

Interpassivities

Jesper Just

DATES: NOV 15 at 7:30pm
NOV 16 at 7:30 & 9:30pm
NOV 17 at 2 & 7:30pm

LOCATION: BAM Fisher (Fishman Space)

RUN TIME: 1hr no intermission

Brooklyn Academy of Music

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#BAMNextWave

Interpassivities

Concept and direction

Jesper Just

Curator and producer

Noam Segal

Production and development

Jesper N. Jørgensen

Dancers

Alexandre Hammoudi, Connor Holloway, Elina Miettinen, Abigail Simon, Jin Zhang, Cameron McCune

Laborers

Eduardo Fernández with Erny Valera, Franklin Hiciano, Christopher Castillo, and Romher Fernández.

Music and composition

Kim Gordon, August Rosenbaum

Choreography

Jesper Just
in collaboration with the dancers

Set design

Jesper Just

Dramaturg and assistant choreographer

Ea Verdoner

Art direction and production design

Adrien Giraux

Art direction assistants

Kristine Bech Sørensen, Mathias Brochorst

Costume designer

Barbara Erin Delo

Stage manager

Meghan Rose Murphy

Artistic development

Svala Vagnsdatter, Sabrina Tamar

Instrument builder

Kristine Bech Sørensen

Tech

Illutron

Video Credits**Dancers on film**

Astrid Elbo, Stephanie Chen Gundorph, Elenora Morris, Sebastian Haynes, Benjamin Buza

Cinema photographers

Kasper Tuxen, Frederik Jacobi

Sound designer

Jakob Garfield

Film editors

Jesper Just, Jeppe Bødskov

Line producer

Patricia Drati, Christine Melton

Post production

KG Film



Photo: Jesper Just

Interpassivities was produced in collaboration with the Royal Danish Ballet in Copenhagen. The NY premiere of *Interpassivities* was made possible in part by subsidized rehearsal space at Center for Performance Research.

Support for *Interpassivities* provided by OBEL Foundation, Statens Kunstfond, Louis-Hansen Fonden, Beckett Fonden, Danish Arts Foundation, Queen Margarethe and Prince Henrik Foundation, KVADRAT OG, Consulate General of Denmark, New York Galerie Perrotin, and the Royal Danish Ballet.

ABOUT *Interpassivities*

Interpassivities, originally produced by the Royal Danish Ballet in Copenhagen, explores notions of human relations and communication, labor, and borders under the pressure of current economic and technological conditions. Touching on two main conceptual anchors—Jorge Luis Borges' fable "On Exactitude in Science," involving a map so detailed it is as large as a territory itself; and the notion of "interpassivities," as coined by Robert Pfaller and Slavoj Žižek as human action based on the outsourcing of emotions and feelings—this multi-layered work slowly unfolds in the performance arena.

The musical soundscape echoes this concept in an encounter between the live instruments and cinematic recordings of Kim Gordon, former bassist in the legendary band Sonic Youth, creating sounds using the structure of the US/Mexico border as instrument. As media collide, inherent boundaries, contradictions, and hierarchies between the real and the virtual worlds are challenged—reality becomes a rendering of experience.

Interpassivities was nominated for the Danish Reumert Prize, the most prestigious award given within the world of theater and performance in Denmark, in 2017 in the category of best performance and received first prize as the best dance performance of the year along with a nomination for best scenography.

Curator's Introduction

In the fall of 2017 Facebook launched its Social VR (Virtual Reality) Tool Spaces, an interactive, online performance, part disaster sightseeing, part commercial promotion. Viewers were introduced to the option of using VR head gear, of transforming their identities into private

avatars, and projecting this avatar into various places they wish to visit, wherever webcams were in place. Of all the possible locations to have selected, the Facebook team chose to promote this tool by inviting voyeuristic looks at flood-devastated areas in Puerto Rico. This kind of "human relations" formed by things, with "on-site" attendance is, to a large extent, what this performance is about—interpassive communication. "Interpassivity," as coined by Robert Pfaller and Slavoj Žižek, is the outsourcing of one's emotions to be carried out through another object. It is the delegated consumption of an experience by this source. Communication being held between one such source and another, is referred to as interpassive.

What Social VR Tool Spaces was offering was the opportunity to be part of worldly events, shared with your friends, through your personalized avatar, without leaving your armchair, to have your own customized avatar traveling around the world and sharing this experience with your online community. But what does this "sharing" entail? What sort of "experience" does this bring about? And what are the social and emotional ramifications of outsourcing one's being, especially to areas where human tragedy and suffering are taking place? Putting aside the possible sensationalization of human suffering which inevitably results, basic human social dynamics are reduced to a mechanized communication made between screens, cameras, and algorithms. Relations between people are displaced and replaced by relations formed between objects. What is the long-term meaning of it?

