

A black and white photograph showing two hands holding a white rectangular card. The card has the text "the other" and "the self" printed on it in a bold, sans-serif font. The hands are positioned on the left and right sides of the card, with fingers gripping the edges. The background is a plain, light-colored surface. The lighting creates soft shadows on the hands and the surface below.

**the  
other**

**the  
self**

on gender, voice, language, identity •1

october 08-11, 2015

october  
08

Q-02 • advance registration is required [eveline@q-o2.be](mailto:eveline@q-o2.be)

• full workshop  
program  
[www.q-o2.be](http://www.q-o2.be)

10:00	workshop	14:00	workshop
13:00	Lina Lapelyte Decomposing the mainstream	17:00	C. Spencer Yeh The Sound of My Voice
	12€		12€

La Monnaie De Munt, Ateliers • online ticket pre-sale [empowerment@demunt.be](mailto:empowerment@demunt.be)

20:00	performances			
	Jaume Ferrete Vazquez Voz Mal Files	Simon Vincent ...Falling Man, Rising Woman...	AGF/Antye Greie-Ripatti #Voicenoise Hack	C. Spencer Yeh Solo Voice I-X
	12€			• reduction 10€

october  
09

Beursschouwburg • advance registration is required [eveline@q-o2.be](mailto:eveline@q-o2.be)

11:00	workshop
12:30	Pauline Oliveros & IONE Deep Listening Workshop
	20€

Beursschouwburg • online ticket pre-sale [info@beursschouwburg.be](mailto:info@beursschouwburg.be)

17:00	lecture	20:00	screening	concert
	Pauline Oliveros Listening to Now: Women as Composers		Pauline Boudry & Renate Lorenz To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation	Pauline Oliveros Pauline's Solo
	10€		15€	• combi-ticket Pauline Oliveros 20€ (lecture & performance) • reduction 12€

october  
10

Q-02 • advance registration is required [eveline@q-o2.be](mailto:eveline@q-o2.be)

10:00	workshop	14:00	workshop
13:00	Jaume Ferrete Voz Rara	17:00	Simon Vincent Strategies for composing and improvising in electronic music
	12€		12€

La Monnaie De Munt, Ateliers • online ticket pre-sale [empowerment@demunt.be](mailto:empowerment@demunt.be)

20:00	lecture-performance	chamber opera	opera performance
	Richard Scott Boy-players and Britches An Illustrated History of Operatic Drag	Jane Dickson with Lucy Duncombe & Anneke Kampman Labyrinthine	Lina Lapelyte with Angharad Davies, Anat Ben David, Sharon Gal, Nouria Bah, Heidi Heidelberg and Rebecca La Horrox Candy Shop – the Opera
	12€		• reduction 10€

october  
11

Q-02 • open for proposals [julia@q-o2.be](mailto:julia@q-o2.be)

11:00	lecture	12:00	open forum
	Jane Dickson Labyrinthine	17:00	Students of CRiSAP & Advanced Master of Contemporary Music (School of Arts) Platform for presentations
	free		free

Q-02  
Quai des Charbonnages  
Koolmijnenkaai 30-34  
[www.q-o2.be](http://www.q-o2.be)

La Monnaie De Munt, Ateliers  
Rue du Fossé aux Loups  
Wolvengracht 41  
[www.demunt.be](http://www.demunt.be)

Beursschouwburg  
Rue Auguste Ortsstraat 20-28  
[www.beursschouwburg.be](http://www.beursschouwburg.be)

# the other the self •1 on gender, voice, language, identity

Gender, voice, language and identity are connected. They are fluctuating and complex notions, strongly determined by and being fundamental to tradition and culture.

Voice is sound but also information, dialect, identity. Voice is political. Gender is expressed through the use of voice, albeit not exclusively, and is one of the initial elements of identity. Language is the transportation of words and mood through voice, further revealing identity. Identity is made from gender, language and voice, amongst other elements.

Gender, together with feminism and activism, regains actuality through the growing socio-economic tensions in all parts of the world. Once again women are arguably more aware than men of the crucial role these notions play in all parts of life, including the grey zone within themselves.

