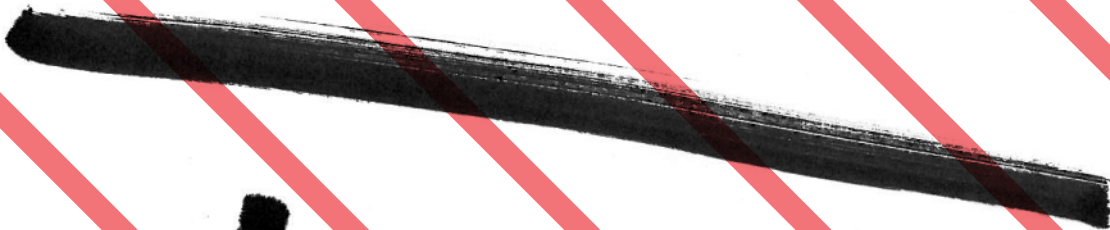


**THE HOUSE
OF BERGMA**

**WHITE
NOISE**



1. Pieter Ampe & Guilherme Garrido "Still Difficult Duet" & "Still Standing You" (8-10.3 2011)
2. TIR Performance "Kartläggare DEL 1" (15-16.3 2011)
3. Robin Jonsson "Simulations" (19-21.3 2011)
4. Mette Edvardsen "Black" (26-27.3 2011)
5. Aron Blom "SAM", Salka Ardal Rosengren & Mikko Hyvönen "Trash Talk" (30.3-1.4 2011)
6. Daniel AlmgrenRecén & Alma Söderberg "Abdikation Nu" (2-3.4 2011)
7. Mette Invartsen & Guillem Mont de Palol "All the way out there..." (9-10.4 2011)
8. Dorte Olesen "The Bad The Good The Ugly" (13-17.4 2011)
9. Anna Källblad, Annette Taranto & Chrichan Larson "À une raison" (14-15.5 2011)
10. DOCH (22~29.5 2011)
11. Krööt Juurak "Scripted Smalltalk" (27.8 2011)
12. Xavier Le Roy "Le Sacre du Printemps" (26-27.8 2011)
- 13. The House of Bertha "White Noise" (10-11.9 2011)

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MDT is an international co-production platform and a leading venue for contemporary choreography and performance situated in a reconstructed torpedo workshop in the Stockholm city center. MDT has since 1986 supported and collaborated with Swedish and international emerging artists. MDT is supported by Kulturrådet, Kulturförvaltningen Stockholm stad and Kulturförvaltningen Stockholms läns landsting.

MDT
Slupskjulsvägen 30
11149 Stockholm, Sweden
T: +46 (0)8-611 14 56
E: info@mdtsthlm.se / www.mdtsthlm.se

Starting point...

What is identity? Is identity a feature of persons, an attribution made by other people, or a consequence of language needs? Do we use notions of identity as a result of perception by others, interaction with others, or as a function of human tendencies to label and order?

George Kelly

“ Globalized reality, in which the behavior of individuals and their identities seem to dissolve inside the mass, brings out the spontaneous thought that our destiny is inevitably bound to the others' and therefore that it is useless to act in a way that differ from collective behavior. The idea of being dependent upon the others, therefore, causes also a profound sense of insecurity”

Miriam Petruzzeli

“The person who gives up his individual self and becomes an automaton, identical with millions of other automatons around him, need not feel alone and anxious any more. But the price he pays, however, is high; it is the loss of his self”

Erich Fromm

“ We become nomads - who are always in touch”

Michael Benedikt

Beginning...

The expansion of the virtual world has put out of proportion our sense of dimensions. The dimensions that we speak of are becoming abstract, no longer imaginable, and no longer experienced as concrete. The complex devices of technology created to simplify our lives, seem to alienated us from the most natural aspects of communication.

We have ability in a blink of an eyes to create a contact with somebody across the globe, by pushing “accept” we create new friends with people that never have been in our presence (and maybe never will be). Any random thought or question can be responded in an instant, by people you dont know. The concept of privacy and freedom is changing when anybody can look and enter information about anyone. We post our private lives and thoughts on sights like facebook where our communication skills are diminished to virtual poking and expressing feelings through emoticons. Our identities are defined through the application we aquire, the collection friends on our walls, the music we post, the sites we visit and the products consumed. By withdrawing from the virtual and the global approach to life it is easy to reach a feeling of non existence. Young people tell each other, If you are not on facebook, you are dead. By signing in and out of your facebook account, has created the ability to die and be reborn several times...

in the brackets:

(How to play dead.

Whether you are an actor a necrophiliac or just looking to have random fun ,playing dead can be a good way to pass the time.Check the area around you. Make sure you can safely fall without getting hurt .Begin a death act. This can include clutching your chest, gasping, making pained noises, or simply just putting on a frightened expression.Let your knees buckle. Make sure your knees or thighs hit the ground before your torso. Let the rest of your body fall limp to the ground. Lie perfectly still for as long as the death must take effect.Try not to breathe. Take very small breaths if you must. Don't try to fake this if you are prone to tickling, as someone suspecting you are faking may tickle you.Be aware of your situation. If you are scaring people around you, it is best to wake up

If a friend wants to continue the act by picking you up or dragging you around, be as limp as possible.When people die, they do not always have tongue sticking out one corner of their mouth. Try to avoid it. Do not fall in a crowded area or in a cluttered area.Remember that some people die with their eyes still open.Do not smile, even if the people around you are laughing and saying stupid things...focus on your worst nightmare. Do not go to such extremes as to fake blood, this is messy TO CLEAN UP AND MIGHT GET YOU INTO TROUBLE.)