Imagine yourself, searching in the aftermath of Hurricane Maria with your avatar; shocked, taken aback by the horrible images, by the lack of words to express one's survival struggle, you are placed in a passive position. Even if you

would like to help and reach out, all of this is being denied you. You cannot act, other than donating money online, as the medium dictates your modus operandi. Watching is the only possible way to "be present." As if watching HD cinema on your phone screen, the disaster becomes entertainment; whether footage may cause one to be dazzled, to cry, sympathize, or agonize in the pain of others, in any event, one lacks interoperability and is left impotent. Human communication shall only be pixelated.

Interpassive notions translate into the performance arena; participants, whether viewers, dancers, or migrant workers, are all present. This shared attendance tackles the idea of delegated performance, which contrasts with the idea of performance as it relates to delegated consumption. Within this context, the roles of agency, authenticity, and participation are questioned. The topographic landscape acts both as performance space and virtual space (within the films); this compression of time and space fuses the inherent boundaries and hierarchies of reality and virtual reality.

Differing body paradigms are on display, shifting between the surrounding films and the actual performance arena; aestheticized body as a source of enjoyment, practical body as a tool of labor, and gendered and sexualized bodies emphasized by filmic space take on a fetishized tone. Once bodies are removed from any context, and from the experience of sharing time and space with the audience, the body is not something viscerally experienced but merely observable and prone to our projections. Similarly, the objectified self, as suggested by products like Social VR Tool Spaces, is becoming an observable object and is prone to the projections of

others. In the same way, other beings become a tool for our own voyeurism, appropriation, and satisfaction.

Interpassivities is Jesper Just's most elaborate performance to date and continues his line of corporal and architectural examinations. As in his previous works *Intercourses* (Danish Pavilion, 2013) and *Servitudes* (One World Trade Center and Palais de Tokyo, 2015), the physical installation of the work intervenes within the existing exhibition space by restructuring it.

These works forged a connection between the content of the films and their alternate manifestation in physical space, echoing themes of ableism and challenged bodies in fragmented spaces. The spatial investigation, followed by the physical one, questioned corporal and geographical boundaries as well as the viewer's access and ability to act within the work's domain.

—Noam Segal, Curator

Who's Who

JESPER JUST

Concept/Direction/Choreography/Set design

Jesper Just was born in Copenhagen in 1974 and lives and works in New York. He attended the Royal Danish Academy of Fine Art in 1997 and graduated in 2003. A filmmaker and sculptor, working with multi-channel video installation, architectural interventions, and performance, he represented Denmark at the 55th International Art Exhibition, 2013 Venice Biennale. His work has been the subject of solo exhibitions at such diverse and international institutions as the Museum of Contemporary Art (Detroit, MI), Hammer Museum (Los Angeles, CA), the Miami Art Museum (Miami, FL), Stedelijk Museum (Amsterdam), the Brooklyn Museum, BALTIC Center for Contemporary Art (Gateshead, UK), Palais de Tokyo (Paris, France), Eye Filmmuseum (Amsterdam), and Museo Anahuacalli (Mexico City). Just's work is featured in numerous permanent public collections including Louisiana Museum of Modern Art (Humlebæk, Denmark), the Metropolitan Museum (New York), the Guggenheim Museum (New York), MoMA (New York), Tate Modern (London), The Danish National Gallery (Copenhagen), Moderna Museet (Stockholm), Kiasma/Museum of Contemporary Art (Helsinki), and Detroit Institution of Arts (Detroit, MI), among many others.

Just has become internationally renowned for works which explore the ambiguous territory of gender, desire, relationships

and identity. His early films explored and circumvented the complicated representations of masculinity in Hollywood cinema and throughout popular culture and challenged viewers' expectations of those conventions. Key to all Jesper Just's films is the question of representation. How do we create images—and how do the images, in turn, conjure ideas, expectations, and conventions? What is interesting to Just about representation is that it never merely represents. Rather it actively performs. And this question of representation and performance doesn't apply only to people or characters. Location too can perform, as can language, sex, gender, and music. Just interrogates these conventions—whether related to society or to filmic narrative—by creating highly ambiguous universes. Music often plays a key role in adding an element of oddness and absurdity by creating an apparent contradiction between the narrative and the soundscape. A thorough attention is also paid to materials, surfaces, and spatial materiality resulting in a heightened sense of physicality in the viewer.