Current political discussions around language, culture and identity shed a new light on the need of differentiation and definition of the parts of this complicated tissue of humanity. In the face of hyper-migration and multiculturalism, these notions have gained a new urgency and fascination, which are also reflected in the arts. They are fundamental notions for the Human, as they mirror our being. The human self can't do without alliances and positive reflection. The prevailing paradigm however, still seems to be the white male.

**the other the self •1** focusses on gender and its representations in music, with the ultimate question of the possibility of female music. The observation of women artists still being under-represented in all musical fields suggests that despite democratic laws and good intentions, something is still out of balance. Women still fight with sexism, boy's networks, and a limited amount of possible 'roles' in which

nl • Gender, stem, taal en identiteit zijn complexe en fluctuerende begrippen die nauw verbonden zijn aan traditie en cultuur. Ze staan in onderlinge interactie en drukken in de huidige samenleving een bepalende stempel op machtsstructuren.

Stem is geluid, maar ook informatie, dialect, identiteit. Stem is politiek. Gender vormt – onder andere – stem en taal en is een basiselement van identiteit. Taal transporteert woorden en stemming via stem en scheidt zo identiteit.

Identiteit wordt mee gevormd door gender, taal en stem.

the other the self •1 is een eerste activiteit in een reeks die op gender en haar uitbeeldingen in muziek focust. Nog steeds blijken vrouwen ondervertegenwoordigd in alle domeinen van het muzikale veld. Redenen zoals rolstereotiepen, 'boys-networks' of seksisme geven niet altijd een sluitend antwoord. Kunnen we er daarom in slagen om naast de vrouwelijke kunstenaars zelf ook een vrouwelijke esthetiek te ontdekken en te aanvaarden? Net zoals muziek die haar roots buiten de blanke canon heeft.

fr • Le sexe, la voix, la langue et l'identité sont des notions complexes et fluctuantes qui sont étroitement liées à la tradition et à la culture. Elles interagissent et dans la société d'aujourd'hui impriment leur cachet décisif sur les structures du pouvoir.

they can fit – with the inner censor being at work as well. All these reasons have been offered repeatedly, but stay ultimately at the surface because they do not differentiate between the acceptance of women as professional artists on one hand, and the recognition of a female art with a canon in its own right on the other.

The idea of a 'female art' in its own right is not new but has not as yet reached general acceptance. It is a thought which has been offered in visual arts during the second feminist wave in the 1970s, when art critic Lucy Lippard offered the simple logic 'Art doesn't have a gender, but artists do', which therefore can't be ungendered. In music this connection is rarely made because it is regarded as an abstract medium, especially when it does not build on voice, language or body presence. The same argument is implicit for music which is rooted in any other than the white culture and canon - whoever is looking down their nose at 'female' aesthetics, will probably also dismiss aesthetics rooted in other cultures as 'folklore'.

It might be time to consider that the 'second sex' has a culture in its own right which still needs to be discovered and defined, a cogitation which could also open new perspectives into the future of male culture. The fourth feminist wave which might be ongoing now, seems to be a more inclusive one, a positive search of identity and its consequences. Feminism and gender are clearly not any more an issue for women only. Yet still, amongst artists who engage with it, women, as well as men with roots in migration or queer culture, are in the majority, contrary to the usual ratio. Discrimination now is a more subtle beast, and fighting it has become mostly a matter of raising your voice, speaking the right language and expressing yourself well. Rights are there, yet the fitting circumstances to fully use them, are not yet here.

Next related activities in 2016 will be: •2 concentrating on voice in January, •3 on language in May, a survey on the underlying dynamics of gender in music, a youth opera on 'Frankenstein' by Mary Shelley, and a publication bringing different viewpoints together.

julia eckhardt

La voix équivaut à du son, mais aussi à des informations, à des dialectes, à l'identité. La voix c'est la politique. Le sexe d'une personne forme – entre autres – la voix et le langage et il constitue un élément de base de son identité. La langue transporte les mots et l'humeur et crée ainsi une identité.

