

THÉÂTRE  
DE GENNEVILLIERS

CENTRE DRAMATIQUE  
NATIONAL DE CRÉATION  
CONTEMPORAINE

## *Libido Sciendi*



©Vincent Thomasset

Conception, installation **Pascal Rambert**

with **Ikue Nakagawa & Lorenzo de Angelis**

Production Théâtre de Gennevilliers Centre Dramatique National de création contemporaine  
Coproduction Festival Montpellier Danse 2008

Commissioned by Jean-Paul Montanari for Festival Montpellier Danse 2008

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## Introduction

### *Libido Sciendi*

What is it to have sex, more precisely the sexual act on stage? Eradicated by the bias of metaphor? Frontally exposed with the risk of pornographic stereotypes? I want to know, says Pascal Rambert if we judge by the possible translations of the latin title *Libido Sciendi* which he has given his duet: "I learn through sex" or "I am taught by sexuality." Therefore it is closest to the two dancers who perform this piece naked, a choreographic coupling that puts all the parts of the body in relation to each other: mouth – toe, mouth – heel, sex – breast, stomach – ass... In five parts, the young Ikue Nakagawa and Lorenzo de Angelis develop, via dance, the theatrical origin of this duet signed by a playwright, who doesn't put the text at the centre of the stage but places the dance at the possible horizon of its practice: the origin therefore, a few minutes suspended from a 2000 piece: "In the middle of the show, in a white space, the two actors standing on either side of a red Ducati 999, dressed alike, interrupted the text, got entirely undressed, approached each other and kissed, naked, for many long minutes, in silence. Then they separated and got dressed in each other's clothes and restarted the text. (...)

It is a suspended time – these two naked bodies, this kiss - This moment when I have half opened the theatre scene, I want to enlarge it on the dance scene." Bodies deformed, crushed, devoured...the scene becomes the lieu of "physical desire", becomes a possible definition of the dance.

Laurent Goumarre

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## **The course**

### *Libido Sciendi*

In July 2000 I wrote *Le debut de l'A*. In January 2005 I directed this piece at the Comedie Francaise. In the middle of the show, in a white space, the two actors standing on either side of a red Ducati 999, dressed alike, interrupted the text, got entirely undressed, approached each other and kissed, naked, for many long minutes, in silence. Then they separated and got dressed in each other's clothes and restarted the text. These few suspended minutes – these two naked bodies, a kiss – are the object of *Libido Sciendi*. *Libido sciendi* means I want to know, but by extension and in function to the context also I learn through sex as well as I am taught by sexuality.  
I want to know.

It is a suspended time – these two naked bodies, this kiss – that I open, in the sense that I hear it, widen it, give it space, volume, time. I give it a body.  
This moment when I have half opened the theatre scene, I want to enlarge it on the dance scene.  
Fifty minutes. 5 x 10. In 5 segments the sexual act and / or love on the ground. Naked. Under the light. Without anything else. On a 2 x 2 meter white square. With only 2 microphones to record the breathing and the resonant dialogue of the skin.

I am horrified when I see pornography. I am horrified by the lack of imagination. I am pained by the academia, here, like in everything moreover. By the poverty of the body language. I want to give my opinion on this question. I want to treat the question of physical desire. Entirely. Without braking. Without limits. Without hiding anything. This piece is restricted to people less than 18 years old.  
I want to see.

Why hide? Why show? How to speak of the first minute? Of this always first time? Of this first attachment? Of the open bolt of the lips and of what follows the lips once opened? In my films, I film that. In theatre I put words inside this. Here, I open the body like a grenade. I show one body against the other. I treat the deviation. A form of summary and temporary cannibalism: to sleep. To eat. To take. To take again. To open. To close. To bone. To reclose. To spread apart. To fold. To open. To begin again. The words of the dance. The words of a sexual language.  
That's all.

Pascal Rambert

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## Mode d'emploi

### *Libido Sciendi*

I am not a choreographer. I have worked with contemporary dancers for 20 years. Therefore the act to operate on bodies is at the same time familiar and quotidian but socially unknown. Which is not a problem. It is almost a joy. But that gives the desire to isolate the writing of the body and put it uniquely in the service of the dance. Of only dance. Of only the body. Outside of words.

I envision a month and a half of workshopping. I voluntarily use this word because I need to watch. To see how this will work. To follow how this passes. In theatre, I go quickly. Here I want to take my time. Like a young choreographer. As if I know nothing. As if I want to forget. Shut myself up, sit down in the studio and watch. For a few weeks.

Then I will create the piece in the last few days. So that it will remain fresh. Alive. Rewritten each night in real time. There is a co writing each night between the "stopped" writing during rehearsals and what I always practice in theatre: writing in real time. Truly reinvented each night.

I am going to work on how we kiss with the tongue. On the visible modification of the naked eye on the shiver of the skin. I want to establish a precise sequential of the sexual relationship. Beginning. Middle. End. In a clinical and sensual fashion. A little like Damien Hirst when he cuts a cow or a shark into blocks. The points of the breasts. The mouth to skin contact. The humidity. I want to establish all the possibilities by placing together things that don't meet: mouth – toe, mouth-heel, mouth – knee, mouth – sex, sex – sex, sex – breast, breast – toe, toe – ear, ear – testicules, testicules – mouth, stomach – ass, ass above, ass below, below, above, side, etc.

