

Creation
at Vidy

MARIE-CAROLINE HOMINAL MARKUS ÖHRN

HOMINAL / ÖHRN

Creation  March 2018

CREDITS

Concept:

Marie-Caroline Hominal

Staging:

Markus Öhrn

**Technical direction,
sound and graphism:**

Damiano Bagli

Masks:

Tilda Lovell

With:

Marie-Caroline Hominal

Markus Öhrn

Production:

MadMoiselle MCH association, Genève
– Théâtre Vidy-Lausanne

Coproduction:

TU-Théâtre de l'Usine, Genève

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par la Ville de Genève et le Canton de
Genève et soutenu par Pro Helvetia,
Fondation suisse pour la culture



**From 14 to 25 March
2018**

La Passerelle

Wednesday	14.03	8:00 pm
Thursday	15.03	9:00
Friday	16.03	10:00
Saturday	17.03	7:00
Sunday	18.03	3:00
Thursday	22.03	7:00
Friday	23.03	10:00
Samedi	24.03	7:00
Dimanche	25.03	3:00

Not recommended for under 18

Length: 1:15

Dance/Performance



**HOMINAL/
ÖHRN
TOUR**

2018

Théâtre de l'Usine, Genève (CH)
12-18.04

PRESENTATION

In her new creation, Marie-Caroline Hominal, choreographer, dancer and performer, inverts the relationship between the choreographer and the interpreter. The person she has chosen to direct her is Markus Öhrn, a visionary figure within the European arts scene, whose shows vehemently denounce the control that Western patriarchy has over beings and bodies. As the author of the production, Hominal voluntarily places herself under the authority of the director, Öhrn.

For Marie-Caroline Hominal, dance is space for transformation; she is interested in how the body's metamorphosis drives a change in the audience's gaze. She presents nocturnal beings that evolve in the interval between nights that never end, partway between intimacy and artifice, manipulation and letting-go. Here, dance is the other name for the identity that floats between interiority and fantasy. For their part, Markus Öhrn's productions call on a cruel grotesqueness that forcibly exaggerates the oppression inherent to perverse family situations. The acting and scenography, as well as the music, are subjected to a brutal, almost nightmarish deformation, yet all the while making the structures and logic of domination explicit.

In *HOMINAL/ÖHRN*, the two artists combine their artistic worlds. In the agreement between the two of them, Marie-Caroline Hominal asked Markus Öhrn to respect just one article: that the production feature her in a solo show.

Indeed, the relationship where a man decides what will happen to a woman is one that is familiar to Markus Öhrn. It made a mark on the life of his grandmother, who died a few years ago. She lived in a village in the north of Sweden and was under the total control of the grandfather, a strict and uncompromising patriarchal figure. She was a good mother, a good wife and a good Christian, following social customs and her husband's orders. Not long before her death, Markus Öhrn asked her what she would do if she could live her life over again, and she replied, quite unexpectedly, that she would be more destructive and would follow her own wishes more often.

Markus Öhrn has transformed Marie-Caroline Hominal into the Lazarus-like reincarnation of his grandmother, appearing on stage thanks to the masks of theatre and with a transgressive vitality. Here, theatre is the means by which order is renounced to liberate desire and vitality. The Swedish plastic artist and director links this fantastical reincarnation to the relationships between feminism and satanism that have occurred since the 19th century. This tradition is based on a re-reading of Genesis: the snake brings Eve a fruit from the tree of knowledge, and Eve is punished by God for having accepted it; she is punished for having had access to knowledge. For these feminists, God thus represents the patriarchal power system that forbids women all knowledge and autonomy, and the serpent - representing Lucifer - becomes the symbol of women's emancipation. This link between feminism and satanism is seen in the show's final reading of the poem "The Profane Genesis" by Renée Vivien (1877-1909), a lesbian and feminist poet whose texts express desire lived freely and to the fullest. Central to *HOMINAL/ÖHRN*, this link brings together the new power of the reincarnated grandmother, the initial contract reversed by an interpreter who latches on to the energy of the set, and obvious references to current affairs.