L'identité est formée par le sexe, la langue et la voix.

the other the self •1 est une première activité dans une série qui s'articule autour du sexe et de ses expressions en musique. Aujourd'hui encore les femmes s'avèrent être sous-représentées dans tous les domaines du terrain de jeu musical. Des explications comme les stéréotypes, les 'boys-networks' ou le sexisme ne donnent pas toujours des réponses cohérentes. Réussirons-nous dès lors, en plus des artistes féminines mêmes, à découvrir et à accepter une esthétique féminine? À l'instar de la musique qui a ses racines hors de la foi en la race blanche.



## Jaume Ferrere Vazquez

### Voz Mal/Files

*"Hello, I am a young white man. Imagine you had no cock – or a limp one – and a broken glottis: no cock and no voice. Margaret Thatcher trains her voice; the king of England trains his voice. Yo no soy un verdadero Español y esta no es mi verdadera voz. And as if we were paying a price for speaking, every time you swallow you run the risk for choking and dying from suffocation."*

**performance** 'Voz Mal' is a musical-discursive run through the uses, functions and accidents of the voice. 'Voz Files' contains a collection of fragments from conversations on the subject of the voice. These were held with academics, artists, somatic practitioners, the dubbing industry, LGBTQI and 'crip' activists, singers and many others.

Jaume Ferrere Vazquez works with the political dimensions of the voice. His artistic practice encircles contexts of visual arts education, performance, arts and music. He coordinates the sound pedagogy project Sons de Barcelona initiated by the Music Technology Group of the Pompeu Fabra University in Barcelona.

## Simon Vincent

### ...Falling Man, Rising Woman...

**performance** In this piece for solo voice and electronics two important feminist discourse texts are reassessed: Germaine Greer's podium speech in the documentary film 'Town Bloody Hall' (1979) by D.A. Pennebaker & C. Hege- dus and the short poem 'Locked Inside' by Charlotte Perkins Gilman. The latter is chanted by the performer in an intense mantra-like whisper for almost the entire duration of the work, reaching a state of exhaustion and deeply confined

• 'Voz Mal' legt een muzikaal-discursief parcours af doorheen het gebruik, de functies en het onverwacht doen en laten van de stem. 'Voz Files' is een verzameling met fragmenten van gesprekken die met academici, kunstenaars, activisten en vele anderen over de stem werden gehouden.

• 'Voz Mal' parcourt un trajet musico-discursif au travers de l'utilisation, des fonctions et des caprices de la voix. 'Voz Files' est une collection d'extraits de conversations sur la voix entre des académiciens, des artistes, des activistes et bien d'autres encore.

• Dit werk voor solostem en elektronica maakt gebruik van twee invloedrijke teksten uit het feministische discours: de podiumspeech van Germaine Greer uit de film 'Town Bloody Hall' en het kortgedicht 'Locked Inside' van Charlotte Perkins Gilman. Als een mantra gezongen tot uitputting dreigt, evolueren bronteksten naar etherische koren die de performer inkapselen.

• Cette œuvre pour voix seule et instruments électroniques se base sur deux textes influents du discours féministe: le speech sur

within the bounds of her costume. These whispers are fragmented and diffused through a stereo space making information incomprehensible. The performer, wearing a white face mask, is both locked inside this enigmatic text as well as surrounded by transformations of Greer's speech. The source texts finally become ethereal choirs, encasing the performer as an electroacoustic aura.

Simon Vincent is a performer and composer of experimental music. Nominated in 2014 for a Paul Hamlyn Award for Artists, he challenges the boundaries of genre and musical expression with a highly personal language which he has been developing since the early 1990s.

## AGF • Antye Greie-Ripatti

### #Voicenoise Hack

**performance** AGF's voice work from fragmented deconstructed poetry performances to digitally processed abstract soundscapes will be presented in a voice only sound source performance. As self-acclaimed poem producer and vocal producer practicing a wide range of vocal practices, this will be AGF's first voice only world premier. Being known for writing highly personal works such as 'Westernization Completed', this performance will include a wide range of personal identified attitude, feminist flux and tech-inspired poetry.

