

CURSUL  
**ZILELOR STRÂMBE**

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28 MAI-15 APRILIE  
CENTRUL NAȚIONAL AL DANSULUI

# Zilele Strâmbelor PROGRAM

29 - 30 mai

**"STILL" (premierea)**  
Brynjar BANDLIEN (NO/RO)  
Sala Ronda / ora 20.00

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1 iunie

**"ATELIERELE STRIMBE"**  
Stefan TIRON & BISERICA (RO)  
Studio 1 / ora 19.00

**"DANCE FILM"**  
Paul DUNCA si Maria DRAGHICI (RO)  
Studio 2 / ora 20.00

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3 iunie  
**"DOOMSDAYMACHINE"**  
Pedro GOMEZ EGANA (CO/NO)  
Mediateca / ora 19.00

**"BIRDS"**  
Pedro GOMEZ EGANA (CO/NO)  
Sala Ronda / 21.00

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4 iunie

**"ATELIERELE STRIMBE"**  
Frederic GIES (FR/GER), Antonija  
LIVINGSTONE (CA), Pedro GOMEZ  
EGANA (CO/NO), Brynjar BANDLIEN  
(NO/RO)  
Studio 1 / ora 19.00

**"MIERCUREA LEJERA"**  
Maria BARONCEA si Eduard GABIA (RO)  
Studio 2 / ora 20.00

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6 iunie

**"THE PART"**  
Antonija LIVINGSTONE (CA)  
Sala Ronda / ora 20.00

7 iunie

**"MARY'S DANCE"**  
Antonija LIVINGSTONE (CA)  
Sala Ronda / ora 20.00

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8 iunie,

**"STRIMB FILMNIIGHT"**  
Jean GENET, Ciprian MURESAN (RO), etc  
Studio 2 / ora 20.00

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10 iunie

**"DANCE (PRATICABLE)"**  
Frederic GIES (FR/GER)  
Deschidere Frederic De CARLO (FR)  
Sala Ronda / ora 19.00 si 21.00

11 iunie

**"MIERCUREA LEJERA"**  
Maria BARONCEA si Eduard GABIA (RO)  
Studio 2 / ora 20.00

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13 si 14 iunie

**"POARTA SARUTULUI"**  
Brynjar BANDLIEN (NO/RO) si Manuel  
PELMUS (RO)  
Sala Ronda / ora 20.00

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14 iunie

**PARTY**  
Daniel WANG (GER/NY) si Tom WILSON  
(RO/EN)

# 1.

## Manifestul strimb<sup>1)</sup>

*Cosmin Costinas*

Pentru ca a fi strimb chiar si un pic, a devia, a sari de pe fix, a altera, a deraia de pe linia ce ti s-a tras in fata e fundamental frumos, moral si singurul mod viabil de a face politica si de a privi istoria drept in ochi, si asta pentru ca linia care ar fi continuat altfel in accasi implacabila ordine fascista pina la infinit e ireversibil dislocata. Pentru ca venind de unde vrei asta e singurul mod de a fi sincer cu tine insuti, cu cei uitati si omoriti dinaintea ta. Pentru ca imaginatia politica si estetica a culturii romane e o insiruire monstruoasa de continuitati, filoane, puritati, organicitati, forme fara fond, dimensiuni romanesti ale fiintei, etnogeneze crestine la pachet, specificuri nationale, modele si icarhii, cautari de elite, ode catre clase mijlocii si orori de mase, reverii legionare, esente si spiritualitati, nostalgii burgheze, neointerbelicisme stupide, iresponsabile, falice, erecte, dar impotente si criminale. Pentru ca exista o istorie uitata, mizgalita, deportata si ucisa, povesti, gesturi si strigate de strimbi, de recentii, de obscuri, jidani, tigani si poponari care nu au statui si licee cu placi de marmura, decoratii si fotolii in academie.

Pentru ca exista o vreme a serenitatii impacate, si exista o vreme a criticii lucide si argumentate, si exista o vreme a datului cu bita, si exista o vreme a demolatului de sfinti, si exista o vreme a iesitului in strada in curul gol si pieptul in lycra.

Pentru ca tatal tau nu a iesit niciodata din dulap, dar ti-a spus ca daca te atinge acolo e iubire parinteasca rupta din rai si ca daca vei spune cuiva adevarul iti vei pierde radacinile, vei deveni un deznationalizat, un tradator de neam si patrie, un om fara dumnezeu, un om recent si superficial, un corect politic fara nimic sfint, neantizat si fara dimensiune ortodoxa, strimb si chiabur.

Pentru ca ati rezistat prin cultura, ati tacut in fata crimei si v-ati afundat romantic in formele frumoase ale tinerilor lasi dinaintea voastra, care au celebrat cealalta crima, v-ati retras in munti si v-ati odihnit a saptea zi si ati coborit din munti si ati vazut ca nu e bine, ca lumea care s-a facut fara voi nu s-a schimbat inca la fata, ca e murdara, colorata si pe invers, ca maninca mititei cu bere, bea vin dulce de neam prost si nu vorbeste romaneste corect, e ignobila si ingrata si ne-ati batut obrazul si ati crosetat rusinea colectiva si jalea dupa ce am fi fost daca nu eram ceea ce sintem.

Pentru ca revolutiile tinerilor din Romania s-au facut tot pentru a trage linii lungi si drepte, pentru a ingrosa liniile trase de tati si sfinti parinti, pentru a striga mai raspicat de ce urim ceea ce urim dintotdeauna, pentru ca am ocupat universitati doar ca sa interzicem mai mult, pentru a ne exmatricula colegii strimbi, ne-am lasat plete pentru a purta camasi verzi, ne-am tatuat pentru a consuma mai mult si ne-am distrat pentru a uita.

Pentru ca trebuie sa inventam un vocabular in care sa putem vorbi despre viata pe care vrem sa o traим impreuna, pentru ca nu le putem lasa lor puterea limbii si sanctitatea imuabila a cuvintelor si semnelor.

Pentru ca ei ti-au pregatit deja gramatica revoltei, iar revolta e masurata, echilibrata, relativa, poporul a vrut liniste, vrem bunastare, normalitate in toata polisemia ei tiranica, sfiristul tranzitiei si normalizare, cumpatare, cumsecadenie, omenie fara umanism, revolta e de bun simt, scandalizata si deranjata, e impotriva celor care nu vor sa stea linistiti la locurile lor, impotriva celor care le strica imaginea si brandul de tara, impotriva a ceea ce ar fi putut ei sa fie daca istoria nu si-ar fi batut joc de ei.

Pentru ca ai fost imaginat ca o linie, ti s-a cerut sa fii o linie, ai fost ucis cind nu ai fost o linie si ai uitat cind ai fost ucis, ai fost invatat ca iti creste par in palma daca incepe sa-ti placa, ca baietii nu pling si fetele nu se bat, ca nu ai voie sa vorbești neintrebat si sa stai cu minile la spate cind esti invatat iar cind ti s-a dat voie sa fii liber sa fii tu insuti si sa iti exprimi personalitatea a trebuit sa fii curat, frumos, drept, corporatist si sanatos, sa fii tolerant atita timp cit o fac in dormitor si nu ies in strada, sa fii alternativ si altfel, ca modelul de plastic din reclama de pe bloc.

Pentru ca Brancusi nu e cultura si valoare nationala, pentru ca Brancusi a reprezentat de la bun inceput doi barbati frumosi care se saruta in Poarta Sarutului, pentru ca si el si noi am fost exilati, pentru ca si el si noi am fost refuzati, pentru ca nici el si nici noi nu lucram pentru a reprezenta tara, nu sintem mesageri, diplomati, vestitori sau agenti de turism, nu sintem prezente romanesti in strainatate care va spala obrazul gros de rusinea celor care pe care i-am inrobuit si exterminat, nici el si nici noi, nu va promovam si nu facem obiecte frumoase.

Pentru ca ne-a fost mai usor si mai confortabil sa tragem linii lungi si drepte in glia patriei, sa rinduim dormitoare triste si curate, sa gospodaram familii care se pizduiesc pe traseul gardului dintre veri si cusere, decit sa pasim singuri, cu curaj si responsabila sinceritate, cu inima mica sarind din piept, fara nume si fara pasaport, dar stiind mai bine cine sintem decit oricind pina atunci si decit oricine din liceul mizerabil care te-a facut om si din armata care te-a facut barbat, in saune si gauri murdare pline de glorie si de alti oameni fara nume si fara pasaport.

Pentru ca intr-o buna zi va trebui sa inchei acest joc ipocrit al consensului burghez, fals, imbicsit normativ si second hand, al talk showului national ieftin si plin de referinte suspecte, intelese de la sine si luate de-a gata, al dimensiunilor spirituale, al valorilor intangibile, al lucrurilor care nu se spun si nu se fac, al preafericitilor si inaltpreasfintitilor, perversi si unsirosi, al profesorasilor fascisti, bilbiiti si fuduli. In acea zi vei striga din toti rarunchii ca natiunea noastra e o idee fabricata de barbati uriti si impotenti, o idee care a urit si care uraste, o idee care a ucis, ca tatii nostri au fost criminali si mamele noastre abuzate, ca nimeni nu a spus asta pina acum, iar cind altii au spus-o am justificat crima si ne-am ascuns dupa degete butucanoase, iar cind te vor numi huligan si golan, teribilist naiv si fara dumnezeu, punkist cu idei antiromanesti si fara sapte ani de acasa, ii vei scuipa in fata si le vei intoarce spatele cu infinita gratie, ii vei lasa sa putrezeasca intr-o istorie pe care nu o vei uita si vei merge inainte.