ERIC VAUTRIN

HOMINAL/ÖHRN

Marie-Caroline Hominal is a dancer, performer and choreographer. Her dance is protean, exploring mediums, formats and modalities of audience involvement. She is often linked to the imaginary of nightlife, where self-exhibition flirts with the dissolution of identity. Her next project is born of her meeting with the plastic artist Markus Öhrn, who in the past few years has imposed on the European stages a series of enraged and unsettling shows, criticising the patriarchal foundations of contemporary European society through their exuberance. Hominal/Öhrn emerges from the collision of their respective practices. Their worlds meet in the exploration of the possibilities of inventive relationships between beings and multiple or dissolved identities - a free and lively critique of all forms of authoritarianism.

It all began with the need to change tack, to question and subvert the role of the author and free myself from the creation of the work, while remaining at the origin of the concept. Following our exchanges, Vincent Baudriller introduced me to Markus Öhrn - and it soon seemed obvious to present him with this project. The stories he approaches resonated strongly with me, as did his manner of making, mixing and crushing scenic and dramaturgical elements.

The only constraint I imposed on Markus Öhrn was the solo form.

For several years, I have essentially been working on the notion of identities and transformations while interrogating the protocol of the performance, the role of the author and the position of the spectator.

I created a series of solo and group pieces in which I explored these questions and for which I invested the playing space (the inside and out, the centre, the mirror, the off-stage), moving towards forms without any central axis (circular, asymmetrical). In *Froufrou* (2013) or *Ballet* (2014), the protagonists manoeuvre in the space and each standpoint becomes the centre of the action. The playing frame is mobile and renews itself constantly.

I need to be able to take the audience by the hand, touch them, bring them on stage, enter their space in order to play with the rules that preside over our relationship. During a show, they and I evolve in parallel, while experimenting through the same process. This is particularly the case in *Le triomphe de la renommée* (2013, one-on-one performance) for example, where the spectator is sitting face-to-face with me. My performance is like a projection screen for their imagination.

In *Ballet*, I activate an apparatus in which I invite artists to present their know-how. They are like artisans at work in a chaotic and exploded frame which I orchestrate.

By interrogating the role of the spectator, I came to question that of the author and my manner of challenging it in order to move towards freer forms whose writing would no longer be grasped. What's more, after these many experiences and this research around the body and multiple versions of identity, I asked myself about the defiance of conventions - starting with my own identity, as if I did not wish to remain stuck in my own role. Thus was born the desire and the necessity to ask another artist to direct me.

I choose to put myself at his disposal. I place the signature, he directs me. Who is who?

In *HOMINAL/ÖHRN*, the question will be to move towards a transformation that is epidermal as much as visceral and metaphysical, by entering into the skin of Markus Öhrn. I am asking him to use me as an object and to create a solo on/in me, more than for me. Body-object, body-tool, body at the service of an idea. Markus Öhrn will have carte blanche.

It is therefore a contract between us.

In sadomasochistic relationships, the roles may be defined but an ambiguity remains, since the slave is dominant; they give themselves of their free will. These notion of power and positions are at the heart of the project, and remind me of the classics of erotic literature, such as *Venus in Furs* by Leopold Sacher-Masoch, *Story of O* by Pauline Réage or the film *Salò* by Pasolini, where power and eroticism are conflated.

I am fascinated and inspired by artists who seize a work, make it their own and overturn the codes of signature. I am thinking of Elaine Sturtevant, Richard Prince and Rauschenberg for instance.

For me, each project represents the desire to question a relationship, a state, and to live an experience. I take this improbable meeting with Markus Öhrn, on a street in Berlin, as a gift that will help me push these questions even further. I will let myself be led, guided towards unknown areas in order to question “der Mensch”, and offer the audience a space of thought, of sensorial experiences, and open a space in their imagination so that they may realise their own transformation, thus becoming the authors of this project. $1+1 = 3$.

MARIE-CAROLINE HOMINAL
JUNE 2016

CHOREGRAPHIC AND SCENIC NOTE OF INTENT

The choreography will develop through a bodily experience of mental and physical abuse as well as a reaction to a dark sound & visual landscapes. The body and the instruments are on the same level as in a horizontal hierarchy. Body and instruments serves the transformation. The transformation has different chapter and is not based on a chronological order but rather on chaos and fragmentation. Through repetition, ritual, darkness and noise, the body will be driven into a wild space.

MARKUS ÖHRN
FEBRUARY 2017

EXCERPT FROM A CONVERSATION BETWEEN RAUSCHENBERG & DE KOONING:

Rauschenberg: Here, Willem, take this piece of paper and draw something for me. Anything; beautiful or not, it doesn't matter.

De Kooning: But why?

Rauschenberg: I intend to erase it.

De Kooning: But why?