As this progressively approaches devouring. The crushing of the body. The trampling. The treading. The suffocation. The penetration. The thrusting. The deformation. The affrontation. The affrontation by copulation. The pleasure. That renders the body a bow at times.

Stretched. Unstretched.

I feel I should also work quite a bit on the lightness, the weightlessness that follows. The legs cut. The nothingness.

The silence.

Or in a completely different sense. Maybe end middle beginning. Or middle beginning end. I don't know. I will see what commands the piece.

In any case I will not be in a narrative order seen strictly as the chronological sexual act.

Therefore we understand that we have to knead and work three or four different motifs to the point of the exhaustion of the motif in the following motif.

It is necessary to accumulate a lot of material in the studio. For that we must take time for the state of the dancers bodies to be imaginatively flexible.

And lively prove the present.

Pascal Rambert, 22 décembre 2007

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## **Technical rider / planning**

*Libido Sciendi*

### **Space & technical rider**

Space : Studio

Lights : Lights of the studio

Sound : No sound

### **Transport**

J -1 : 3 or 4 people travel : the 2 performers, Pascal Rambert and the production manager

J : rehearsal + 1 or 2 shows

J +1 : departure

No set design

### **Accommodation / Per Diem**

2 nights for 3 or 4 people : one double room and one or two single rooms.

Per diem : 1 meal per person per day of travel and 2 meals the day of the show

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## Biographies

### *Libido Sciendi*

#### **Pascal Rambert**

Director of the Théâtre de Gennevilliers since January 2007, Pascal Rambert was born in 1962. He began writing and directing his own work in 1982. In 1984, he created his company Side One Posthume Théâtre. From 2004 to 2006, he was associated artist at the Bonlieu-scène nationale in Annecy.

In 2006, he was nominated director of the Théâtre de Gennevillier, he was the first successor of founder, Bernard Sobel.

His texts - published by Actes Sud-Papiers and Solitaires Intempestifs – directed by himself and other in France, Europe, the United States and Japan.

1984 Désir and Les lits / Centre dramatique national de Nice

1985 Météorologie / this text received le Prix spécial USA

1986 Allez Hop / Festival d'Eté de Seine Maritime de Rouen

1987 Le réveil / Centre national des écritures du spectacle, La Chartreuse Villeneuve-Lès-Avignon

1989 Les Parisiens / 43ème Festival d'Avignon

1990-1991 research in the United States and the Middle East

1992 John & Mary / Théâtre des Amandiers-Nanterre

1993 De mes propres mains / Théâtre des Amandiers-Nanterre

1997 Long Island / La Criée-Théâtre national de Marseille

1997 Race / Festival Octobre en Normandie, Théâtre Gérard Philippe-Saint-Denis, Los Angeles avec LAPD Theater Group

2000 L'Épopée de Gilgamesh / Experimental Theater Wing New York University – 54ème Festival d'Avignon

2001 Asservissement Sexuel Volontaire / Théâtre National de la Colline, Théâtre des Salins-scène nationale de Martigues, Bonlieu-scène nationale d'Annecy

2002-2003 ateliers et performances FSO (formes sans ornement) qui deviendront les Ateliers d'écriture physique, orale et plastique en temps réel / Ménagerie de verre, Parc de la Villette, Comédie de Caen, Les Subsistances-Lyon, Bonlieu-scène nationale d'Annecy, mc2-Maison de la culture de Grenoble, Ballet Atlantique Régine Chopinot-CCN La Rochelle.

2004 Paradis (un temps à déplier) / Théâtre National de la Colline, Comédie de Caen,

Bonlieu-scène nationale d'Annecy, festival de Sarrebruck, Dance Theater Workshop New York 2004 mise en scène de Philomela opéra de James Dillon / Teatro Rivoli Porto, Odéon-Théâtre de l'Europe.

2005 Le début de l'A / Comédie Française

2005 Pan, Opéra de Marc Monnet d'après des textes de Christophe Tarkos / production Opéra national du Rhin de Strasbourg en coproduction avec l'Ircam

2005 AFTER/BEFORE / 59ème Festival d'Avignon, Bonlieu-scène nationale d'Annecy, Théâtre de Gennevilliers

2006 Un garçon debout, chorégraphie de Rachid Ouramdane interprété par Pascal Rambert / Bonlieu-scène nationale d'Annecy, La Ménagerie de verre à Paris, CDC Toulouse, Festival d'Utrecht.

2006 Mon Fantôme spectacle jeune public / Bonlieu Scène nationale d'Annecy

2007 De mes propres mains (recréation) / Bonlieu-scène Nationale d'Annecy / Théâtre des Salins-scène nationale de Martigues, Ménagerie de Verre à Paris

2007 Le début de l'A récréation à Tokyo dans la version de la Comédie-Française, en langue japonaise, avec des acteurs japonais / Théâtre de l'Agora-direction Oriza Hirata

2007 Toute la vie / création au théâtre2gennevilliers. En tournée au Printemps des arts de Monaco et à Bonlieu-scène nationale d'Annecy en avril 2008.