AGF is the artist name of Antye Greie-Ripatti. She is a vocalist, digital songwriter, producer, performer, e-poet, calligrapher, digital media artist, curator and educator. Through the deconstruction of language and communication, she artistically explores digital technology. Her work has been presented on records, in live performances and sound installations in Europe, America and Asia.

podium de Germaine Greer dans le film 'Town Bloody Hall' et le court poème 'Locked In' de Charlotte Perkins Gilman. Comme un mantra chanté jusqu'au bord de l'épuisement, les textes source évoluent vers des chœurs éthériques qui encapsulent l'artiste.

• Gefragmenteerde en gedeconstrueerde poëzie gaat over in abstracte soundscapes. Deze stem-performance is een wereldprimeur van de zelfuitgeroepen gedichten- en klankmaker AGF. Bekend voor haar hoogstpersoonlijke werken, bevat ook deze performance een brede waaier aan vastberaden houdingen, feministische flux en door techniek geïnspireerde poëzie.

• La poésie fragmentée et déconstruite passe à des paysages sonores abstraits. Cette performance vocale est une première mondiale d'AGF qui s'autoproclame fabricant de poèmes et de sons. L'artiste est réputée pour ses créations toutes personnelles et cette performance aussi contient un large éventail d'attitudes fermes, de flux féminins et de poésie inspirée par la technique.

## C. Spencer Yeh Solo Voice I-X

**performance** This performance builds on the record 'Solo Voice I-X' as a document, using strategies and structures of the recording as springboard for further extrapolation. By means of playing against an organized and recorded artifact of his voice as another element, C. Spencer Yeh makes a both conceptual (in memory) as well as concrete (as source material) analysis. This includes the use of amplification as a microscope and electronics to only enhance source materials that are not masked by effects, to move from 'outward' to increasingly 'inward' smaller vocal sounds. In addition, time-based electronics play with the duration of a sampled phrase. Exploring phrase limits until they could no longer register as language, illustrates how the legibility of voice disappears and becomes texture rather than communication. In recordings, C. Spencer Yeh edits out breaths between phrases. In performances, however, he mimics the repetition of a machine before it performs its task so as to blur where the loop actually happens.

C. Spencer Yeh is recognized for his interdisciplinary activities as artist and composer, as well as for his project Burning Star Core. He presents and performs worldwide, contributes to BOMB magazine and is programmer and trailer editor in the Brooklyn microcinema Spectacle Theater. Electronic Arts Intermix distributes his video works. His recent recordings include 'Solo Voice I-X', 'Wake Up Awesome' and 'Transitions'.

- De strategieën en structuren van de opname 'Solo Voice I-X' vormen de basis van deze performance. Door tegen het georganiseerde en opgenomen artefact van de eigen stem als vreemd element te spelen, maakt C. Spencer Yeh er tegelijk een conceptuele (in gedachten) en concrete (als bronmateriaal) artistieke analyse van.

- Les stratégies et les structures de l'enregistrement 'Solo Voice I-X' forment la base de cette performance. En se positionnant contre l'artéfact organisé et enregistré de sa propre voix comme élément étranger, C. Spencer Yeh en fait une analyse en même temps conceptuelle (en pensée) et concrète (comme matériel de source).

Pauline Oliveros is a senior figure in contemporary American music. Her career spans fifty years of boundary-dissolving music making. In the 1950s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. Recently awarded the John Cage award for 2012 from the Foundation of Contemporary Arts, Oliveros is Distinguished Research Professor of Music at Rensselaer Polytechnic Institute (Troy, New York) and Darius Milhaud Artist-in-Residence at Mills College (Oakland). Oliveros has been as interested in finding new sounds as in finding new uses for old ones. Her primary instrument is the accordion, an unexpected visitor perhaps to musical cutting edge, but one which she approaches in much the same way that a Zen musician might approach the Japanese shakuhachi. Pauline Oliveros' life as a composer, performer and humanitarian is about opening her own and others' sensibilities to the universe and facets of sounds. Since the 1960s she has influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. She is the founder of 'Deep Listening' which comes from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. Pauline Oliveros is founder of Deep Listening Institute, formerly Pauline Oliveros Foundation, now the Center For Deep Listening at Rensselaer.