Rauschenberg: Don't worry about that. I'll mend your roof in exchange for the drawing.

De Kooning: OK. I think I will do it in pencil, ink and crayon.

Rauschenberg: Anything you want.

(Four weeks later)

Rauschenberg: Well, it took me forty erasers, but I got there.

De Kooning: What?

Rauschenberg: I erased it.

De Kooning: You erased my drawing?

Rauschenberg: Gone. What's left is my act of erasing, and the paper, which was mine from the start.

(He shows the drawing to De Kooning)

De Kooning: You put your name on it.

Rauschenberg: So? It's my work.

De Kooning: Your work? Do you see what you did to my drawing?

Rauschenberg: Nice work, huh? It was difficult to erase everything. My wrist hurts. I called it Erased Drawing.

De Kooning: Very witty.

Rauschenberg: I've sold it already. Ten thousand.

De Kooning: You sold my drawing?

Rauschenberg: No, I erased your drawing. I sold my erasure.

**AUTHOR
APPROPRIATION
VIOLENCE
MENSCH
BLACK METAL
NOISE
TRANSFORMATION
TIME
SKIN**

A FREE BEING

Below, the text with which Markus Öhrn welcomes the audience.

Invited to stage Marie-Caroline Hominal, Markus Öhrn invites her to embody the resurrected spirit of her grandmother who died several years ago.

Good evening dear audience, and welcome. My name is Markus Öhrn and I am proud to have been invited by Marie Caroline Hominal to use her as an object on stage. And tonight she will embody my dead grandmother, Eva Britt, that died 7 years ago and whom I loved so very much.

My grandmother lived her whole life in the same little village in northern Sweden, just by the river that divides Sweden from Finland. She sacrificed her whole life for her husband and her family. Her husband, my grandfather, was a real patriarch that never gave my grandmother the attention, tenderness or love that she deserved – and that she gave him all the time. When my grandfather would leave the village to go and visit someone or go on vacation, he would never bring my grandmother. He said “Someone have to take care of the dogs”, and so my grandmother did that, she took care of the dogs.

My grandfather died 18 years before my grandmother, and I spend the last three months of her life by her side, and when we both knew that she did not have long time left to live, I asked her the question “Grandma, what would you do differently if you could live your life again?” She then looked at me with her intelligent eyes and said “Markus if I could live again, I would have liked to try to be destructive at some point in my life, done something I regretted, something stupid, followed my desires and not always the rules, but instead my whole life I have only been a good wife, good mother and a good Christian. And I regret that.”

When she said that I promised myself that I would do a project that honoured her answer, and that’s why we are here tonight. My grandmother will come back to us here in Lausanne, and this time she will be free to do whatever she wants, without any stupid patriarch or religion telling her how she should be or behave, she can follow her desires and be whoever she want to be.

But before that, I ask you all to join me in a silent minute, not only for my grandmother, but for your own grandmothers. Lets fill this room with thoughts about grandmothers for one minute in silence.

THE PROFANE GENESIS

Cited in the show, a poem by Renée Vivien from her collection *Brumes de fjords* (1902).

I. – Before the birth of the Universe, there were two eternal principles, Jehovah and Satan.

II. – Jehovah embodied Force, Satan Guile.

III. – However, the two great principles hated each other with a profound hatred.

IV. – At this time, Chaos reigned.

V. – Jehovah said: «Let there be light.» – And there was light.

VI. – And Satan created the mystery of the night.

VII. – Jehovah breathed on the vastness and his breath made the sky spring forth.

VIII. – Satan covered the unrelenting azure with the fleeting grace of clouds.

IX. – From the laborious hands of Jehovah spring appeared.

X. – Satan dreamed the melancholy of autumn.

XI. – Jehovah devised the robust or slender shapes of animals.

XII. – Beneath the furtive smile of Satan flowers burst forth.

XIII. – Jehovah kneaded clay. And, of this clay, he made man.

XIV. – From the essence of this same flesh blossomed, idealized, the flesh of woman, Satan's creation.

XV. – Jehovah bent man and woman under violence and the embrace.

XVI. – Satan taught them the acute subtlety of the caress.

XVII. – Jehovah formed the soul of a poet with his breath.

XVIII. – He inspired the Bard of Ionia, the mighty Homer.

XIX. – Homer celebrated the magnificence of carnage and the glory of spilled blood, the destruction of cities, the sobbing of widows, devastating fires, the flash of swords, the clash of battle.