Back to beginning:

... At any moment one can erase a trace of the past, and pretend it never happened.

Going on working

Take one idea, call it what ever you want. Take another, idea call it what ever you want, Put them together.

Give a name to what you see.

Put the named ideas close to each other. See which ones are open for collaboration with the others. Observe which ideas have stronger ego and needs more light shun upon. Avoid them for a while, put them in the fridge, in a box in a cupboard, or just store it in your memory. Use simple modifiers. Slow, fast, front, back, side to side, backwards, leading, following, transport, divide, minimize, oversize, do not touch it, sometimes things are good as they are (or just brilliant) . Go on.

ex:

SMS Line Up Snake Manipulated couple Baroque

Hide Baroque for a while

Sms + Line up = Megafon

Line Up + side to side + front and back = Kuba

Snake + Sms = Ripple or Banana

Sms + minimize = Line Up

Line up + oversize = Distorted Megafon

Distorted megafon + distorted duo= Benu

Snake+ divide= Duo slow, duo fast.

Snake + leading = Following

Snake + Following = Ripple or Banana

Sanke + Speed+ Random stops= Liza

Liza + Stops and falls = Manipulated couple (untouched)

Manioulated couple + minimize + line up = Marta

or just:

Megafon Kuba Ripple or Banana Line up Distorted Megafon Benu Duo Slow Fast Following Ripple or Banana Liza Manipulated couple Marta Oversize Leading Distorted Duo Random Stops Megafon. . . .

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Continue:

The progressive standardization of lives by the modern society reaches deeper and deeper, slowly penetrating the most intimate spheres of our lives. The virtual social networks so popular today, offering us an apparent ease and freedom of communication, would probably never be nearly as popular even 20 years ago.

So what is the reason for their popularity ?
And do they really offer "better" ways of communicating?

As the authors of the quotes above can't agree on whether the the global society gives security or rather the opposite they both indicate the process of losing our personal identity is taking place.

Perhaps this loss is the very reason why we feel ever increasing need to be recognized as an individual. In order to achieve that, we expose and display our lives to others on a platter where we carefully chose the best bits.

The new ways of communication apparently bringing us closer together than ever, yet we feel somehow more alienated and alone, sharing our holiday photos and intimate thoughts with the whole world, we feel more and more estranged to our very neighbor.

Yes it's true we can reach more people and communicate faster than ever before.
But isn't it a case of quantity over quality. Our interlocutors are much easier to reach but it seems that our communication with them got reduced to a system of codes of smilies , of likes and dislikes.

An outside eye:

The performance *White Noise by the House of Bertha collective* touches on a number of key questions of liberation and disidentification that the dancers place before themselves and the spectators: How can we calculate the knot speed of all the winds that determine our movements, course and direction? How can we draw a map showing the influence of our “own” steps, discourses, jargons? How can we hear our own voice in a polyphony of voices more clearly and discern individual sounds in the white noise of equal sound interferences? How can we articulate our own language in a collective? What is the share of imitation, observation, improvisation, copying, new articulation, manipulation, tendency, unconscious, periphery influences in the production of the singular and the personal?

The four dancers that come from a single choreographic company are making a play about the possibility of a new collective that intensely questions the place of the individual. Like a Russian matryoshka doll, the *White Noise* raises a new question by each answer, including the question of legitimacy of different speeches of the dancers, i.e. the need of those who are familiar with a register of different languages and corporeality, to open their mouth and produce a sound, to participate in the speech: by a body of word, logos.

If we agree with Jacques Ranciere that each political act, in order to become legitimate, must initiate a certain scene of speech, an exchange of words, in which those who are excluded from the speaking community, by imitating those who are already included in it become recognized as equal political subjects, and their claims finally from the status of mumbling and noise assume the status of words and speech, the *White Noise* by its scenes of laborious reading and giving birth to a completely new autonomous speech that emerges by repeating the words whispered into the ear of the dancer (that she/he in their own way reiterate) – actually places before us a **sparkling choreography of valuable steps of emancipation**.

Instead of a universe where we have so far resided together, a real *multiverse* opens before us that tells us we are standing before the world, each of us as if before our own door, but that only a joint entry into it opens the unthinkable paths to equality that sooner or later must cross, creating the language of a true collective: a group of individual voices whose frequencies release the energy of equal strength and intensity. And this is exactly where the emancipatory power of the *White Noise* actually lies.

Neime Reč

Neime Reč is a playwright. Between Belgium, France and the post-Yugoslav space, she does research into the new imageries of emancipation and equality. She is currently engaged in stage research about education and equality in education.