EA VERDONER

Dramaturg/Assistant Choreographer

Ea Verdoner, choreographer and visual artist, was educated in New York at ICP and in Copenhagen at the National School of Contemporary Dance and received a master's degree in performance design. Previous work includes Tina Tarpgaard, Alvin Ailey, Tim Rushton, Martin Forsberg, Ari Rosenzweig, as well as ongoing work with Danish composer August Rosenbaum and artist Alexander Tovborg. Verdoner lives and works in Copenhagen.

AUGUST ROSENBAUM

Music Composition

August Rosenbaum, pianist and composer, is at the forefront of the Danish music and arts

scene. With his background as a classical musician, he has won the Danish Music Awards and nominations for the Nordic Music Prize, the National Danish Critics' Award, and Danish composer of the year. Rosenbaum has received commissions for works in film, theater, and performance at the Royal Danish Theatre, Palais de Tokyo, Hotel Pro Forma, and the Royal Danish Ballet. Previous work with Jesper Just includes *Servitudes* (Palais De Tokyo, 2015) and *Sirens Of Chrome* (2010).

KIM GORDON

Music Composition

Kim Gordon was born in Rochester, NY, and grew up in Los Angeles. A major figure in the American indie rock scene of the 80s and onward, Gordon is best known for her work with the influential group Sonic Youth. She was as well regarded for her writings and interviews as for her music; she was willing to discuss feminism in a way that was as thoughtful and direct as Sonic Youth's music. Gordon was also willing to explore the outer limits of experimental rock music, both with Sonic Youth and her various side projects. Her most advanced work helped to link indie rock with the true musical avant-garde.

NOAM SEGAL

Curator/Producer

Noam Segal is an independent curator and writer based in Brooklyn. Segal holds a BA in philosophy and political science, an MA in philosophy, and a PhD in hermeneutics and culture studies. Her practice is focused on curating, contextualizing, and producing new media and performance work. Segal has worked as guest curator with various museums and non-profits around the world. Her exhibitions have been presented at Palais de Tokyo (Paris), Performa NYC, Museum of Contemporary Photography (Chicago), Tel Aviv Museum of Art, and La

Panacée/Moco (Montpellier), among many others. She writes regularly for academic publications and artists' catalogues, and her upcoming articles will appear in *Perspectives on Negotiating Conflict and Upholding Integrity* (Janet Marstine and Svetlana Mintcheva, Editors, Routledge Press, New York) and in Pope.L's exhibition catalogue *One Thing After Another*, for Pope.L's first solo museum show in France, which she co-curated with Nicolas Bourriaud.

JESPER N. JØRGENSEN

Production and Development

Jesper N. Jørgensen is a producer, curator, and editor, living in Copenhagen, Denmark. From 1997—2001 he initiated and managed the art agency 1% Artspace and Magazine, and from 2001—02 was curator at Schirn Kunsthalle in Frankfurt am Main, Germany. From 2003—06, he was associate curator for Nils Staerk Contemporary Art and since then has been working as an independent producer, editor, and curator of art exhibitions for galleries, museums, and institutions in Denmark and abroad. Concurrently, he has also been engaged as the producer of documentary film productions, public art projects, and publications for festivals including the Copenhagen Art Festival.

JIN ZHANG

Dancer

Jin Zhang was born in Jiangxi, China. She began her professional ballet training at the age of 10 at Beijing Dance Academy and joined Hong Kong Ballet as a member of corps de ballet in 2012. Her repertoire with Hong Kong Ballet included *Giselle*, *Cinderella*, *Theme and Variations*, *The Nutcracker*, *Sleeping Beauty*, and *The Merry Widow*. Zhang placed in the top 12 in the 2011 and 2014 Youth America Grand Prix New York finals, and received first place in

the World Ballet Competition in 2014. She also was in the top five in the 2010 Beijing International Competition. Zhang joined ABT Studio Company in September 2014 where her repertory included Gulnare and an odalisque in *Le Corsaire* and roles in Stephen Mills' *Hush* and Antony Tudor's *Little Improvisations*. She joined American Ballet Theatre as an apprentice in January 2015 becoming a member of the corps de ballet in June of that year.