Strimb, demn si frumos!

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- 1) *Manifestul Strimb face parte din Zilele Strimbe. O serie de evenimente si spectacole ce vor avea loc intre 28 mai -14 iunie, in cadrul programului "Amprenta" (curator Brynjar Bandlien), la Centrul National al Dansului Bucuresti. Puteti afla mai multe detalii la adresa: [www.cndb.ro](http://www.cndb.ro)*

## 2. ZILELE STRÎMBE AT CNDB

Brynjar Bandlien

I came visiting Romania for the first time in 1997. I came back again in 1998 to stage and perform *Station Clock* together with Manuel Pelmus and Florin Fierou at the National Operetta theater in Bucharest. I also took part in the marathon-opening of the MAD center in 2000. But it was first in 2003 that I moved to Bucharest, and I did it for the only reason worth doing anything: love.

The movement that was to bring forward the existence of CNDB started about the same time, and I remember dancing in front of the Ministry of Culture on the day that Mihai Mihalcea was selected to be the director, and us laughing that this probably was the first time the Ministry had hired someone who just one year earlier had performed in drag in front of the cultural minister in the first manifest: Fuck Posterity, I want to dance now!

When I was asked to curate the three last weeks of the season at the CNDB, my first impulse was to sit down and write a list over people that inspire me, influence me and that I would find important to present here in Romania.

Here is the list:

“STILL”  
 Pedro Gomez Egana  
 “THE KISS” (Stefan Tiron and Manuel Pelmus)  
 Antonija Livingstone and Heather Kravas  
 Jennifer Lacey (unfortunately Jennifer will not be able to come)  
 Frederic Gies

I remember the first days, it is after all not so long ago, before the infrastructure was installed in the spaces between the old national theater and its concrete column facade, when everybody had a key and would come and go and work at any hour, day or night.

I think it was the first time in the history of Romania, that a group of young people, initially without any political strength, managed to convince the ministry of culture to support them with a space and a structure. I am very proud to have been closely linked to these events as they now are history. CNDB has become the most important structure for the development of the work of the rumanian contemporary dance scene and of my work.

We used to joke that we couldn't all be present at the center at the same time, because if there would be an earthquake, the entire community of rumanian contemporary dancers would be wiped out. Now it seems that we are being wiped out anyhow, if by another kind of earthquake. But we are not going out without a bang. A Big Bang! I want to use these last zilele strîmbe to mark our presence here in this building before it's gone.

This place has hosted a multitude of processes, projects, workshops, classes, events, discussions, showings and performances of which there is no trace other than in the people who where present. And now that this building is being demolished, there will be no trace of these spaces left at all. But that is the nature of dance; to be here one minute and gone the next. It is its strenght if we think of how easily it escapes our way of fixating the world through history. As in CNDB's undertitle: Oameni care misca lumea, CNDB certainly has moved the world. Fuck posterity and the past. Let's move now!

What puzzled me when looking at the list afterwards was that the people who inspire me, influence me and that I find important to present here in Romania are all of American origin, with a base in Europe and of “Strimb” identity. I dare say that that's not why they appear on my list, because their work is not necessarily dealing with “Strimb” topics.

I'd rather think that it is the fact that they are in touch with the times that they are living and that they are open to currents that are moving through Europe, and also Romania. On the list appear also the people that inspire and influence me here in Bucharest:

Manuel Pelmus and Stefan Tiron...and in Berlin: Frederic Gies. The days are Strîmb!

I hope that by letting myself be a subject to the times we are living, and to the currents that are moving through our parts of the world, this fingerprint resembles that of now. Just now.

Cand mi s-a cerut sa devin curator al ultimele trei saptamani ale stagiunii CNDB, primul meu impuls a fost sa ma asez si sa creez o lista cu oameni care ma inspira, ma influenteaza si pe care gasesc ca este important sa-i prezint aici, in Romania.

Iata lista:

- “STILL”
- Pedro Gomez Egana
- “POARTA SARUTULUI” (Stefan Tiron si Manuel Pelmus)
- Antonija Livingstone si Heather Kravas
- Jennifer Lacey (din pacate Jennifer nu va putea veni)
- Frederic Gies

Ce m-a surprins apoi, cand am vazut lista, a fost ca oamenii ce ma inspira, ma influenteaza si pe care gasesc ca este important sa-i prezint aici, in Romania, sunt toti americani de origine, dar traiesc in Europa si au o identitate "strimba". Dar nu acesta este motivul pentru care apar in lista mea - nu pentru ca piesele lor trateaza subiecte "strimbe" - ci mai degraba pentru ca ei sunt racordati vremurilor pe care le traiesc si sunt deschisi curentelor ce strabat Europa si Romania. In lista apar si oameni care ma inspira si ma influenteaza aici in Bucuresti Manuel Pelmus si Stefan Tiron ... si in Berlin: Frederic Gies. Zilele sunt Strimbe!

Permitandu-mi sa fiu un subiect al vremurilor pe care le traim si al curentelor ce strabat aceste parti ale lumii, amprenta aceasta este una actuala. A prezentului.

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Brynjar Bandlien

# 3 | A situation for dancing (Mary's Dance) Antonija Livingstone

*Co-created by Antonija Livingstone and Heather Kravas*

*Scenography, sound, design and costume by Antonija Livingstone and Heather Kravas*

*Music by Hahn Rowe, Moondog. t.*

Taking the door off its hinges. Taking the door off its hinges and walking it straight into the middle of the room. Walking the door, no longer attached to its frame, straight down the middle of the room and then back towards the stage. The door might be a door keeping others out. Or perhaps a door keeping you locked in. But now that the door is gone there is nothing keeping you in or out. What is inside and what is outside can no longer be so neatly divided.

Taking the door off its hinges and walking it straight down the centre of the room is a gesture that says more than perhaps it should. It says: this door will no longer perform its usual function. We prefer an open passage. We prefer to create without the barriers that normally delimit what one might, or might not, be allowed to do within the context of a dance performance. The door is coming off. And, of course, it is not just any door. It is certainly not a prop, not a door they brought along with them only for the purposes of the performance.

It is the actual door that leads to the dressing rooms at La Sala Rossa, (Montreal) A door that has most likely not been taken off its hinges in many, many years. It is the door that they found there, in the space they had been invited to perform, the space where they arrived and looked around: what can we find here and what can we do with it? It is part of a larger fluid effort to make complete use of the things which are already there, that were there before they came: things that surround us constantly but, more often than not, we take no real notice of. Taking the door off of its hinges and walking it down the middle of the room, bringing attention to aspects of their surroundings that might otherwise go unnoticed, encouraging the viewer to do the same, encouraging a greater attention to all the simple details which constantly surround us, attention to what new possibilities such details might suggest if only we were to really look and allow ourselves the freedom to play.

There are many other things and actions: small tape recorders, antlers strapped to the head, canes repeatedly hitting pillows, a man jumping up and down on a mattress casually strewn onto the floor. But first the door has to be taken off its hinges. Open space has to be created where previously there was a barrier. Freedom, which all art forms claim as their birthright but so rarely make full use of, has to be seized upon, eaten up, digested, spun in the air and thrown to the ground. There is so much pure, eccentric, enlivening freedom in the performances of Antonija Livingstone and Heather Kravas. And I believe it is also the kind of freedom that we are all in constant need of and yet so rarely know where to find or how to ask for. Perhaps it is the kind of freedom that you can only steal.

As Tonija once wrote to me: 'It is my vitality that is at stake.'