## Pauline Oliveros & IONE Deep Listening Workshop

**workshop** Deep Listening® is a process that is informed by expanding the range of audible forms beyond ordinary sound perceptions in daily life. Pauline Oliveros and IONE have worked collaboratively since 1985 and will use the practice of Deep Listening® for improvisation and creativity. Pauline Oliveros will reference her book 'Anthology of Text Scores' (Deep Listening Publications, 2013). She describes Deep Listening® as a way of listening in every possible way to everything possible to hear, no matter what you're doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts, as well as musical sounds. 'Deep Listening is my life practice,' she explains, simply. The workshop includes an introduction, history and theory. Practice includes energy exercises, listening exercises and movement exercises as invaluable resources for performing musicians, music students and anyone interested in the life work of one of the most unique voices in modern music.

- Aandacht voor elk geluid hebben én verruimen, vormt het fundament van Deep Listening®. Sinds 1985 werken Pauline Oliveros en IONE samen aan toepassingen binnen improvisatie en creativiteit. Ze beschrijft haar concept als op elke mogelijke manier naar alles wat hoorbaar is luisteren, los van wat je ook doet. In deze workshop komen theorie en praktijk aan bod.

- S'arrêter sur chaque son et en même temps l'amplifier: voilà les piliers de Deep Listening®. Depuis 1985 Pauline Oliveros et IONE travaillent ensemble sur des applications s'inscrivant dans l'improvisation et la créativité. Elle décrit son concept qui consiste à écouter de toute manière possible tout ce qui est audible, indépendamment de ce que vous êtes en train de faire. À l'occasion de ce workshop théorie et pratique seront abordées.

## Pauline Oliveros Listening to Now: Women as Composers

**lecture** *Why have there been no 'great' women composers?* Pauline Oliveros inquired at the start of the famous article 'And Don't Call Them Lady Composers' she wrote for The New York Times in 1969. Her essay enumerated some of the causes that had prevented female composers from achieving the success and renown afforded to their male counterparts, among them sex-based prejudice and societal expectations. Pauline Oliveros will discuss the markers in her career as a composer, including the The New York Times article, and how it relates to the topics of gender and voice.

- In het ophefmakende artikel 'And Don't Call Them Lady Composers' uit 1969 vroeg Pauline Oliveros zich af waarom het verleden amper grote vrouwelijke componisten kende. Haar essay somde oorzaken op die vrou-

welijke componisten beroofden van het succes en de bekendheid die mannelijke collega's wel kenden. In deze lezing bespreekt ze ijkpunten uit haar carrière en hun relatie met de thema's gender en stem.

- Dans le retentissant article 'And Don't Call Them Lady Composers' de 1969, Pauline Oliveros s'était demandée pourquoi le passé avait à peine connu de grands compositeurs féminins. Son essai énumérait les causes qui ôtaient aux compositeurs féminins toute chance de succès et de notoriété qui revenaient aux seuls collègues masculins. Lors de cette lecture elle s'étend sur les étapes clés dans sa carrière en relation avec les thèmes du sexe et de la voix.

## Pauline Boudry & Renate Lorenz To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation

**screening** Pauline Oliveros read Valerie Solanas's infamous SCUM Manifesto (1967) in 1970. Inspired by the text, she composed the score 'To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation' which tasked performers to make autonomous choices about pitch, rhythm, and tone, and to simultaneously respond to the dynamics of the group. Pauline Boudry and Renate Lorenz's eponymous work of the same name (2013) consists of a 16mm film installation portraying a performance of Oliveros's score. Shot in a single continuous take, the

- Pauline Oliveros las in 1970 het beruchte SCUM Manifesto (1967) van Valerie Solanas. Ze componeerde vervolgens 'To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation' waarin uitvoerders autonome toonhoogte-, ritme- en toonkeuzes maken. Gefilmd in één beweging werd de camera in het gelijknamige werk van Pauline Boudry & Renate Lorenz een extra performer die permanent beweegt en inwerkt op de dynamiek van de groep.

