

Walking Piece

by

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thanks to:

Menno Vandeveld and ABULEUS

The approximate running time of the evening is one hour 20 minutes.

prelude: Entrance

interlude #1: Introduction text (Benjamin Pohlig, Michiel Vandeveld)

1. Figure I.....Group

2. Figure II.....Group

interlude #2: (Pierre Bertrand)

3. Figure III.....Group

interlude #3: (Alma Palacios)

4. Figure IV.....Group

INTERMISSION

interludes #4: (Kato Vanpoperinghe)

#5: (Michiel Vandeveld)

#6: (Benjamin Pohlig)

#7: (Pierre Bertrand)

5. Figure V.....Group

6. Figure VIGroup

interlude #8: (Benjamin Pohlig)

7. Walk.....Group

8. Discussion.....Group

interlude #9: Let's dance (David Bowie)

Text

Throughout history our way of dealing physically with each other has been changed according to the then current dominant ideologies. The starting point of *Walking* piece was first of all to question how ideology is nowadays reflected in our gestures and inscribed in our walking. Are we able to think of alternatives for the current ideology, starting from the redefinition of our daily physical movements? In other words: what other fictions could we propose with our body?

In eight figures we tried to put in practice our thinking concerning this question.

Each figure is an abstraction of possible ways of being together. What they propose in the end remains and will remain questions. Are these 'figures' able to challenge the ruling political ideas? We assume that there are many possible answers to our questions.

Though by working together we attempted to define the figures according to notions that we believe are contesting the current social discourse. They are disorder, disagreement, unproductivity, inefficiency, distance, closeness, participation, labor, playfulness, slowness. Ultimately 'disorder' is the fundament of this evening. If we accept that disorder cannot be overcome, we will have to find ways of dealing with it. In an overregulated society where disorder is denied there seems to be a simplification of the public sphere.

The everyday disorders of modern life are a way for people to become more adult. The problem of modern cities is that there is too much order, too much regulation. It prohibits us as urbanites from learning how to manage complexities. Things we can't control, daily things, not things like wars: encounters with people of a different race, a different gender. (Richard Sennett)

What we propose is what many before us have proposed: playful disorder, complexity out of unproductivity, the social based on the unknown of cooperation, making decisions that might possibly lead to failure and accepting the outcome of such. Becoming actors rather than remaining passive appears to be one strategy that might be able to rupture the existing dominant political and financial system.

Fiction, that's what it comes down to. Which other fictions could we imagine?

The thing one calls fiction has the ability to change our experiences in time in a consequent manner. And this makes the imaginary into a highly political inquiry. (Richard Sennett)

The fiction of this evening is framed by a rather rigid structure that is derived from a performance by Yvonne Rainer: *The mind is a muscle*, from 1968. A performance in which the material was the result of a thinking concerned with democracy and the everyday. By using this structure we want to connect ourselves to a period in history which is in some ways comparable to the current situation: protests, the rethinking of democracy, trying new ways to live together. Recently this is strengthened and actualized through the Arab Spring, the Indignados and the Occupy movement,

This performance hopes to react to these social and political struggles as simply as possible by creating a place for discussion and exchange around the quest for a different future.