JACOB WREN writer/director, Canada

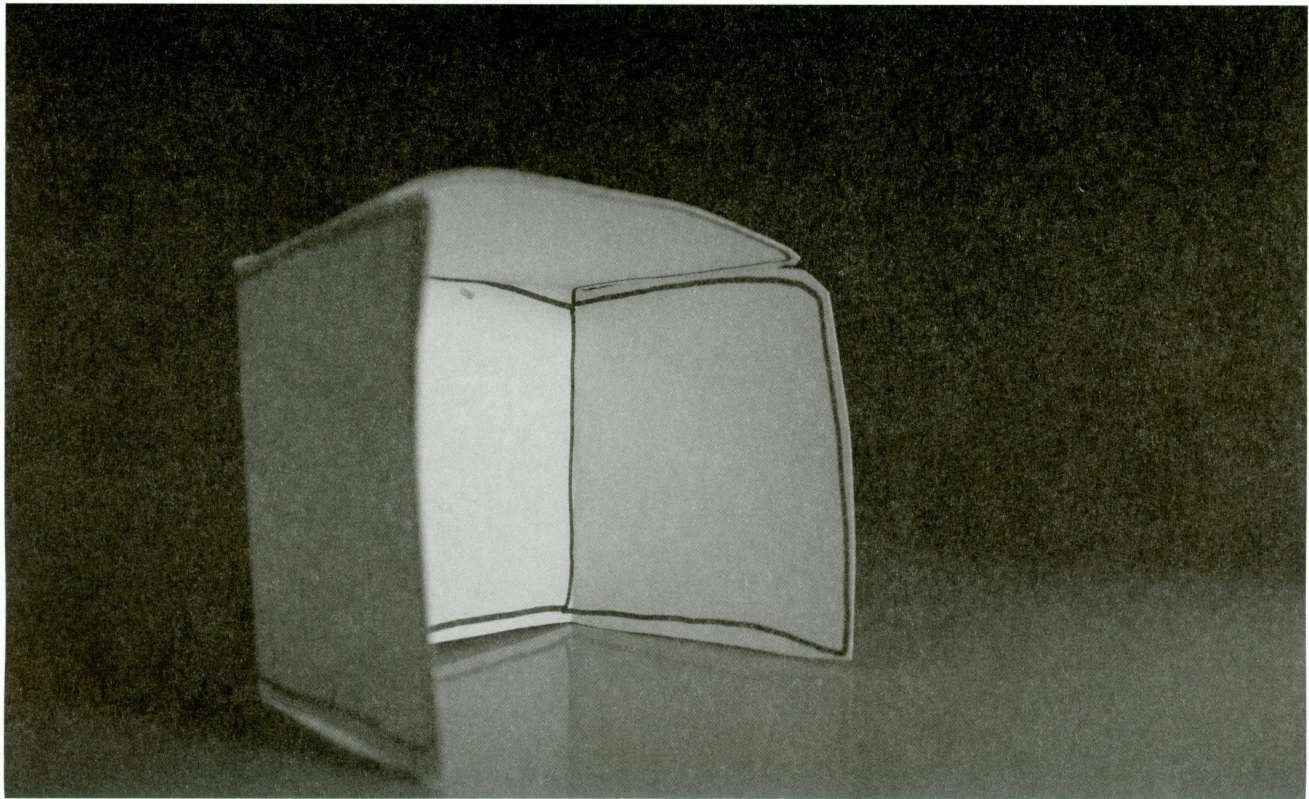
# 3 | The Part. (2004) Antonija Livingstone

*Scenography, sound design and costume:  
Antonija Livingstone*

*As has often been commented upon, social roles and performative 'roles' share many of the same traits and fascinations. There are ways you behave at work and ways you behave at a party, just as there are ways you behave in ballet and ways you behave in conceptual dance. In The Part such roles are little more than material for free and anarchic play: inhabited, questioned, transgressed and emptied of meaning, slyly re-packed with new meanings and unexpected (queer) sexual energies, continuously intertwined and blurred, forming a mix-and-match world of both cliché and startling originality.*

*Scenografie, design de sunet și costume: Antonija Livingstone*

*Asa cum a fost des aratat, rolurile sociale și cele "performative" impart numeroase caracteristici și farmece/fascinatii. Exista modalitati de a fi de a te purta la munca și modalitati de a te purta la o petrecere, modalitati de a te purta in balet și modalitati de a te purta in dansul conceptual. In "The part" astfel de roluri sunt ceva mai mult decat material pentru un joc liber și anarhic: locuit, chestionat, excesiv și golit de semnificatie, refacut cu viclenie din noi semnificatii și energii sexuale neasteptate (excentrice), intrepătrunse și neclare, creind o lume "mix and match" a clișeului și originalității uimitoare.*



#### Chapter 4

# STILL

Artistic Direction: BRYNJAR BANDLIEN

*By and with:* BOJANA BAUER, THOMAS CONWAY, PEDRO GOMEZ EGANA, ERIK HOULLIER AND BRYNJAR BANDLIEN.

*Production:* BANDLIEN/PELMUŞ

*Co-Production:* CND-BUCHAREST, BAINS: CONNECTIVE, BRUSSELS, CCN-BELFORT AND DANSENS HUS, OSLO

*With the support of:* NORSK KULTURRÅD AND FOND FOR UTØVENDE KUNSTNERE

*Premiere:* 21.05.2008 DANSENS HUS, OSLO

*It says news today. If we look out through the window (of a bus), one frame is following another, one picture becoming many, intercepted regularly with a thin line, smudged slowly over the eyes. It says today; the world in the palm of the hand. A still world; paralyzed in its compulsive motion.*

*If we shift away from the window into reading a newspaper over someone's shoulder it is like entering a world. Why are we so attracted to this extra mediation that resonates as closer to us than the compilation of facts; the "world" in news. Why would we look over into the readings of our fellow passenger? Distraction? Disruption? What does this temporary mutual disruption of the body and the eye line bring of logic into our morning trip? It has no reason. No reason for it to happen. No reason when it's incapable of bringing any necessary piece of puzzle into the set motion of morning passenger. Or just maybe. A little accident, a little intrusion that sets off the falling out of the motion. We like to think that the possible is... (it needs suspension for the thought to go on). A little accident.*

*A big one would leave us all on the pavement, making infinite the distance between the body number one laying next to the body number two.*

*What is it that makes still the potential, is our starting point. The point of suspension, not cutting out a piece of world but tweaking a world on its own.*

*Choreographer Brynjar Bandlien gathers four artists Bojana Bauer, Thomas Conway, Pedro Gomez Egana and Erik Houllier, interrogating and exploring the notion of stillness. Notion that at the beginning of the process is assessed in a large scoop: as physical, phenomenal, dynamic, or semiotic, ultimately responding to a contradiction between stillness as a necessity (or fantasy) of a subject and the stillness or suspension emerging as an event.*

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# STILL

Director artistic: BRYNJAR BANDLIEN

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*De si impreuna cu:* BOJANA BAUER, THOMAS CONWAY, PEDRO GOMEZ EGANA, ERIK HOULLIER SI BRYNJAR BANDLIEN.

*Productie:* BANDLIEN/PELMUS

*Co-Productie:* CND-BUCHAREST, BAINS: CONNECTIVE, BRUSSELS, CCN-BELFORT AND DANSENS HUS, OSLO

*Cu sprijinul:* NORSK KULTURRÅD AND FOND FOR UTØVENDE KUNSTNERE

*Premiera:* 21.05.2008 DANSENS HUS, OSLO

*Stiri/Actualitate. Daca privim printr-o fereastră (a autobuzului), un cadru urmează altuia, o imagine se multiplica, strabatuta de o linie fina, mazgalind incet privirea. Azi, lumea in podul palmei. O lume nemiscata, paralizata in miscarea ei compulsiva. Daca trecem de la fereastră la a citi un ziar peste umarul cuiva, pare ca intram intr-o lume. De ce suntem atat de atrasi de aceasta extra meditatie ce rezoneaza la fel de aproape de noi ca si faptele; "lumea" in stiri.*

*De ce trebuie sa privim in lectura celuilalt pasager/pasagerului de langa noi? Distragerea atentiei/absenta? Ruptura? Ce aduce plimbarii de dimineata aceasta dezmembrare temporara, reciproca a corpului si ochiului? Nu exista un motiv. Nu exista o explicatie pentru care acest lucru se intampla. Nici un motiv, atunci cand e incapabila sa adauge bucatile necesare din puzzle in miscarea fixa a pasagerului matinal. Sau poate. Un mic accident, o scurta intruziune ce declanseaza desprinderea de miscare.*

*Ne place sa credem ca posibilul este ... (este nevoie de puncte de suspensie pentru ca gandul sa poata continua)*

*Un mic accident. Unul grav ne-ar lasa pe toti intinsi pe paviment, facand infinita distanta dintre corpul numarului unu intins langa corpul numarului doi.*

*Ceea e face posibilitatea incremenita, este punctul nostru de pornire. Punctul de suspensie, nu a rupe o bucata din lume ci a rasturna o lume in sine.*

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*Coregraful Brynjar Bandlien a adus impreuna 4 artisti Bojana Bauer, Thomas Conway, Pedro Gomez Egana si Erik Houllier, pentru a chestiona si explora notiunea de nemiscare. Acestei notiuni, careia la inceputul procesului ii este dat un inteles larg – fizic, fenomenologic, dinamic sau semiotic, in ultima instanta raspunde unei contradictii dintre nemiscare ca necesitate (sau fantezie) a unui subiect si nemiscare sau suspensie ca eveniment.*

BOJANA BAUER

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## ***Dance (Practicable)***

*concept, score and choreography:* Frédéric Gies  
*after a proposal of:* Alice Chauchat  
*artistic assistance:* Alice Chauchat  
*music:* Madonna  
*production:* Frédéric Gies

# *Dance (Practicable)*

Dance (Practicable) is based on a score that can be interpreted as a solo or in a group. This piece, which consists in a contraband of choreographic styles produced out of a work on the bodily origins of movement, questions and destabilizes the notions of style and authorship within the choreographic field. First, Dance (Practicable) has existed in the shape of a solo and continues to exist like this.