- Pauline Oliveros lut en 1970 le fameux SCUM Manifesto (1967) de Valerie Solanas. Elle composa alors 'To Valerie Solanas and

camera asserts itself as an additional performer who constantly moves and interacts with individuals or groups of performers. The work poses the question of the possibilities and limits of a politics of musical and filmic forms. Can sounds, rhythms and light produce queer relations? Can they become revolutionary?

*"In 1968 the SCUM Manifesto by Valerie Solanas fell into my hands. Intrigued by the egalitarian feminist principles set forth in the Manifesto, I wanted to incorporate them in the structure of a new piece that I was composing. The women's movement was surfacing and I felt the need to express my resonance with this energy. Marilyn Monroe had taken her own life. Valerie Solanas had attempted to take the life of Andy Warhol. Both women seemed to be desperate and caught in the traps of inequality (...) Though everyone knew Marilyn Monroe, hardly anyone recognized Valerie Solanas or took her Manifesto seriously. I brought the names of these two women together in the title of the piece to draw attention to their inequality and to dedicate the piece."* Pauline Oliveros

## Pauline Oliveros Pauline's Solo

**concert** Pauline Oliveros always strives to grasp the true sense of the moment in concerts. She is internationally renown for her innovative electronic music, meditative accordion solos and visionary, breakthrough works that create new relationships among performers by means of attentive, consciousness-raising improvisation strategies. In 1992 she created 'Pauline's Solo', a contemplative solo accordion improvisation built of ethereal sustained harmonies and fleeting melodic gestures. The piece involves her Deep Listening® method, incorporating all environmental sounds into musical performance. To make a pleasurable experience of this requires focused concentration, skilled musicianship and strong improvisational skills which are

Marilyn Monroe in Recognition of their Desperation' dans lequel les exécutants font des choix autonomes quant à la hauteur tonale, au rythme et au ton. Filmant en un seul mouvement, la caméra dans l'œuvre du même nom de Pauline Boudry & Renate Lorenz se transforma en un exécutant supplémentaire, dans un mouvement permanent et agissant sur la dynamique du groupe.

Pauline Boudry and Renate Lorenz have been working together in Berlin since 2007. Their staged films and film installations often start with a song, a picture, a film or a script from the past. Their works upset normative historical narratives, as figures across time are staged, projected and layered.

- Pauline Oliveros tracht steeds de ware kracht van het moment in concerten vast te grijpen. In 1992 realiseerde ze 'Pauline's Solo', een contemplatieve soloimprovisatie voor accordeon met onwezenlijke harmonieën en vergankelijke melodische gebaren. Het werk, uitgevoerd op V-Accordeon, integreert haar methode van Deep Listening®. Door een symbiose van de concertomgeving, de energie van het publiek en luisteren ontstaat er momentane muziek.

- Pauline Oliveros s'évertue à chaque fois à saisir en concert la vraie force du moment. En



the hallmarks of Oliveros' form. The accompanying text to the score reads: *"Listening to this space I sound the space. Listening to the energy of all who are present I sound this energy. Listening to my listening and your listening I make this music here and now with the assistance of all that there is. I dedicate this music to a world where peace is more exciting than war."*

'Pauline's Solo' is played on an accordion which has been re-tuned in two different systems of just intonation, in addition to electronics, to alter the sound of the accordion and to explore the individual characteristics of each room.

## Richard Scott Boy-players and Britches An Illustrated History of Operatic Drag

**lecture-performance** Since the birth of theatre, performers have been changing gender for the sake of their art. Chinese theatre, ancient Roman literature and Shakespeare all called for boys and men to dress as women and the term 'drag' allegedly came from their long skirts trailing across the world's stage.

And what about trouser-roles? As castration died out, mezzo-sopranos began to claim the role of the *primo uomo*, but they had to look the part and so began centuries of artful taping and tucking. Cross-dressing is everywhere in opera, from Händel to Strauss to Adès, and its continued influence has shaped cabaret, drag-king culture and even social action. Together with performers and illustration, broadcaster and poet Richard Scott, will examine the vivid and controversial history of drag throughout opera. Looking at politics, gender, performance, subterfuge and some of opera's most scandalous roles, his living lecture is a celebration of those who dress up and in doing so have changed the world.

