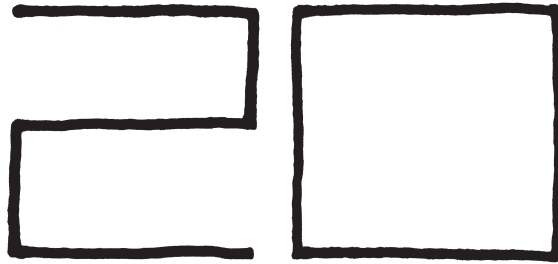


P.A.R.T.S.



performance / dance
12 November - 14 November 2015

NL

Het is exact 20 jaar geleden dat PARTS zijn deuren opende. Dat wordt dit seizoen uitgebreid gevierd. In de zomer van 1994 beslisten choreografe Anne Teresa De Keersmaeker en Bernard Focroulle, toenmalig directeur van De Munt, om een nieuwe school voor hedendaagse dans op te richten. Nauwelijks een jaar later was de opening een feit, met een eerste generatie van 30 dansers en choreografen uit verschillende continenten.

Tien generaties studenten - uit alle windstreken en continenten - hebben gestudeerd aan PARTS: dat zijn meer dan 400 dansers en choreografen. Zeer velen onder hen zijn een succesvolle carrière als danser en choreograaf begonnen, in België en daarbuiten. De rijkdom hiervan kan je zien aan de 13 producties in het 'PARTS20'-programma in het Kaaitheater dit seizoen, of op de pas gelanceerde website www.parts20.be, die een lijst bevat met honderden voorstellingen van en met voormalige studenten dit seizoen, in België en daarbuiten.

Voor de 3 avonden in de Beursschouwburg ontwikkelde PARTS een bijzonder project. Eerder dan de onmogelijke verantwoordelijkheid te moeten nemen om zelf een 'best-of' van de school of het werk van de ex-studenten samen te stellen, wilde PARTS een stem geven aan drie generaties oud-studenten, met de opdracht om onder elkaar en op korte termijn een avond samen te stellen. Generatie IX, Generatie I en Generatie VI kregen carte blanche, en trommelden zo veel mogelijk mensen uit hun groep op: sommige zijn bekende gezichten in de Brusselse scène, anderen werken al jaren in het buitenland of begonnen ondertussen een andere carrière... Elke avond wordt gecoördineerd door een kunstenaarsduo uit de betreffende generatie, maar de ontwikkeling van de avond gebeurde zo veel mogelijk collectief. Het resultaat zijn zeer uiteenlopende programma's, met bestaand en nieuw werk, re-enactments van oude PARTS formats of improvisaties op het moment zelf, live of via geprojecteerd beeld, video-installaties, workshops, muziek en feest. Een brug tussen wat toen was en nu is. Of iets anders ...

FR

Le 4 septembre 1995, P.A.R.T.S. ouvrait ses portes à une première génération d'étudiants danseurs. Depuis, environ 400 danseurs et chorégraphes y ont étudié. 10 générations d'étudiants, issus de tous les horizons et de tous les continents, y ont suivi un trajet complet: d'abord de trois ans, ensuite de quatre, avant que la 11e génération ne passe cette année à cinq.

Nous avons demandé à trois générations de diplômés de mettre une soirée sur pied. Chaque génération déterminera le contenu du programme à sa guise: œuvres existantes ou nouvelles, anciens formats de l'école remis au goût du jour ou improvisation totale sur le pouce, live ou projetée en différé. Objectif: faire le lien entre le passé et le présent. À moins qu'il en décide encore autrement!

Nous donnons véritablement carte blanche aux générations Neuf (2008-2012), Six (2002-2006) et Une (1995-1998). Chaque soirée sera coordonnée par un duo d'artistes issus de la génération concernée.

EN

On the 4th of September 1995, P.A.R.T.S. opened its doors to a first generation of dance students. Over the years, more than 400 dancers and choreographers have studied at P.A.R.T.S.

Ten generations of students - from every corner of the world - have finished the entire trajectory: initially three years, later on four years, and five years from the present 11th generation onwards.

We have asked three generations of graduated students to put together an evening. Each generation is free to determine the contents of the programme: existing or new work, re-enactments of old P.A.R.T.S.-formats or improvisations, impromptu, live or through projected images. A bridge between what was and what is. Or something else altogether.

Generations Nine (who studied from 2008 till 2012), Six (2002-2006) and One (1995-1998) have received a carte blanche. Each evening is coordinated by an artist duo from the generation in question.

Deze voorstelling vindt plaats in het kader van het project '[DNA] Departures and Arrivals', gefinancierd door het Creative Europe programma van de Europese Commissie.

PARTS werd opgericht door Rosas en De Munt. De school wordt gesubsidieerd door het Ministerie van Onderwijs van de Vlaamse Gemeenschap en krijgt aanvullende steun via het project [DNA]. [DNA] wordt gefinancierd door de Europese Commissie (Creative Europe).