An excerpt of the piece has been presented several times by groups of 3 and 4 people, and by a group of 13 people. The full-length piece will be presented by a group of 10 dancers in October 2008 in Berlin at Sophiensaele. At the same time, a publication of the score will be distributed for free to whom wants to dance the piece. A website will also offer the possibility to download the score.

In December 2006, I created Dance (Practicable), in its solo shape, after a proposal of Alice Chauchat. Nevertheless, the project had not its final shape yet. I had still to conceive what gives to it a complete coherence.

In Dance (Practicable) by focusing on bodily origins of movement, I question the notions of authorship and style, as well as the tools of production of forms, by integrating the idea that the process which produces a form determines its meaning and its content. The body practice becomes the main tool to generate dance and choreography. The deployment and the association of very contrasted movement qualities and body states, produced by inner changes of attention, establish the structure allowing the choreography to appear.

The notion of style is deconstructed. By the same type of process, i.e. by seeking in the material of the body what can motivate the emergence of a movement, various choreographic styles (attributable to an author or to nobody in particular) appear, are juxtaposed and interpenetrate one another without judgment. These styles, by the way they are generated, are not reproduced but embodied, what allows me to propose a particular gaze on dance practice and history. Indeed, these styles appear not as reproduced forms, belonging to a choreographer, or to a choreographic current, but as possible body states. They become only possibilities of expression and communication, changes of tonus, of focus, of state and dynamic. Thus, their deployment and the way they are produced play with the memory of the spectator.

On the other hand, we can also read this contraband of choreographic styles as a way of criticizing the definition of the solo as stylistic assertion of the choreographer.

Who is the author of these styles? Because there is no copy, neither plagiarism, nor reproduction of an original. The dancer does not produce these forms from their image but from the material of his body (his muscles, his organs, his fluids, his bones, etc.). He is moving from the inside and lets appear the forms that come out.

He becomes in this sense the origin of all these styles. Thus, it is a question of putting in dialogue heterogeneous elements in order to produce a circulation of meanings. This would not be possible if I had conceived this solo as an assertion of my own choreographic style.

I wanted to conceive this solo as one possibility of circulation of meanings and the forms. It is exactly here where it was necessary to complete my project. I had to create the necessary conditions to amplify this circulation. Thus, I decided to put on paper the score of Dance (Practicable), in order to make this piece possible to be performed by other people.

This score consists in some recommendations of physical practices allowing to acquire certain necessary tools to dance this piece, as well as in a chronological description of the various places of initiation of movements. I also give some spatial, temporal and musical indications. It was also necessary to establish the following rule (because of the nature of the score and of the project): who dances this score becomes co-author of the choreography. Then, various possibilities are offered to whom wants to dance this piece: dancing it as a solo or as a group piece. In the case of a group version, the piece becomes a unison that has nevertheless nothing to do with a "corps de ballet". Each interpreter of the score, by the processes of embodiment that constitute his interpretation, becomes the author of the choreography, making his own choices within this structure.

This piece takes also different dimensions whether it is danced in solo or in group, the group version allowing a gaze on community, and on organization within a group, horizontal organization in this particular case.

Finally, if this piece consists in this destabilization of the notions of authorship and styles, it could not be only my propriety. It has to be disseminated and can fully exist only by circulating. Thus, the score will be published, and this book will be available for free, in the theaters where we will perform, and also in various dance institutions. It will be also possible to download the score from a website. This publication will also contain several theoretical texts about themes linked to the piece.

### CONTEXT:

Practicable is a horizontal work structure, created by Alice Chauchat, Frédéric de Carlo, Frédéric Gies, Isabelle Schad and Odile Seitz, that brings into relation research, creation, transmission and production structure. This structure is the basis for the creation of many performances that are signed by one or more participants in the project. These performances are grounded, in one way or another, in the exploration of body practices to approach representation.

### Bio

Frédéric Gies, born in France in 1973, lives and works in Berlin. His choreographic work focuses on the political implications of choreographic writing and the body representations emerging from it. Deep researches on the bodily origins of movement, finding inputs in experiential approaches of anatomy and physiology, particularly in practices like BMC®, constitute the soil of his most recent work. He develops different methods for choreographic writing out of these investigations on body and movement, changing method for each piece he creates.

With his pieces, he questions their own medium, dance, as well as he deals with other topics like authorship, gender representations, community or emotions, among others, in a playful destabilization of codes and conventions. After studying ballet and contemporary dance, he worked with various french choreographers such as Daniel Larrieu, Bernard Glandier, Jean-François Duroure, Olivia Grandville and Christophe Haleb. Since 2000, he takes BMC® workshops with Vera Orlock, Sarita Beraha, Trisha Bauman and Walburga Glatz on a regular base. In 1996, he creates the piece *Because I love* in collaboration with Odile Seitz. In 1998 he starts to work in collaboration with Frédéric de Carlo. They create together various performances: *Le principal défaut* (CND, Paris), *Le principal défaut-solo* (Centre George Pompidou, Paris), *En corps* (CND, Paris), *Post porn traffic* (Macba, Barcelona), *In bed with Rebecca* (Vooruit, Gent), *(don't) Show it!* (Scène nationale de Dieppe), *Second hand vintage collector* (sometimes we like to mix it up!) (Ausland, Berlin).

In 2004, he dances in *The better you look, the more you see* by Isabelle Schad and starts taking part in *Good Work* (California Roll). In the same year he begins a series of solos: *Sleeping beauties/Ultra sexy amazons* (1st version in Tanzfabrik, 2nd in Ausland, Berlin) and *The bitch is back under pressure (reloaded)* (Basso, Berlin). In 2006 he created *Dance (Practicable)* in the frame of *Tanz made* in Berlin. The same year, he also begins to take part in *Still Lives* (by Gies/ Pelmus/ Pocheron / Schad). In 2007, he creates in collaboration with Alice Chauchat *The Breast Piece (Practicable)*, in *Tanz im August*. He is currently working on a group version of *Dance (Practicable)* that will be premiered in October 2008 and prepares also a new piece *Album*.

*concept, partitura si coregrafie: Frédéric Gies*  
*dupa o propunere facuta de: Alice Chauchat*  
*asistenta artistica: Alice Chauchat*  
*muzica: Madonna*  
*productie: Frédéric Gies*

*Dance (Practicable)* este bazat pe un scenariu care poate fi interpretat atat ca solo, cat si ca piesa de grup. Aceasta piesa, care consta in traficarea unor stiluri coregrafice ce isi au originea in miscarea corporala, interogheaza si destabilizeaza notiunile de stil si drept de autor in aria coregrafica. La inceput, *Dance (Practicable)* avea structura unui solo si continua sa existe in aceeasi formula. Un fragment din aceasta piesa a fost prezentat de catre un grup de zece dansatori in octombrie 2007 in Berlin la Sophiensaele. In acelasi timp scenariul va fi distribuit public pentru cine doreste sa il danseze, iar un website va oferi posibilitatea de a fi descarcat. In decembrie 2006 am creat *Dance (Practicable)* in forma sa de solo raspunzand astfel propunerii lui Alice Chauchat. Totusi, proiectul nu isi desavarsise forma. Mai aveam de conceput ceea ce avea sa ii dea coerența completa. Practica corporala devine principalul instrument in generarea dansului si a coregrafiei. Asocierea de miscari contrastante din punct de vedere calitativ si al starilor corporale, rezultate din schimbarile interne ale atentiei, stabilesc structura si lasa coregrafia sa apara.

Notiunea de stil este deconstruita. Prin acelasi tip de proces de cautare in materia corporala ceea ce poate motiva emergenta unei miscari, apar diverse stiluri coregrafice (atribuite unui autor sau nimanui in mod special). Ele sunt juxtapuse si imbinat fara judecata. Aceste stiluri, prin felul in care au fost generate, nu sunt reproduse, ci incorporate, ceea ce imi da voie sa propun o privire diferita asupra istoriei si practicii dansului. Intr-adevar, aceste stiluri nu apar ca forme reproduse ce apartin unui coregraf sau unui curent coregrafic, ci ca posibile ipostaze ale corpului. Ele devin doar posibilitati de exprimare si comunicare, schimbari de tonus, de atentie, de stare si de dinamica. Totusi, felul in care sunt produse se joaca cu memoria spectatorului.

Pe de alta parte putem citi traficarea stilurilor coregrafice ca o forma de a critica definitia de solo ca asertiune stilistica a coregrafului. Cine este autorul acestor stiluri? Deoarece nu este vorba despre copiere, plagiat sau reproducerea originalului. Dansatorul nu produce aceste forme din imagini ci din materialul corpului sau (din muschii, organele, fluidele, oasele sale etc). El se misca din interior si lasa sa apara formele care reies astfel. In acest sens el devine originea tuturor acestor stiluri. Se pune problema punerii in dialog elemente eterogene pentru a se produce circulatia semnificatiilor. Acest lucru nu ar fi fost posibil daca as fi conceput acest solo ca o teza a propriului meu stil coregrafic. Am vrut sa concep acest solo ca pe o posibilitate ca semnificatiile si formele sa circule.

