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Libido Sciendi

Conception, installation **Pascal Rambert**
With **Nina Santes et Kévin Jean**

Transmission **Lorenzo de Angelis**

structure production
c/o théâtre des bouffes du nord,
37bis bvd de la chapelle 75010 paris
SIRET 822 350 898 000 18 - code APE 9001Z
licence d'entrepreneur de spectacle 2-1098680

Libido Sciendi

Credits

***Conception, installation Pascal Rambert
With Nina Santes et Kévin Jean***

Transmission Lorenzo de Angelis

Creation july 2008 in Montpellier Danse Festival, Commissioned by Jean-Paul Montanari

Executive production structure production

CONTACT : pauline roussille
paulineroussille@structureproduction.com
structureproduction.com

Libido Sciendi

Introduction

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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Libido Sciendi

The course

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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A body writing

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

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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Libido Sciendi

Biography of Pascal Rambert

Pascal Rambert is a French writer, choreographer, and director for the stage and screen. He was born in 1962. In 2016 he receives the “ Grand prix de l’Académie Française pour l’ensemble de son oeuvre” / “Theater Prize from Académie Française for his entire body of work”.

From January 2017 he has been the partner artist at the Théâtre des Bouffes du Nord in Paris, at El Pavón Teatro Kamikaz from September 2017 and from 2014 the partner playwright at the National Theatre of Strasbourg.

For 10 years, 2007-2016, he served as the Director of TG2-Théâtre de Gennevilliers, which he has transformed into a national dramatic center for contemporary creation, exclusively devoted to living artists (theater, dance, opera, contemporary art, film, and philosophy).

Rambert’s theatre plays and choreographies have been produced by *structure*, supported by the French Ministry of Culture and Communication, and staged in Europe, North America, Asia, Russia, South America, Middle East.

His writing (theater, stories, and poetry) is published in France with the press Solitaires Intempestifs and has been translated, published, and staged in many languages: English, Russian, Italian, German, Japanese, Chinese, Croatian, Slovenian, Polish, Portuguese (From Portugal and from Brazil), Spanish (Mexican and Argentinian), Castilian, Catalan, Dutch, Czech, Thai, Dansk and Greek.

His dance pieces, including the most recent, *Memento Mori*, created in 2013 with the lighting designer Yves Godin, have been performed at major festivals and contemporary dance festivals: Montpellier, Avignon, Utrecht, Berlin, and Hamburg as well as New York, Tokyo and Los Angeles.

Pascal Rambert has directed several operas in France and in the United States. The short films he has directed have been selected and awarded at festivals in Pantin, Locarno, Miami, and Paris.

His play *Clôture de l’amour (Love’s End)*, created at the 65th Festival d’Avignon in 2011 with Audrey Bonnet and Stanislas Nordey, was an international success. The script won the prize for public theater in the Theater 2013 – Dithea competition, the prize for best new French-language play from the Syndicat de la Critique (Critics’ Union) in 2012, and the Grand Prize for dramatic literature from the Centre national du théâtre (National Theater Center) in October, 2012. In 2017, *Clôture de l’amour* was staged more than 180 times in France and much more all over the world, and translated in 23 languages. Pascal Rambert has adapted *Clôture de l’amour* into ten languages: for the Moscow Art Theatre; in New York, Zagreb, Modena, and Rome, and at Milan’s Piccolo Teatro; in Shizuoka, Osaka, and Yokohama; in Berlin and at the Thalia Theater in Hamburg; in Barcelona at the Grec Festival and in Madrid at the Festival de Otoño; and in

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Copenhagen, Aalborg, Aarhus, and Odense, in mandarin in China in Beijing, in arabic in Cairo in Egypt.

Rambert created *Une (micro) histoire économique du monde, dansée* (*A (micro) history of world economics, danced*) at T2G, Théâtre de Gennevilliers, in 2010. After its French tour, Rambert has adapted the work for further performances in Japan; in Hamburg and Karlsruhe, Germany; in the United States in New York, Los Angeles and Pittsburgh; and in Cairo, Egypt.

His play *Avignon à vie* (*Avignon for Life*), read by Denis Podalydès, was first staged at the 2013 67th Festival d'Avignon in the Cour d'Honneur du Palais des Papes.

His most recent play, *Répétition* (*Rehearsal*), written for Emmanuelle Béart, Audrey Bonnet, Denis Podalydès of the Comédie Française, Stanislas Nordey, and Claire Zeller, premiered December 12, 2014 at T2G, Théâtre de Gennevilliers- national dramatic center for contemporary creation as part of Festival d'Automne in Paris. It was afterward performed in Lyon and toured nationally and internationally in the fall of 2015.

At the end of 2016, he will direct the italian version of the play, *Prova*, at the Teatro Arena del Sole de Bologna and at the Piccolo Teatro di Milano, and in 2017 *Ensayo* the spanish version in Madrid. For *Répétition* (*Rehearsal*) Pascal Rambert was awarded from the French Academy with the annual prize 2015 of literature and philosophy.

In June, 2015, in the bare space of the Bouffes du Nord Theater in Paris, Rambert will present five of his plays: *Memento Mori*, *Clôture de l'amour* (*Love's end*), *Avignon à vie* (*Avignon for life*), *De mes propres mains* (*With My Own Hands*) and *Libido Sciendi*.

In January, 2016, he did premier his play *Argument*, written for Laurent Poitrenaux and Marie-Sophie Ferdane, at the CDN (National Theater Center) Orléans / Loiret / Centre, then present it at La Comédie in Reims and at T2G, Théâtre de Gennevilliers - national dramatic center for contemporary creation

He has recently written *Actrice* (*Actress*) which he will create on December 12nd 2017 at the Théâtre des Bouffes du Nord in Paris, starred for the main roles by Audrey Bonnet and Marina Hands, which will tour in France from January to march 2018..

Currently he is writing *GHOSTs* for some Taiwanese actors, he will direct it for the opening of the Performing Art Festival in Tapei in august 2017.

In may 2017 at the Théâtre du Vieux Colombiers in Paris, he will direct the text *Une vie* (*A life*) that he wrote for the actors of the Comédie-Française in Paris.

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