

# THÉÂTRE DE GENNEVILLIERS

## *Libido Sciendi*



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Conception/installation  
Performance

Pascal Rambert  
Ikue Nakagawa, Lorenzo de Angelis

Production  
Coproduction

Théâtre de Gennevilliers  
Festival Montpellier Danse 2008

Commissioned by Jean-Paul Montanari for Festival Montpellier Danse 2008

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## *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 center 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**

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.

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.

Tour schedule  
*Libido Sciendi*

On 3 & 4 of july 2008	Festival Montpellier Danse 2008
On 22 & 29 of november & 6 of december 2008	Ménagerie de Verre, Paris
On 6 of february 2009	CDC de Toulouse / Midi Pyrénées
On 16 of may 2009	CDC Aquitaine - Le Cuvier, Artigues-Près-Bordeaux

Technical rider / Planning  
*Libido Sciendi*

**Space & technical rider :**

Space : Studio

Lights : Lights of the studio

Sound : No sound.

**Planning :**

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

Accomodation / 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

## Pascal Rambert

Pascal Rambert has been appointed since January 2007 as Director of Théâtre 2 Gennevilliers where he succeeds to its founder, Bernard Sobel.

Born in 1962, he is an author and director. He has created his own company, side one posthume theatre, in 1982. In 1984, he began directing his own texts. His texts are published by the publishing houses Actes Sud - Papiers (1984 - 1991) and the Solitaires Intempestifs (since 1997). Pascal Rambert works in France as well as in Europe and USA. He lives in Paris.

1984 *Désir, Les lits* / CDN of Nice

1985 *Météorologies* / Espace Pierre Cardin, Printemps du Théâtre / This text received the Prix spécial USA

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

1987 *Le Réveil* / CIRCA - Avignon, Théâtre Paris-Villette

1989 *Les Parisiens* / 43<sup>rd</sup> Festival d'Avignon, CDN d'Aubervilliers

1990 *Burying Moliere* by John Strand / Experimental Theater Wing at New York University

1992 *John & Mary* / Théâtre des Amandiers - Nanterre

1993 *De mes propres mains* / Théâtre des Amandiers-Nanterre

1994 *W/D x 4 dans mon lit*, on the journal of Andy Warhol and the discourse on Descartes Method / L'Odéon-Théâtre de l'Europe

1997 *Long Island* / La Criée-Théâtre national de Marseille

1997 *Race* / Festival Octobre en Normandie, Rouen, Théâtre Gérard Philippe, Saint Denis, Los Angeles with the LAPD Theater Group

1999 *Race* / English version in Los Angeles with the LAPD Theater Group - USA

2000 *Epic of Gilgamesh* / Experimental Theater Wing, New-York University - USA, Institut Supérieur d'Art Dramatique-Damascus-Syria, 54<sup>th</sup> Festival d'Avignon

2001- 2002 *Asservissement Sexuel Volontaire* / Théâtre National de la Colline in Paris, Théâtre des Salins - Scène Nationale de Martigues, Bonlieu Scène Nationale d'Annecy

2002 - 2003 Workshops and performances FSO (Formes Sans Ornement) / La Ménagerie de Verre - Paris, Parc de la Villette in Paris, la Comédie de Caen, Les Subsistances-Lyon, Bonlieu-scène Nationale of Annecy, Le Cargo-Grenoble, Ballet Atlantique Régine Chopinot-CCN of La Rochelle.

2004 *Paradis (un temps à déplier)* / Théâtre National de la Colline, Comédie de Caen, Bonlieu-scène Nationale of Annecy, Franco-

German festival of Sarrebruck, Dance Theater Workshop New York

2004 Installation and direction of *Philomela*, worldwide creation of the opera by James Dillon / Porto-Casa da Musica, Théâtre national de l'Odéon-Paris

2005 *Le Début de l'A* / Comédie Française

2005 Installation and direction for *Pan*, worldwide creation of the opera by Marc Monnet / Opera national du Rhin - Strasbourg (Festival MUSICA 2005)

2005 AFTER/BEFORE / 59<sup>th</sup> Festival d'Avignon, Bonlieu-scène nationale d'Annecy, Théâtre de Gennevilliers

2005 TO LOSE / PERDRE, his first dance piece for the graduating class of 2005 at the Centre de Développement Chorégraphique in Toulouse

2006 *Mon Fantôme* at the Bonlieu-scène Nationale d'Annecy, his first piece for youth audience

2006 *Un garçon debout*, solo choreographed by Rachid Ouramdane for Pascal Rambert / Bonlieu-scène nationale d'Annecy, La Ménagerie de verre à Paris, Centre de Développement chorégraphique de Toulouse, Springdance-Festival of Utrecht.

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

2007 *Le début de l'A* in Tokyo with Japanese actors / Agora Theater-Oriza Hirata

2007 *Toute la vie* / created at Théâtre 2 Gennevilliers. On tour during April 2008 at the festival Le Printemps des arts of Monaco and at Bonlieu-scène nationale d'Annecy

2007 *L'Art du théâtre* with Lou Castel / Théâtre 2 Gennevilliers

He is also a short films director

2007 *Avant que tu reviennes*

30'-35mm

Production Les Films du Belier with the participation of the CNC and of the PROCIREP

2006 *Début*

25' - 35mm

Production Les Films du Belier with the participation of France 2 and of the CNC COSIP. This film received the "Prix de qualité" of the CNC and was presented to Vendôme Festival, Locarno Festival, Rome Festival, the European cinema meeting of Vannes, Short film Festival of Nice, Paris Cinema Festival, Festival Coté Court of Pantin

2005 *Car Wash*

10' - HD

Cast Kate Moran, Olivier Torres

Production Les Films du Belier

With the participation of France2, selected at Locarno Festival 2005, Rome Festival 2006

2004 *Quand nous étions punk*  
15' - 35mm

cast Kate Moran Nicolas Granger  
images Caroline Champetier  
Production Les Films du Belier

released on France2 and presented at the  
International Festival of film in Locarno  
2005, Paris Tout Court 2004, Travelling Rennes  
2005, Larissa 2005, Nice 2005, Caen 2005,  
Paris Onze bouge 2005, Cork 2005, Rome  
Festival 2006

Publishing

*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

Continuité (DVD) interview with Pascal Rambert  
by Laurent Goumarre, La compagnie des Indes,  
december 2005

**Ikué Nakagawa** (performer)

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** (performer)

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.