## CHAPTER 5

Exact acesta este punctul în care trebuia să imi completez proiectul. Trebuia să creez condițiile necesare pentru a amplifica această circulație. Astfel, am decis să pun pe hartie scenariul piesei Dance (Practicable) pentru ca ea să poată fi interpretată și de alții. Scenariul constă în câteva recomandări de practică corporală prin care să se dobândească anumite instrumente necesare interpretării acestei piese, dar și punctarea cronologică a locurilor din care să pornească mișcările. Mai conține și câteva indicații spațiale, temporale și muzicale. De asemenea mai conține și câteva indicații spațiale, temporale și muzicale. A fost necesar să stabilesc și următoarea regulă (având în vedere natura scenariului și a proiectului): cine dansează această partitură devine co-autorul coregrafiei. Apoi i se oferă diverse posibilități celui care dorește să danseze această piesă: să o danseze în forma de solo sau ca piesă de grup.

În cazul versiunii de grup piesa devine un unison care, însă, nu are nici o legătură cu un "corp de balet". Fiecare interpret al scenariului, prin procesul de incorporare care constituie interpretarea sa, devine autorul coregrafiei și este cel care face propriile alegeri în cadrul acestei structuri. Această piesă capătă dimensiuni diferite atunci când este dansată ca solo și atunci când este interpretată ca piesă de grup, piesa de grup oferind o privire către comunitate și către organizarea de grup, în acest caz aceasta fiind una orizontală.

În fine, dacă această piesă constă în destabilizarea notiunilor de autor și stil, atunci ea nu putea fi doar în proprietatea mea. Ea trebuie diseminată deoarece nu poate exista decât circulând. Astfel, scenariul va fi publicat, iar cartea va fi distribuită gratuit în teatrele în care vom prezenta spectacolul și în alte instituții ale dansului. Va fi posibilă și descărcarea scenariului de pe un site. Publicația va mai conține și câteva texte teoretice referitoare la temele legate de această piesă.

### CONTEXT:

Practicable este o structură de lucru orizontală, creată de Alice Chauchat, Frédéric de Carlo, Frédéric Gies, Isabelle Schad și Odile Seitz, care pune în relație cercetarea, creația, transmiterea și producerea structurii. Această structură reprezintă fundamentul mai multor spectacole semnate de unul sau mai mulți participanți în acest proiect. Aceste spectacole sunt înradăcinate, într-un fel sau altul, în explorarea practicilor corporale în apropierea reprezentării.

Frédéric Gies, născut în Franța în anul 1973, trăiește și lucrează la Berlin. Activitatea sa coregrafică se concentrează pe implicațiile politice ale scrierii coregrafice și ale reprezentărilor corporale ce decurg din aceasta. El dezvoltă diferite metode de scriere coregrafică legate de cercetarea corpului și a mișcării, schimbând metoda pentru fiecare piesă pe care o creează. Prin spectacolele sale el îl interoghează propriul mediu, dansul, în același timp fiind preocupat și de teme printre care autorul, reprezentările de gen, comunitatea și emoțiile, toate acestea într-o destabilizare ludică a codurilor și convențiilor.

După ce a studiat baletul și dansul contemporan a lucrat cu diverși coregrafi francezi precum Daniel Larrieu, Bernard Glandier, Jean-François Durore, Olivia Grandville și Christophe Haleb. Din 2000, urmează atelierele BMC® cu Vera Orlock, Sarita Beraha, Trisha Bauman și Walburga Glatz.

În 1996 creează spectacolul Because I love în colaborare cu Odile Seitz.

În 1998 începe să colaboreze cu Frédéric de Carlo. Ei creează împreună mai multe spectacole: Le principal défaut (CND, Paris), Le principal défaut-solo (Centre George Pompidou, Paris), En corps (CND, Paris), Post porn traffic (Macba, Barcelona), In bed with Rebecca (Vooruit, Gent), (don't) Show it! (Scène nationale de Dieppe), Second hand vintage collector (sometimes we like to mix it up!) (Ausland, Berlin).

În 2004 dansează în The better you look, the more you see de Isabelle Schad și începe să facă parte din Good Work (California Roll). În același an începe o serie de solo-uri: Sleeping beauties/Ultra sexy amazons (prima versiune în Tanzfabrik, a doua în Ausland, Berlin) și The bitch is back under pressure (reloaded) (Basso, Berlin).

În 2006 a creat Dance (Practicable) în cadrul Tanz made in Berlin. În același an începe să facă parte din spectacolul Still Lives (Gies/Pelmuș/Pocheron/Schad)

### Bio

În 2007 a creat în colaborare cu Alice Chauchat spectacolul The Breast Piece (Practicable), în cadrul Tanz im August.

În prezent lucrează la versiunea de grup a piesei Dance (Practicable) ce va avea premiera în octombrie 2008 și la un nou spectacol: Album (Practicable).

Pentru informații suplimentare vă rugăm vizitați: [www.practicable.info](http://www.practicable.info)

# Birds 2007

Pedro Gómez-Egaña

## Credits

<http://pedrogomezegana.com>

Extrase muzicale din: Gustav Holst, The Planets

Extrase de film din: Sergei Eisenstein, Crucisatorul Potemkin

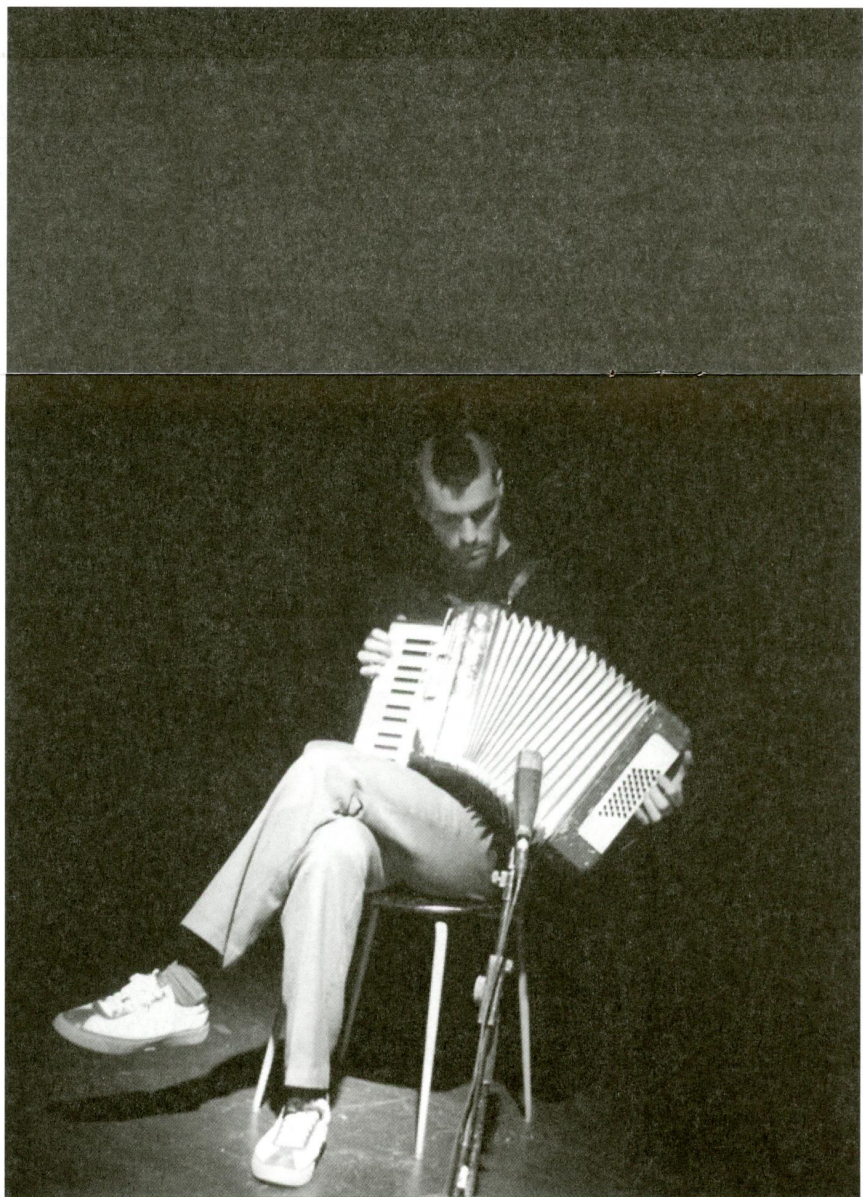
## Bio

Pedro Gómez-Egaña este un artist columbian care în prezent este stabilit în Norvegia și care lucrează în principal cu sunetul, muzica și performance-ul. Cu o educație atât de compozitor cât și de artist vizual, lucrările sale variază de la performance-ul scenic la video, sculptura, instalație și piese sonore. Lucrările recente ale lui Pedro Gómez-Egaña aplică un gen de tratament cinematografic notiunilor de accidental și vulnerabilitate în contextual urban.