PARTS en HES-SO/Manufacture (Lausanne, CH) zijn partnerinstellingen voor de hogere opleiding in hedendaagse dans 2013-2017.

[DNA]



De Munt
La Monnaie

MANUFACTURE

Rosas



Ministerie van de
Vlaamse Gemeenschap

Part of Brussels Dance

BRUSSELS
DANCE

beursschouwburg

Generation 9: Coordinated by Nestor Garcia Diaz & Michiel Vandeveld



Histories of dance

Every generation is shaped by a long history. Educating someone means choosing what to include in this history and what not to include. We know however that there are many histories to be told. History is not linear. With this evening, which supposedly deals with the impossibility of representing generation 9, we want to present a multiplicity of histories written through dance and choreography by a multitude of artists. We will be flogging through an evening with installations, videos and performances. Exhausting dance. Exhausting spectatorship.

Video installations / Installations

17:00 Rode hal

La serenata Per i Dissonanti, tonalità diverse
Polina Akhmetzyanova

A Video version of the piece shown in BeursKafee.

Bodywork N°2 - Radouan Mriziga

from the series 9 bodyworks
Installation

13-15, today was the future
Eleanor Campbell and Pavle Heidler / Together Alone

Film

More information at pavleheidler.wordpress.com

Freedom and conscience in nomad's shoes

Self-Sufficient Birth

Ondřej Kano Landa / Fukiko Kano / Offcompany

Documentary film

Cuts and Effects: Vladimír Polidar

Music: Ondra Ondori featuring Hico

Made in Czech Republic 2014

www.offcompany.org

Trialogus Digitalis Purpureus – Nonlocal Society

Projection

Trialogus Digitalis Purpureus is an exploration through psychotropic(*) landscapes. Basic geometrical figures shape its current and act as catalysts for transpersonal migration. Travels happen swift since they depend on mental ability, no ordinary spatial or material barriers present.

This continuous stream of science-fictional video paintings is accompanied by 3 vocal channels that blend into one body, a spontaneous shape shifter that transceives interspecies communication information, amplified neural activity, chanting inner voices and a multitude of breathing entities.

*Previously ignored brain circuitry access got gained through altered nature status.

Nonlocal Society is a cloud of probabilities, which occasionally collapses into a specific form. In this occasion a triad formed by False Sir Nicolas, Siet Rae and Rev 33. Together they live, in search of the Other, on Volcanic land with Pillàn as their guardian. By inventing new world orders and other forms of life, they mean to expand reality tunnels and dissolve mental walls. Objectified symbology, nature alterations and neo-archaic language serve a galvanization of ritual action and untimely adventure, in order to get in contact with the immersive nature of the hyperreal.

Nonlocal Society works by believe in an ecology of mind. They venture unto places where microscopic equals macroscopic, where digits turn organic, where materiality unites with the mind. There where the future meets the present.

Performance program

20:30 Goudenzaal

Autotitulado (Self Titled):

João dos Santos Martins and Ciriaque Villemaux

Self-titled was made in order to forget a number of improvisations we danced in a studio designed for this purpose. These recorded dances, deleted since then, carried residues that we identified as influences, as many striking images. Each known or anonymous model, whose weight stiffens our limbs, has inspired the composition of dances according to our memory. The time gaps between the models we reproduced suppose a kind of narration. We did not exaggerate its effects. It is not about another staged dance history but a studio practice brought out of the aquarium to be asphyxiated once for all. If only.

The making of this piece would have been impossible without the help of technical devices which today could appear as basic: a cheap video camera, a cheap sound recorder, a so-called smartphone, two computers connected to Internet. These utensils were used in the simplest manner, most often far from our hands.

beursschouwburg

The recorded materials come from the following cities: Barcelona, Bruges, Brussels, Lisbon, Ostend, Porto, Santarém, Vienna. The dates coincide with the European summer holidays during the months of June, July and August. These materials were hence gathered in the manner of vacations' documents, ours and those of the people present at that same time.

A project by and with Cyriaque Villemaux and João dos Santos Martins
Light: Rui Monteiro
Co-production: Circular Performing Arts Festival and Alkantara Festival
Executive production and diffusion Circular Cultural Association
Residencies: Alkantara, O Espaço do Tempo, danceWeb in the frame of Life Long Burning funded by European Union Culture Program, A22, Graner, Circular Performing Arts Festival
Co-presentation Alkantara, with the support of DNA/ European Union Culture Program
Support: Fundação Calouste Gulbenkian, Teatro Sá da Bandeira - Santarém
Acknowledgements: Fórum Dança, O Rumor do Fumo, Nome Próprio, O Espaço do Tempo, Aristide Bianchi, André e. Teodósio, Diana dos Santos Martins, Manuel João Martins, Polina Akhmetzyanova

22:00 BeursKafee

La serenata Per i Dissonanti, tonalità diverse Polina Akhmetzyanova

36 evocations in accords for the dissonant, the improbable assembly where the daily accompaniments were played, familiar and undisclosed.

