. Wees er zeker van dat je alle mogelijkheden hebt benut om zonder te bewegen en met de stilte te communiceren. Het is genoeg dat je daar bent. Wees je er steeds bewust van dat je er met het publiek bent, dat zij er bij betrokken zijn. Doe niet iets v——r hen, maar met hen. De hoofdaandacht hoort bij hen, dat wil zeggen jij met hen en niet bij jou te liggen. Je presteert niet. Je bent eerder zacht, week, maar dat betekent niet dat je week wordt, je kunt in je weekheid sterk blijven. Niet op een concluderende manier spreken, noch naar conclusies springen. Elke keer een opmerking verder transporteren en/of transformeren naar een ander zelfstandig nivo. Zet kleine stapjes in het redeneren. Zorg er voor dat het publiek elke volgende stap kan volgen, dat er niet vanuit een door hen niet gekend referentiekader wordt gesproken (geen geheimen). Iedere volgende stap moet navolgbaar voor alle aanwezigen zijn. Deze voorstelling gaat over op bouwen, samen opbouwen. Hoe transporteer je? Door te beginnen met het ding, er de functie(s) van vaststellen, de activiteit op te delen, door het te personifiëren of te verbinden aan een ander ding, of door het te vergelijken met een soortgelijke activiteit of ding of beter nog sociale activiteit (trouwen, wonen, sociale uitkering, machtsgebruik). Door te kijken wat het produceert of dat het een landschap is. Het gaat er om de bewegingen tussen jou en het ding, de dingen zichtbaar maken.

(back)