Relanti-ul, muzica clasică, textul, desenul schematic și vehiculele sunt prezente frecvent în piesele sale în care apelează la multiple resurse tehnice și discipline artistice, construind astfel lumi de o simplitate aparte. În spectacolele lui Pedro Gómez-Egaña corpul performativ nu este cel al artistului, acesta fiind înlocuit de obiecte și mașini. Motoare, elemente mecanice și/sau vehicule sunt puse în mișcare și devin reprezentarea unui corp urban ce pune în discuție felul în care ne asociem cu componentele mediului cotidian ca locuitori ai orașului. Pedro Gómez-Egaña a studiat la Goldsmiths College; recent a încheiat un proiect de cercetare de trei ani despre muzicalitate și corporalitate sponsorizat de British Council of England.

A performat, colaborat și a luat parte la diferite evenimente, expoziții și festivaluri precum South Bank Centre London, FACT Liverpool, Rencontre International d'Art Performance de Quebec, 66East Amsterdam, Institute of Contemporary Art London, DareDare Montreal, Tanz Quartier Wien, BMIC London cutting edge series, Festival Desvicaiones, Madrid, printre altele. Pedro Gómez-Egaña este MA în arte vizuale la Universidad Nacional de Colombia, a fost invitat ca lector la Goldsmiths College London, Laban Centre London și și-a efectuat studiile postuniversitare la Kunsthøgskolen i Bergen, Norvegia. Printre premiile și bursele primite se numără Bildende Kunstneres Norway Award pentru "birds", the Performing Rights

Birds este o petrecere/betie, o clavicula ruptă, un acordeon și un sistem solar. Birds înseamnă lucruri care zboară și cărora le e frică să cada. Pedro Gómez-Egaña introduce o serie de referințe prin fragmente din "planetele" lui Gustav Holst într-o piesă care într-un fel rezonază atât cu simplitatea cinematică, cât și cu dramatizarea teatrală.



Society of England Creative Collaborations Award pentru "Mahler's 5ths", și Colombian Ministry of Culture Research Grant pentru "Cunicula".

# Birds 2007 / RO

Pedro Gómez-Egaña

## Credits

<http://pedrogomezegana.com>

Music excerpts: Gustav Holst, The Planets

Film Excerpts: Sergei Eisenstein, Battleship Potemkin

Birds is a drunken party, a broken clavicle, an accordion and a solar system. Birds is things that fly and that are afraid of falling. Pedro Gómez-Egaña threads a series of referents with excerpts of Gustav Holst's "the planets" in a piece that somehow resonates with both cinematic simplicity and theatrical drama.

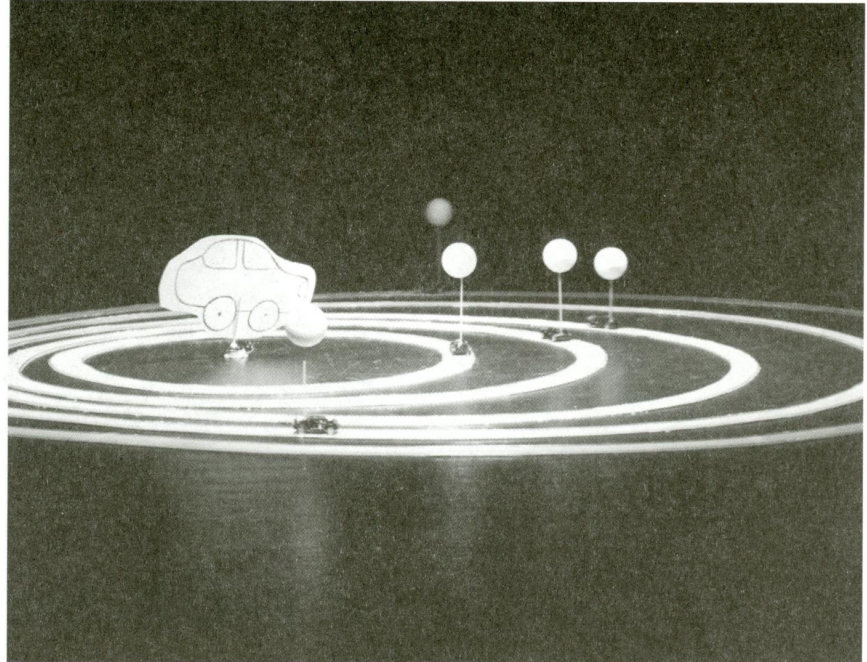
## Bio

Pedro Gómez Egaña is a Colombian artist currently based in Norway who works primarily with sound, music and performance. Trained both as a composer and visual artist, his practice varies from stage performances to video, sculpture, installation and sound pieces. Gómez-Egaña's recent work applies a sort of cinematic treatment to notions of accidentality and vulnerability in the urban context. Slow motion, classical music, text, simple drawings, and actual or represented vehicles are frequent in pieces that although make use of multiple technical resources and artistic disciplines; appear to construct worlds of particular simplicity.

In Gómez-Egaña's performances the performing body is not the artist's own, but it is displaced onto objects and machines. Motors, mechanical devices and/or vehicles are put into action and become a representation of an urban body questioning the way we associate to the components of our everyday realm as city dwellers.

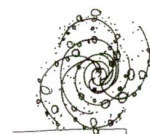
Gómez-Egaña studied at Goldsmiths College, he recently carried out a 3 year research project on musicality and physicality sponsored by the British Council of England. Has performed, collaborated, and taken part in different venues, exhibitions and festivals such as the South Bank Centre London, FACT Liverpool, Rencontre International d'Art Performance de Quebec, 66East Amsterdam, Institute of Contemporary Art London, DareDare Montreal, Tanz Quartier Wien, BMIC London cutting edge series, Festival Desvicaiones, Madrid, amongst others.

Gómez-Egaña has been lecturer and is now researcher of the MA programme in visual arts at Universidad Nacional de Colombia, has been guest lecturer at Goldsmiths College London, Laban Centre



London, as well as developing his postgraduate studies at Kunsthøgskolen i Bergen, Norway.

Amongst the awards and grants received are the Bildende Kunstneres Norway Award for "birds", the Performing Rights Society of England Creative Collaborations Award for "Mahler's 5ths", and the Colombian Ministry of Culture Research Grant for "Cunicula".



A galaxy is a thing that somehow keeps a lot of things in place.

# THE KISS GATE

PREMIERE 2008

By and with:  
BRYNJAR BANDLIEN & MANUEL PELMUS

Colaboration, staging and texts:  
STEFAN TIRON



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The idea and desire to approach "The Kiss" by Constantin Brancusi came to us after performing with Antonija Livingstone and Heather Kravas in Brest, France. We have asked Stefan Tiron (information trafficant) to accompany our process of work. "The Kiss" and Brancusi became the cultural, historical and political frame for our need to address certain private, political and social urgent issues.

• • •

Re-enactment as interrogating history and politics of representation.  
The Kiss as private, public and political movement.

- *Brynjar Bandlien & Manuel Pelmus*

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Brancusiology – the scientific study of the life and work of Constantin Brancusi has acquired over the years, especially in his native Romania, the trappings of a cult. It has the elitist dimension, the esoteric vocabulary and convoluted theory making associated with an occult society.

The rituals involved in the cult of Brancusi lie at the heart of the tradition of modern art in Romania and abroad. Pledging allegiance and praising the perfection, supremacy and god-like nature of Brancusi and his work is functioning as an initiation ritual for generations of artists, art critics and art historians. Dealing with the heritage of Brancusi, competing for the most epic rendition of his life's work, involves a lot of energy concerting this ode-producing activity in the right direction. It involved securing the right cultural links, the right connotations and the right spiritual and intellectual hierarchies. There is an orthodoxy of consent at the hub of all these modern rituals involving the work of Brancusi and his personality. One that tries really hard to keep his patriarchy unreachable, untouchable and eternal. Name dropping Constantin Brancusi in the preferred context – acted as a cultural 'open sesame', where doors open, recognition and admittance following to the modernist Valhalla.

- *Stefan Tiron*

## BIO

Manuel Pelmus, is one of the most well-known representatives of Romanian dance in the international context. He studied dance at the "Floria Capsali" Dance School in Bucharest and at the Hamburg State Dance School before starting his own work in 1998.

Since 1998, he has developed numerous own projects and dance performances, which have been presented internationally in theatres, alternative places, galleries or festivals such as Tanz im August Berlin, TanzQuartier Wien, De Singel Antwerp or Judson Church New York. He was invited as artist-in-residence by such institutions as DAAD Berlin, Tanz Quartier Wien, Centre National dela Danse Paris, etc. His latest collaborations include dancers and choreographers Mart Kangro, Isabelle Schad, Thomas Lehmen, Brynjar Bandlien, Bruno Pocheron and Frederic Gies. His latest works, such as "Outcome", Punct Fix" "Still Lives"(by Schad, Pocheron, Gies and Pelmus) and "preview" have been presented in well-known festivals all over Europe and the United States.

In 2007 his solo "preview" was nominated in Ballettanz International as "important production of the season" by Austrian critic Helmut Ploebst.