2007 L'Art du théâtre avec Lou Castel/création au T2G

2008 Libido sciendi, pièce chorégraphique créée au Festival Montpellier Danse 2008

He is also the director of several short films:

2007 – Avant que tu reviennes

30min – 35mm

Image: Sébastien Buchman

Production: Les Films du bélier. Avec la participation de l'aide au programme du CNC et de la PROCIREP

2006 – Début

25min – 35mm

Image : Yorick Leseaux

Production : Les Films du Bélier

Avec la participation de France 2, du CNC COSIP et le soutien de la Région Rhône-Alpes et du département de la Haute-Savoie

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Obtention du prix de qualité du CNC.  
Sélectionné au Festival de Vendôme – Festival de Locarno – Festival de Rome – Rencontres du cinéma Européen de Vannes (Prix de la ville de Vannes) – Festival du court de Nice – Festival Paris Cinéma – Festival Côté court de Pantin (Prix GNCR)

2005 – Car Wash  
10min – HD  
Avec Kate Moran et Olivier Torres  
Image: Caroline Champetier  
Production: Les Films du Bélier  
Avec la participation de France 2 et du Conseil Régional des Pays de la Loire et le soutien de la Délégation Aux Arts Plastiques  
Sélectionné au Festival du Film de Locarno 2005 – Festival du film de Rome 2006

Août 2004 – Quand nous étions punk  
15min – 35mm  
Avec Kate Moran et Nicolas Granger  
Image: Caroline Champetier  
Production: Les Films du Bélier  
Avec la participation de France 2  
Sélectionné aux Festival du Film de Locarno 2004,  
Paris Tout Court 2004,  
Travelling Rennes 2005, Larissa 2005, Nice 2005, Caen 2005, Paris Onze bouge 2005, Cork 2005, Festival Aye Aye Nancy, Festival de Rome

#### Bibliography:

Editions Les Solitaires Intempestifs :  
De mes propres mains, 1997  
Race, 1997  
Long Island, 1998  
Asservissement Sexuel Volontaire, 2000  
Récit de la préparation de Gilgamesh jusqu'à la première répétition en Avignon, 2000  
Le Début de L'A., 2001  
Paradis (Un temps à déplier) 2004, Mon Fantôme (Cantate) 2004  
Toute la vie suivi de L'Art du théâtre, 2007

Editions Actes Sud-Papiers :  
Le Réveil, 1988  
Les Parisiens ou l'Eté de la mémoire des abeilles, 1989

John & Mary suivi de Les Dialogues, 1992  
L'Arche Editeur:  
ASV p.r; auto-interview trafiquée en plein air 6204+3  
in « LEXI/textes » n°5, 2001  
Où le plus grand événement est l'envol d'un coq de bruyère  
Nouvelle auto-interview enregistrée à Kyoto et Tokyo en avril 2003  
(exemplaire 002) in « LEXI/textes » n°7, 2003  
Sur Pascal Rambert  
Laurent Goumarre, Rambert en temps réel, 2005,  
Ed. Les Solitaires Intempestifs

#### **Ikue Nakagawa** (danseuse)

Born in Japan in 1980, she's 4 years old when she starts a modern dance class. She attends this class during almost ten years and then, she follows a Rhythmic Gymnastics course for 6 years. From 1999 to 2003, she studies at Osaka University of Arts. She's a bachelor in Theatrical Art and a major in dance (classic ballet and modern dance). From 2004 to 2005, she carries on her formation at the "Centre de Développement Chorégraphique Toulouse / Midi-Pyrénées ». She performs in the Taritenai duet at Osaka in 2003, in Colina 2005. She starts to work with Pascal Rambert in 2005 (To lose, Paradis New York tour and AFTER/BEFORE in 2006, Toute la vie in 2007). She also works in her own company Kubilai-Khan-Investigations with whom she creates Koko Doko (Dusseldorf, Paris), Monde, Mondes (Bremen, Monaco) and Coupures (Draguignan, Metz in 2007).

#### **Lorenzo de Angelis** (danseur)

Right after High school, he studies dance at the Toulouse's CDC and carries on at Angers' CNDC. He attends several Pascal Rambert's workshops on the bounce of which he is enrolled to play in Toute la vie in 2007. He will dance in the coming Alain Buffard's , creation which will be performed at Montpellier Danse 2010.

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## **In tour**

### *Libido Sciendi*

On 3 & 4 of July 2008	Festival Montpellier Danse 2008 / France
On 22 & 29 of November & 6 of December 2008	Ménagerie de Verre, Paris / France
On 6 of February 2009	CDC de Toulouse / Midi Pyrénées /France
On 16 of May 2009	CDC Aquitaine - Le Cuvier, Artigues-Près-Bordeaux / France
From 8 to 17 of May 2010	Théâtre de Gennevilliers / France
From 19 to 22 of May 2010	Grütli, Geneva / Switzerland
On 17 of September 2010	Ex Ponto Festival, Ljubljana /Slovenia

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