Composition and performance: Polina Akhmetzyanova
Muses: Alma Palacios, Aurore Indaburu, Boglárka Böröcsök, Bara Sigfusdóttir, Cyriaque Villemaux, Claire Indaburu, Eleanor Campell, Camille Durif Bonis, Fukiko Kano, Guillaume Guilherme, Ian Garside, Jocelyne Ngachili, José Paulo dos Santos, Julien Josse, Linda Blomqvist, Lisa Raeder, Louis Combeaud, Melkorka Magnúsdóttir, Michiel Vandeveld, Mohamed Toukabri, Nestor Garcia Diaz, Oumaima Manai, Par Andersson, Pasi Seppa, Pavle Heidler, Raduan Mriziga, Renan Martins de Oliveira, Siet Raeymaekers, Simon Portigal, Thami Majela, Victor Pérez Armero, Youness Khoukhou, Vedis Kjartansdóttir as well as Fabio, Pablo and Antonio.
Thanks to: Lucy Grauman, Abou

*A Video version of the piece is shown in the Red Hall.

Fourteentone - Boglárka Böröcsök

At the bar of Beursschouwburg, a selection of stories and thoughts are read by Boglárka Böröcsök, composed after interviewing women from Generation IX.

Voicing Alma Palacios, Aurore Indaburu, Bára Sigfúsdóttir, Claire Indaburu, Eleanor Campbell, Fukiko Kano, Jocelyn Ngachili, Linda Blomqvist, Lisa Raeder, Melkorka Magnúsdóttir, Oumaima Manai, Polina Akhmetzyanova, Siet Raeymaekers and Védís Kjartansdóttir.
Accompanied on piano by Polina Akhmetzyanova.

22:20 Rode hal

What the Body Remembers - Mohamed Toukabri

What the Body Remembers is a ten-minute improvised solo danced especially for the 20th anniversary of PARTS. The dance will spontaneously draw from body-memories spanning Mohamed's time studying at PARTS through today.

"Le corps se déplace dans une limite de son rapport à l'espace, il mémorise ses déplacements. Un moment précis déclenche un autre".

Performer : Mohamed Toukabri
Music : Antitheses by Ryuji Takeuchi.

22:40 Goudenzaal

Jeff Poak - *Next piece*

Installation

2011, inflatable object, plastic, strings, machine

ODLA - Julien Josse

Un hommage a Aldo Martinig.

Music and dance by Julien Josse

À tue-tête - Guillaume Guilherme

Concept and interpretation: Guillaume Guilherme

Music: Florence + The Machine

Translation: Chloé Banerjee-Din

Technical needs: Vania Jaikin Miyazaki

Thanks to Christine, Roman, Cyril, Calisson, Marie & Sébastien

Failbetter - Renan Martins de Oliveira

In this short solo, Renan Martins revisits Anton Webern's Passacaglia Op. 1. A piece which he encountered during Re:Zeitung, a reworked version of the Rosas piece Zeitung, made in collaboration with PARTS Foundation and 6 ex-students of Generation IX. In Re:Zeitung, written and improvised abstract movement material propose a specific relationship between dance and music. A relationship characteristic to Anne Teresa de Keersmaeker's work in which the dancers physicalize the complexity of music by each representing either instruments or voices, building or improvising dance material respecting the musical score.

In *Failbetter* Renan Martins' wish is to deepen the relationship between music and dance beyond the musical score by diving into the different atmospheres and textures this piece proposes. He attempts to embody the complexity of Webern's music; to be a channel through which lyricism, intimacy and themes of homesickness, distance and utopia take form.

Performance: Renan Martins

Music: Passacaglia Op. 1 by Anton Webern

Special thanks to Alain Franco and Benjamin Pohlig

Concert

23:20 Zilverenzaal

Covers

Over the course of our stay at the Akademie Schloss Solitude our working time was split into a collaborative process and solitary practices, the latter being drumming, writing and music listening. The solitary aspects of these practices might be explained by the irritation someone feels while listening to a beginner's first hits on the drums, the inconvenience of writing with two different hands, the awkwardness of sitting still and listening to speakers with another person. Yet we believe that the joy provided by these practices are not doomed to a remote room and could find their place within a staged performance. Since these activities are often linked to imitation, be it the daily repetition of drumming patterns, the derivation of working principles of another artist or the drive to sing, we would like to place this performance under the light of the "cover" appellation and display series of cover versions of musical and literary natures.

Created and Performed by: Polina Akhmetzyanova, Boglarka Börçsök, Néstor García & Cyriaque Villemaux.

Music by: Rodney S. "El Chombo" Clark, Can, Walter Jurmann, Chico Novarro, Erik Satie and Ourselves.

Support & Production: Akademie Schloss Solitude (Stuttgart).

Special Thanks to Cédric Dambrain.

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