XX. – Satan bowed down towards the sunset, over the repose of Sappho, the Lesbian.

XXI. – And she sang the fugitive forms of love, the pallors and the ecstasies, the magnificent unfurling of hair, the burning scent of roses, the rainbow, throne of Aphrodite, the bitterness and sweetness of Eros, the sacred dances of the Cretan women around the altar illuminated by stars, solitary slumber while the moon and the Pleiades sink into the night, the immortal pride which is contemptuous of sorrow and smiles in death, and the charm of female kisses to the rhythm of the muffled flow of the sea expiring beneath the voluptuous walls of Mitylene.

MARIE-CAROLINE HOMINAL

Concept

Marie-Caroline Hominal trained as a dancer at the Schweizerische Ballettberufsschule in Zurich, followed by the Rambert School of Ballet and Contemporary Dance in London where, during her last year, she joined the National Youth Dance Company. Her artistic practice includes text, music, dance, performance and video. Her projects are signed under several pseudonyms: MCH, Silver, Fly girl, Madmoiselle MCH. Marie-Caroline Hominal regularly develops artistic collaboration with other artists: François Chaignaud, with whom she created *Duchesses* (2009), Clive Jenkins, Cristian Vogel, Kim Boninsegni, David Hominal, Delphine Coindet and Lukas Beyeler. Since 2013, she has been working on miniature projects such as *Hôtel Oloffson* (2013), *Le Triomphe de la Renommée* (2013) which she presented in Vidy in March 2016, the performance-concert *Silver* (2014) and *The Last Dance* (2015). She has also created durational performances-installations such as *Patricia Poses By The Pop Machine* (2011, *Ballet* (2014) and the artisanal radio project *Where's the MC* (2015). Her latest show, *Taxi-Dancers*, was created in May 2016 at the Théâtre de Vidy.

She has danced for the Tanztheater Basel, Irène Tassemedo, Gisèle Vienne, Gilles Jobin, La Ribot and Marco Berrettini and has taken part in the project *Human Writes* by William Forsythe and *B.O.B* by Dick Wong. Since 2008, her work has been shown in theatres and galleries in Europe, South America, USA and China.



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MARKUS ÖHRN

Staging

Markus Öhrn does not come directly from the world of theatre, but rather that of the plastic arts. Elective affinities with members of the Institutet (Sweden) and Nya Rampen (Finland) companies, now settled in Berlin like him, have led him through forced entry into the world of the stage. Indeed, it was at their request that the Swedish artist began to study the orchestration of shows on the outer limits of dramatic art and performance. Trained as a video artist, Markus Öhrn deploys a singular language, whose evocative power needs no words and reinvents the space of the stage through the multiplication of viewpoints. Together, Markus Öhrn and the exclusively male members of the Institutet and Nya Rampen companies give birth to disturbing and iconoclastic works which reveal the dark unconscious of our patriarchal societies and whose ambition is to be "criticism incarnate". Whether they invest the field of popular culture (TV series, pop music) or that of miscellaneous news items, these pieces shake up the relationships between the audience and the performers. His first piece for theatre, *Conte d'amour*, won first prize at the Impulse festival in Germany in 2011. *Conte d'amour* is the first chapter of a trilogy which was followed by the performances *We Love Africa* and *Africa Loves Us* (2012) and *Bis Zum Tod* (2014).

These performances were programmed at international festivals such as Theater Treffen Berlin, Wiener Festwochen, le Festival d'Avignon, Festival Transamerique, Montreal and Theater Der Welt, Mannheim.

CONTACTS - THÉÂTRE DE VIDY

DIRECTION

VINCENT BAUDRILLER

DIRECTION PRODUCTION AND TOURING

CAROLINE BARNEAUD
C.BARNEAUD@VIDY.CH
+41 (0)21 619 45 44

PRODUCTION/DIFFUSION

ELIZABETH GAY
E.GAY@VIDY.CH
+41 (0)21 619 45 22

TECHNICAL DIRECTION

CHRISTIAN WILMART /
SAMUEL MARCHINA
DT@VIDY.CH
+41 (0)21 619 45 16 / 81

CONTACT - MadMOISELLE MCH

MADMOISELLE MCH ASSOCIATION

4 RUE EDOUARD RACINE
1202 GENÈVE
CONTACT@MADMOISELLEMCH.COM
WWW.MADMOISELLEMCH.COM