1992 elle créa 'Pauline's Solo', une improvisation contemplative en solo pour accordéon avec des harmonies irréelles et un gestuel mélodique éphémère. L'œuvre, jouée sur un V-accordéon, intègre sa méthode de Deep Listening®. Grâce à une symbiose du cadre du concert, de l'énergie du public et de l'écoute, une musique momentanée surgit.

october 10

La Monnaie • De Munt, Ateliers

• Sinds het ontstaan van het theater veranderden vertolkers meer dan eens van geslacht omwille van de kunst. Cross-dressing blijkt alom aanwezig in opera en oefende bovendien een grote invloed uit op cabaret of drag-king culture. Richard Scott duikt op een illustratieve manier in de wereld van drag binnen opera als eerbetoon aan zij die zich opsierden en zo de wereld veranderden.

• Depuis la naissance du théâtre, les acteurs ont de plus en plus souvent changé de sexe pour des raisons artistiques. Les travestissements sont omniprésents dans l'opéra et ils ont d'ailleurs eu une grande influence sur le cabaret et sur la culture du drag-king. Richard Scott plonge de façon illustrative dans l'univers du drag dans l'opéra en hommage à ceux qui se sont fardés de la sorte pour ainsi changer le monde.

Richard Scott writes and presents The Opera Hour on Resonance 104.4 FM. He has made shows together with The Royal Opera, English National Opera, Glyndebourne, Aldeburgh Music and The Barbican. His writings on opera, libretti and poetry have appeared in The Guardian, Poetry Review, The Quietus, The Arts Desk and Poetry London. He has also lectured on opera, poetry and art at Goldsmiths University, Keats House, The Southbank and ICA. He is currently an Open Spaces Artist at Aldeburgh Music, investigating the links between poetry, contemporary classical music and the narrator.

## Jane Dickson with Lucy Duncombe & Anneke Kampman Labyrinthine

*Electricity mirrors. Electric fallacy.*

*Like the moment just before a power cut.*

*A still life painted by voice and light and bodies in action  
In waves, in choruses, unstoppable as a song.*

**chamber opera** Labyrinthine composed by Jane Dickson is an exploration of female identity and voice within the apparatus of opera. Using voice as a sculptural and structural element, with a score and text devised collaboratively, the chamber opera explores impression, loss and creation of identity. Labyrinthine is scanning the opera's potential to enable and restrict the female voice, to question how women sound. The work is performed by Lucy Duncombe and Anneke Kampman.

Jane Dickson, Lucy Duncombe and Anneke Kampman are Glasgow based artists whose collaborative work explores voice as object, the instability of meaning, and using sound to unsettle the balance between perception and reality.

• Jane Dickson componeerde Labyrinthine als een verkenning van vrouwelijke identiteit en stem in het operawezen. Met de stem als sculpturaal en structureel element onderzoekt deze kameropera de gewaarwording, het verlies en de creatie van identiteit. Lucy Duncombe en Anneke Kampman voeren Labyrinthine dat bevraagt hoe vrouwen klinken voor u uit.

• Jane Dickson a composé 'Labyrinthine' comme une exploration de l'identité de la femme et de sa voix dans le monde de l'opéra. Avec la voix comme élément sculptural et structurel, cet opéra de chambre étudie la perception, la perte et la création de l'identité. Lucy Duncombe et Anneke Kampman conduisent 'Labyrinthine' qui nous interroge sur notre façon de percevoir la voix féminine.