• • •

# POARTA SARUTULUI

PREMIERA 2008

De si cu:

**BRYNJAR BANDLIEN & MANUEL PELMUS**

Colaborare, dramaturgie si texte:

**STEFAN TIRON**

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Ideea de a aborda "Sarutul" lui Brancusi ne-a venit dupa ce am performat cu Antonia Livingstone si Heather Kravas in Brest, Franta. L-am rugat pe Stefan Tiron (traficant de informatie) sa ne insoteasca pe parcursul intregului proces. "Sarutul" si Brancusi au devenit cadrul - cultural, istoric si politic - al nevoilor noastre de a ridica anumite intrebari personale, politice si sociale pe care le consideram urgente.

• • •

Reconstituirea ca interogatie a istoriei si politicilor de reprezentare.  
Sarutul ca miscare personala, publica si politica.

- *Brynjar Bandlien & Manuel Pelmus*

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Brancusiologia - studiul stiintific al vietii si operei lui Constantin Brancusi a dobandit pe parcursul anilor, mai ales in Romania de bastina, insemnele unui cult. El poseda dimensiunea elitista, vocabularul esoteric si teoria intortocheata asociata cu o societate oculta.

Ritualurile implicate in cultul lui Brancusi stau la baza traditiei de arta moderna din Romania si de peste hotare. A cere juraminte de credinta si a preamari perfectiunea, suprematia si natura divina a lui Brancusi si a operei sale - functioneaza ca un ritual de initiere pentru generatii intregi de artisti, critici de arta si istorici ai artei. A te ocupa de mostenirea lui Brancusi, a concura pentru cea mai epica interpretare a operei vietii sale, necesita multa energie in scopul unei activitati de preaslavire in directia dreapta. Este necesara o inginerie a legaturilor culturale corecte, a conotatiilor potrivite si ierarhii spirituale si intelectuale pe masura. In centrul acestor ritualuri moderne legate de opera si personalitatea lui Brancusi exista o ortodoxie a consensului. Un consens care incearca din rasputeri sa-si mentina patriarhatul neatins, mai presus de orice critica si etern daca e posibil. A mentiona numele lui Brancusi in contextul dorit - actioneaza ca un "sesam deschide-te" cultural, usile se deschid, urmarind recunoasterea si acceptarea in inima Valhallei moderniste.

- *Stefan Tiron*

POARTA SARUTULUI / PAG.24

## *BIO*

Manuel Pelmus s-a nascut la Bucuresti in 1974. A absolvit Liceul de Coregrafie din Bucuresti si Scoala Operei din Hamburg. Dupa o perioada in care a fost angajatul Operei din Hamburg, a inceput sa lucreze in regim "free-lance", ca performer si coregraf. A continuat sa urmeze cursuri de dans contemporan in tara si strainatate.

A fost invitat ca artist-in rezidenta al unor institutii internationale de dans precum: Centre National de la Danse (Paris), Tanz Quartier (Viena) sau DAAD (Berlin). In 2003 a fost nominalizat pentru coregrafie la Rolex Arts Initiative . Spectacolele sale au fost prezentate si co-produse de importante festivaluri si institutii de dans ca: CND (Paris), Hebbel am Ufer (Berlin), Judson Church (New York), De Singel (Antwerp), etc. Recent a colaborat cu o serie de artisti precum: Mart Kangro, Isabelle Schad, Bruno Pocheron, Frederic Gies si Thomas Lehmen.

• • •

In 2005 si 2006 a realizat spectacolul Still Lives impreuna cu Isabelle Schad, Bruno Pocheron si Frederic Gies si a colaborat ca interpret cu Thomas Lehmen si Mart Kangro la productiile "Fuctions", respectiv "Out of Functions".

In 2007 va continua sa prezinte spectacolele create si co-create in 2006 la festivaluri din Franta si Germania. Tot in 2007 va fi "artist in rezidenta" al nou infiintatului Centru Coregrafic din Hamburg, unde este invitat sa sustina si o serie de workshopuri pentru studentii Universitatii din Habmburg.

De asemenea in 2007 Manuel Pelmus va colabora cu duo-ul artistic Frankfurter Kuche (Kattrin Deufert si Thomas Plischke), la un nou spectacol, care urmeaza sa aiba premiera in Septembrie 2007 in cadrul prestigiosului festival "Steiricher Herbst" de la Graz.

Manuel Pelmus este autorul mai multor spectacole prezentate in atit in Europa cit si in statele Unite ale Americii.



Afis gasit la statia de metrou  
UNIVERSITATE

## CHAPTER 9

# CROOKED WORKSHOPS

During the Crooked workshops we are engendering ways to tickle the power politics of the body, the sex and the church. The crooked workshops came out of a search for new and direct stimulants allowing more interpenetration in apparently air-tight, newly sanctified, and hygienic domains.

Our crooked work in 2008 is aimed at bending and subverting those dreams and visions copyrighted by the old/new Romanian cultural clergy. We feel the immediacy of, and we follow the urge to develop new heretical views and actions.

You are invited to join in selected activities and serious games that will permit ways of infiltrating the present state of neo-conservative affairs.

—  
*Stefan Tiron*

—  
*Atelierele Strimbe are inspired by the work of Antonija Livingstone and Heather Kravas and also Anca Benera.*

# ATELIERELE STRIMBE

*Prin atelierele strimbe concepem noi modalitati de a excita politicile corpului, ale sexului si ale bisericii. Atelierele strimbe au aparut din cautarea de stimulenti noi, directi, care sa permita o mai mare interpenetrare intre domenii aparent impermeabile, igienice si sanctificate.*

*Propunerea noastra strimba in 2008 cauta sa indoiasca si sa rastoarne acele vise si viziuni pazite de clerul cultural romanesc – vechi sau nou.*

*Sintim urgenta si urmam necesitatea de a dezvolta noi viziuni si actiuni eretice si non-ortodoxe.*

*Esti invitat sa iei parte la o serie de activitati alese si jocuri serioase care propun cai de infiltrare in prezentul problematicilor neo – conservatoare.*

—  
*Stefan Tiron*

—  
*Atelierele strimbe sunt inspirate din lucrarile Antoniei Livingstone si ale lui Heather Kravas si de Anca Benera.*

# PRIETENII LUI DUMNEZEU FAC CEEA CE ESTE BINE !



"DACA DUMNEZEII AR COBORI PE  
PAMANT ... MIE MI-AR FI WHATHEWER"

—  
*Biserica*

## WHY DONT YOU SET YOUR MONKEY FREE?

Daniel Wang, March 2007

It is strange, disgusting, and morbidly funny, all at the same time, to chance upon a male monkey in a zoo masturbating - and all the more so if he is facing a crowd. In spite of his black fur, you're suddenly aware that the monkey really has no clothes on, because he is doing something so recognizably human. It's a rare event, but i've seen it happen once. Like an actor in a typical gay porn film, the monkey looked straight at us, without embarrassment or shame. His primate intelligence probably informed him that his action was confrontational; but in the end, the physical pleasure clearly overrode all his other instincts. Removed from the wild, monkeys tend to go a bit mad over time. I felt an urge to open the cage and just set him free, but i knew that he wouldn't find his way back home, anyhow. On the other hand, even with the intelligence of a Homo sapiens, would i know what to do, if someone captured me and dropped me off naked in the middle of an Amazonian jungle?

While I lived in New York in the late 1990's, I was always intrigued, and vaguely turned on, by a certain vendor at the weekend flea market on Broadway at Grand Street. He was an Eastern European man who must have been at least 50 years old. He had a face like that of a beggar in the corner of a Rembrandt tableau - a beak nose; small, clear, hawk-like eyes; wild, uncombed blond and grey hair like tumbleweed. He sold shelves, tables, old chairs whose weather-worn state resembled his own. He was always moving his wares around, rarely standing still, and he just as rarely seemed to talk with customers or sell anything. Now here's the hook: he had a VERY beautiful body, and it was on permanent display - because he always wore an obscenely small pair of Adidas-style jogging shorts and sneakers, and nothing else. He was not bulky with muscles, but lean and sinewy, hairless, and he had a perfectly smooth golden tan - if one covered his head, one would imagine a 30 year-old lifeguard on an Australian beach. Yet he seemed so self-unaware, one had to wonder: was this body the product of male vanity and training? Or just the accidental result of genetics and an unusual lifestyle?

I tried to engage him in conversation once. "How much is that table there?... And say, where do you come from? I'm just curious." Without looking at me, he muttered something incomprehensible in reply. His accent was almost certainly Polish; but the rest remained a complete enigma. Even in the winter, with a thin sweater on, he insisted on wearing those shorts. He was undoubtedly somewhat insane, but as i secretly watched him, i always wondered if he had other gay admirers. He eventually disappeared; i forgot about him.

Then, something brought back the memory: just 3 weeks ago, on my first ever visit to Brazil, i encountered another man like that one, at the Praça Benedito Calixto flea market on Sunday afternoon, where all the gay men meet for cocktails. This man was bald, younger, and a bit hairy all over, with a few faded tattoos on his arms. He wore nothing more than a tiny bikini-style swimsuit and a pair of leather shoes. I didn't find him attractive at all; his stocky, sun-tanned body was not as beautiful as the old Polish man's, but he clearly was an exhibitionist in the same bizarre manner, in a place which was Sao Paolo's equivalent of the Broadway flea market. (Marcos, my host, pointed him out: "Don't mind him, he is always here on Sundays!") This man kept buzzing about the market, half sociably, half compulsively, unable to stay still. And since he had no other way to carry his small leather wallet, he stuck it in the back of his swimsuit, which exposed the crack of his ass. Anyhow, it seemed impossible that a pickpocket would try to take the wallet. This man's solitary naked presence in the street was simply too obvious.