ELINA MIETTINEN

Dancer

Elina Miettinen was born in the Soviet Union and grew up in Finland. She studied ballet at the Helsinki Dance Institute and received a Pro Dance Scholarship. She attended international ballet competitions in Mora (Sweden), Grasse (France), and New York as well as summer courses in Paris, Cannes, and Copenhagen. Miettinen joined Finnish National Ballet in 2006, but soon after that was offered a contract with American Ballet Theatre where she danced for 10 years. Miettinen toured with the company around the globe performing in all of the company's classical productions as well as in the works of Alexei Ratmansky, Twyla Tharp, Paul Taylor, Anthony Tudor, Liam Scarlett, Benjamin Millepied, and Lar Lubovitch.

ABIGAIL SIMON

Dancer

Abigail Simon trained at the School of American Ballet and performed with American Ballet Theatre prior to joining the Joffrey Ballet and touring as a principal guest artist. Her recent roles include Louise in Rob Ashford's *Carousel* opposite Laura Osnes and Steven Pasquale, principal ballerina for the Chicago Lyric production of *Capriccio* starring Renée Fleming, Juliet in Prokofiev's *Romeo and Juliet*, Valencian in *The Merry Widow*, and Balanchine's *Tarantella*. Simon

has also worked with choreographers Christopher Wheeldon, Wayne McGregor, Yuri Possokhov, Benjamin Millepied, and Broadway's iconic Gillian Lynne. Simon's acting credits include off-Broadway's *I Count the Hours* at La MaMa, Theater Row, and the New York International Fringe Festival. Her featured film roles include *Another Year Together* and *Échappé*. In 2015, Simon signed as a Capezio ambassador and is recognized as an international manager, guest speaker, and ballet coach.

ALEXANDRE HAMMOUDI

Dancer

Born in Paris, France, Alexandre Hammoudi began his training at seven with Max Bozzoni of the Paris Opéra Ballet. He continued his training at the Academy of Dance Salle Playel in Paris from 1996—99, received further training at the English National Ballet School in London, and at the School of American Ballet. At 16, Hammoudi became a member of the National Ballet of Cuba and toured South America with that company. Hammoudi joined the ABT Studio Company in 2002, entering the main company as an apprentice the following year, and becoming a member of the corps de ballet in April 2004. He was appointed a soloist in July 2012. Hammoudi's repertoire includes numerous premiere works with various critically acclaimed choreographers, and featured in classical roles such as Prince Siegfried and ballroom Von Rothbart in *Swan Lake*, Romeo and Tybalt in *Romeo and Juliet*, Espada in *Don Quixote*, Albrecht in *Giselle*, and Prince in *The Nutcracker*.

CONNOR HOLLOWAY

Dancer

Connor Holloway, born in Louisville, KY, came to New York City by way of Boston to pursue a career in ballet. After training at the Jacqueline Kennedy Onassis school for a semester, Connor joined the ABT Studio Company where he danced a wide repertoire of classics, contemporary, and new works under the direction of Kate Lydon. In the Spring of 2014, Connor was invited to join the main company, where he currently remains as a member of the corps de ballet. In addition, Connor is a member of the ABT marketing team where he runs the Instagram account, @abtofficial. Connor is very excited to be performing at BAM with Jesper Just on this amazing project.

CAMERON MCCUNE

Dancer

Born in Raleigh, NC, Cameron McCune began his ballet training at the age of eight at the Raleigh School of Ballet under the direction of Mary LeGere. He joined the school's pre-professional company, Raleigh Dance Theatre, at age 13, and began studying privately with Gyula Pandi the following year. McCune attended summer programs at the Raleigh School of Ballet, Miami City Ballet, and the School of American Ballet and won a silver medal at the Youth American Grand Prix in 2012. McCune joined ABT as an apprentice in 2013 and became a member of the corps de ballet in January 2014. McCune's performances with American Ballet Theatre are sponsored by Brian Vincent in honor of Phoebe Brantley.

Special Thanks!

Special thanks to: Dorit Chrysler, Eik Chrysler Just, Donald Ryan, Peggy Leboeuf, Clara Ustinov, Bobbi Jene, Pierre Huyghe, Megan LeCrone, Harrison Ball, Skylar Brandt, Alban Lendorf, Charlotte Farrell, Jenny Schlenzka, Holly Shen, and Ori Gilead.



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Limited Edition Kim Gordon Print



Photo: Courtesy of the Artist

Airbnb silverlake, 2018
Archival pigment print on
Slickrock metallic silver paper
20 × 16 inches
Edition of 50
Courtesy of the artist
\$525

Enigmatic musician, writer, actor, and visual artist Kim Gordon is partnering with BAM to release a new limited edition artist's print. All proceeds benefit BAM programs.

The print is available for purchase via Artspace at [BAM.org/KimGordon](https://www.bam.org/KimGordon).

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