## Lina Lapelyte with Angharad Davies, Anat Ben David, Sharon Gal, Nouria Bah, Heidi Heidelberg and Rebecca La Horrox Candy Shop • the Opera

**opera performance** Candy Shop is a hip-hop hit by the American rapper 50 Cent, as well as the name Lina Lapelyte used to create a series of performances. The project was coproduced by the Counterflows festival in Glasgow and the Borealis festival in Bergen. It turned into a full length opera performance with live contributions by the artists Angharad Davies, Anat Ben David, Sharon Gal, Nouria Bah, Heidi Heidelberg and Rebecca La Horrox along Lina Lapelyte herself. Candy Shop is a song, a chamber music piece, an intervention, a provocation, an audition and dance class. It re-contextualizes West Coast hip-hop lyrics, revealing catchy surfaces, gender hierarchies and power dynamics. Candy Shop is a celebration reworking the games of power that are embedded in rap songs into lullabies, narrating a story about beauty, gender and the mundane.

Lina Lapelyte has been exploring the phenomena of song in recent works such as 'Have a Good Day!', 'Candy Shop' and 'Hunky Bluff'. She lives and works in London and Vilnius and has been exhibiting and performing at a.o. the Borealis Festival (Bergen), Baltic (Newcastle), Whitechapel Gallery (London), Serpentine Pavilion (London), Ikon Gallery (Birmingham), Tate Modern (London) or Contemporary Art Center (Vilnius).

Lina Lapelyte gebruikte de naam van 50 Cents hip-hop hit Candy Shop voor een reeks losse voorstellingen. Ze mondden uit in een operaperformance die hip-hop teksten, genderhiërarchieën en machtsdynamieken anders contextualiseert. Candy Shop is daarmee een feest dat het spel van beïnvloeding in songs herwerkt en zo een verhaal over schoonheid, gender en het mondaine vertelt.

Lina Lapelyte avait emprunté le titre du succès hip-hop Candy Shop de 50 Cent pour une série de représentations individuelles. Elles ont abouti en une performance d'opéra qui contextualise d'une manière différente les paroles hip-hop, les hiérarchies sexuelles et les dynamiques du pouvoir. Candy Shop est ainsi une fête qui retravaille le jeu des influences dans des chansons, créant ainsi un récit sur la beauté, le sexe et la mondanité.

## Open Forum

11:00

Jane Dickson, Lucy Duncombe & Anneke Kampman. Labyrinthine

**lecture** Jane Dickson, Lucy Duncombe and Anneke Kampman discuss issues surrounding their current collaborative work which explores female voice and identity within the apparatus of opera.

12:00

Students of CRiSAP & Advanced Master of Contemporary Music (School of Arts)

Platform for lectures and presentations

• CRiSAP is a research centre of the University of the Arts London dedicated to the exploration of the rich complexities of sound as an artistic practice. The Advanced Master in Contemporary Music of (School of Arts, University College Ghent) is a two year programme focussing on contemporary solo and chamber music under the tutelage of the ensembles Ictus and Spectra.

**Underbelly** (underbelly.nu) will liven up the other the self •1 with a pop-up shop for records, tapes, books, magazines, instruments and gadgets (October 8-10). Here you will find music (electronic, improvisation, freaky pop, highbrow rock, contemporary composers, world music, jazz, sound poetry, fluxus, dada) and film (cult, art film, animation, live cinema, abstract cinema and documentaries), plus an exciting collection of magazines, books, comics and artwork in the field of new media, visual art and sound art.

In the mobile **RoSa Library** (www.rosadoc.be) one can find information and documentation on women's issues, feminism and gender (October 9). Whether you are a women's rights activist, a student, researcher or simply interested in feminism, equal opportunities and women's studies in Belgium and abroad, RoSa provides with exact and to-the-point answers.

## Next related events

To Be Sung

january 6, 7, 9, 2016

Opera by Pascal Dusapin, libretto Gertrude Stein

After the Performance

january 9, 2016

Susan McClary, professor of feminist musicology in discussion with Sjaron Minailo, director of To Be Sung

European Opera Days

may 7 & 8, 2016

Frankenstein, a youth opera

the other the self •3

may 2016

Felicity Ford, Nezha Haffou & Myriam Van Imschoot, Marc Matter, Peter Westenberg, Angharad Cross, a.o.

Frankenstein

june 14-30, 2016

Opera by Mark Grey



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Q-O<sub>2</sub>

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