Does my line of thought here seem a bit oblique? Allow me to relate two more memories from New York; make of them what you will. One sunny day, as i walked into a corner grocery shop on Greenwich Avenue, a stocky, muscular, red-faced Korean man was jumping over the counter with a stick or a knife in his hand, as if he were going to chase and kill someone. I think i heard a voice outside yelling that a thief was running down the street - it was too late. No matter, the Korean man was in a rage, ready to bolt past me, and here i was contemplating his demeanor - how strange! Why was he wearing a headband around his cropped hair, and tight white shorts with a short kimono-like coat? He looked like an insane Japanese fisherman at a Shinto festival! Something had happened which had triggered a sort of aggressive instinct in him, and i could almost smell it - something from his body - not an odor, but a kind of bestial, male air. I realize that it sounds comical: he was not especially good-looking, yet being in the presence of this man in his primal, agitated state suddenly aroused me. He was rather like a male baboon in heat. But we were caught in a tense, mysterious moment, and i could see from his face that it was no time for such thoughts. So, i turned around, walked out, and never saw him in that store ever again.

The narrow, wedge-shaped Triangle Building in the Meat District is a landmark of lower Manhattan. In the 1970's, this was the home of the Anvil club; in the third part of the film "The Hours", a man falls to the street from one of its windows. Until about year 2000, there were 2 sex clubs in its basement and ground floor, and on certain Sunday nights, the basement offered "jack-off parties", which were like a naked group orgy for about 150 men, but where only kissing and mutual masturbation were allowed. (Such prudery seems unthinkable in Berlin.) The point was to promote safe sex in public, although if you met someone you liked, there was no rule against going home with him afterwards. The club offered a kind of visual thrill: it consisted of 3 or 4 rooms, half-open brick and cement walls, and was decorated with cages, chains, and a real Harley Davidson motorcycle. The only awkward aspect was the presence of a "checker" with a flashlight, usually a gawky black man in a black T-shirt, who had to make sure that no one was secretly fucking in a dark corner.

In any sex club, there is always a moment early in the evening when too many men are milling about, and no one seems able to concentrate on anything - there's simply too much to choose from, too much to see. And then, as the night grows dark and people head home, you find the strange, carefree, and lonesome types who stay until the cruising becomes like an ironic game of solitaire.

I arrived an hour before closing time on one of these Sunday nights; the club was 1/3 full. A few men grabbed at my ass as i walked around distractedly - i can't remember the details. Then, as i began thinking of going home, i noticed an attractive, dark-blondish man sitting alone on a wooden table in the corner, masturbating. He had a natural, well-toned body, a touch of chest hair, a 3-day beard, and a huge cock in his hand. Also, instead of a pubic bush, he had a remarkable tattoo which surrounded his entire penis and reached the edge of his thighs: it was a sort of "wing" motif, as if his penis were an eagle, ready to fly, and his cock and balls were the central element of an American Air Force insignia.

This man seemed to perceive my presence without ever looking directly at me - he reached out one hand to pull me closer, while the other hand just continued masturbating. We played around for a while. It was both arousing and quite numbing, because when I looked into his eyes, he seemed not to have a soul - he was like an onanistic robot made of flesh, a zombie. And his huge, fleshy cock never became hard. After 10 or 15 minutes, i headed to the door to get my clothes. He kept on playing with himself.

"Look at him, he can't stop," said the kind, middle-aged man at the door to me. This man wore black Dr. Marten's boots, a white jockstrap, and a white singlet which stretched over his bulging, fat stomach, leaving his pale buttocks exposed. I always admired the men who worked at such events. Guests like me merely passed through now and then, whereas they were like the faithful guardians of our communal chalice, i thought. "I've seen him here before. That's what happens when you use those penis pumps too much... The blood vessels dilate, and after a while you can't get an erection anymore. The skin is still sensitive, but his cock will never get really hard. And he's probably high on something..."

I put on my clothes and walked slowly toward 8th Avenue, with a melancholy sense of wonder in my heart.

It's always easier to write about the past than the present. The past is finished, but one can still influence the present - perhaps by merely thinking too much about it. For myself, and for so many friends here with similar tastes and addictions, Berlin is the present, the now. I think of encounters i've had not long ago in a video cabin in Fuggerstrasse, and i know that i can still go there any time - at this very moment, if i feel like it - and find a willing stranger.

As you may know, a man named XXX XXXXX promoted nudism as a national health movement in the early 1900's and called it "Frei Koerper Kultur" (or "FKK", "free body culture" for our readers who don't live in Germany). At the flea markets and "Antiquariat" stores in Berlin, one still finds pre-Hitler books like *Menschen und Sonne*, which earnestly tried to convince pale, chubby Germans to run naked and free in the wilderness and become lean, healthy and tan. There is something laughably masculine about the whole concept - one never sees women sunning their pussies in the city parks, although Vanessa Beecroft, an "installation artist", was paid a small fortune for having a legion of nude women stand immobile for a whole day in the Neue Nationale Galerie. Indirectly, however, such ideas probably helped to lay the foundations of body-building culture in Southern California in the 1950's and on. (I have even read that, during summertime in the 60's and 70's, there used to be buses discreetly shuttling Japanese tourists past Munich's English Garden to allow them an astonishing glimpse of German families enjoying picnics - mum, dad, and the kids too - all naked, wearing nothing more than Birkenstock sandals. Pardon the digression.)

The majority of men in Berlin sex clubs are pale-skinned, which is pleasant (only because it is their natural color), but obligatory nudity plays a considerable role. The young men who wear fake tans, perfume, and dyed blond hair don't seem to attend these parties very much. Possibly, those who go to naked or fetish nights enjoy the observance of the rule as much as they enjoy the possibility of sex itself (because sex can be found anywhere in this city, if that's all you want). Something rather exciting: one always seems to hear guttural noises at these parties - like the snorting of horses and pigs. If you're lucky, in certain darkrooms on a saturday night, you get a veritable symphony, not unlike feeding time on a country farm. When a straight man looks into the mirror, he can never truly see himself from the perspective of a heterosexual woman. He can try, from experience, to learn what she wants, but he cannot know it directly, from subjective desire and instinct. If a gay man looks in the mirror and loves what he sees, he might find other gay men who agree with him; but it's cruel when he doesn't, and the compensation for this can either be disastrous, or sometimes brilliant.

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Isn't it rare to meet a modern gay man who seems entirely self-unconscious? Animals such as dogs or pigs don't recognize their own reflection in the mirror. They perceive a visual presence and react to it, but they don't see themselves (or their own nakedness, for that matter). There is something enviable about this; but we are human, afterall. At some point, long ago, i realized that sex clubs and darkrooms are magical places, and that's why Berlin is one of the most magical cities. By daylight, on the street, you might not fall in love with a crooked nose, a balding head, an unremarkable man wearing a cheap shirt and tie. But nudity is also an extreme form of honesty. Darkness and a hard penis are the great equalizers in the realm of gay sex, just as money is the great equalizer in capitalistic society. Since no fashion house can sell outright nudity, i propose the following new Berlin-minimal chic: designer penis sheaths, inspired by the Yanomami aborigines of Brazil. I can envision the collection from Hedi Slimane already - with nice shoes to match, of course! But in a city which encourages you to run around naked while seeking love, and not lose your mind while going at it, you wouldn't really need them anyway.

MANIFEST THE BEGGINING

WE ARE SEXUAL

we do not want to be in opposition but just wish to be . hence we do not think in gender, homo-, bi-, trans- or heterosexual, nor in queer, non-sexuality etc. but in sexuality . thus we are inclusive

WE BELIEVE IN SECRETS AND NOT IN TABOOS

a secret implies existence, togetherness and the agreement of silence whereas a taboo arrogates non-existence, loneliness and a demand for silence . we believe in the existence of everything, us and the possible fullity of words

SEXUALITY IS LINKED TO THE BODY

the body is linked to energy and therefore limitless . we do not believe in limits but in lust . I for instance do not just for scat but I have nothing against shitting in one's mouth as long as one wants it, I just do not feel like kissing right after . it is possible to have sex and not be sexual but it is not possible to be sexual and not have sex

WE ENVY THE COCK OF THE MAN AND THE DOUBLE PENETRATION OF THE WOMAN  
now that holes do exist we see no reason not to use them . and now that cocks do exist we see no reason not to use them either . women, penetrate! men, get penetrated!

MONOTHEISM IGNORES THE FACTS OF THE BODY AND IGNORES THE FACTS OF MONOTHEISM  
the body as physiological body suffers severe negation within the monotheistic religions dominating the world, we vaguely acknowledge the need to be religious but then recommend the polytheistic religions we now call mythology - eg. roman greek, pagan european etc. - where the body is constantly present

THE MORE OPEN THE LESS CLOSED

