

2019 Leaving the House is a Performance

performance, Butchers Tears, Amsterdam

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Lays baby on the blanket and wraps first one arm, then another. It works o
After, removes all the books from bedside tables and shelves. Goes to the

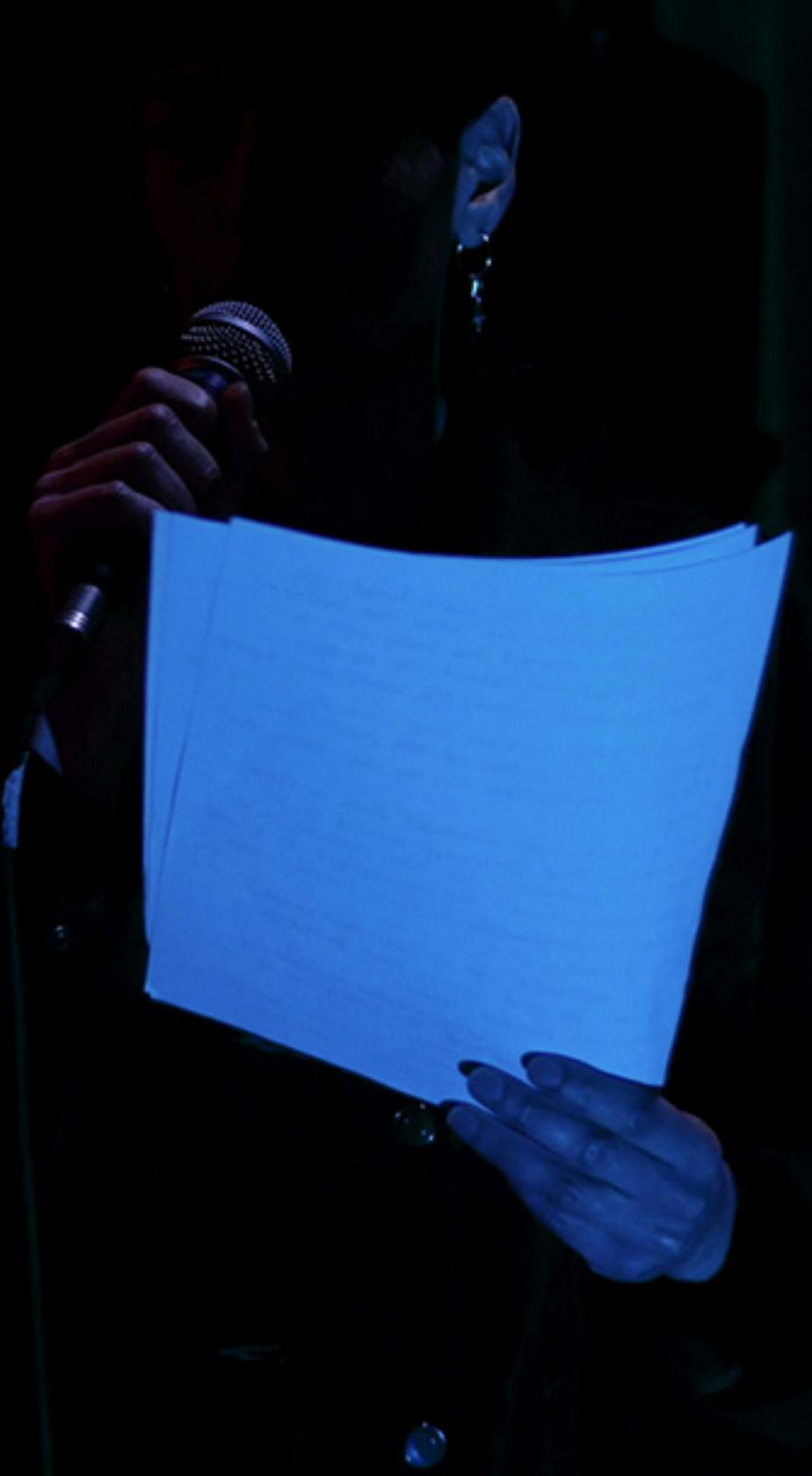
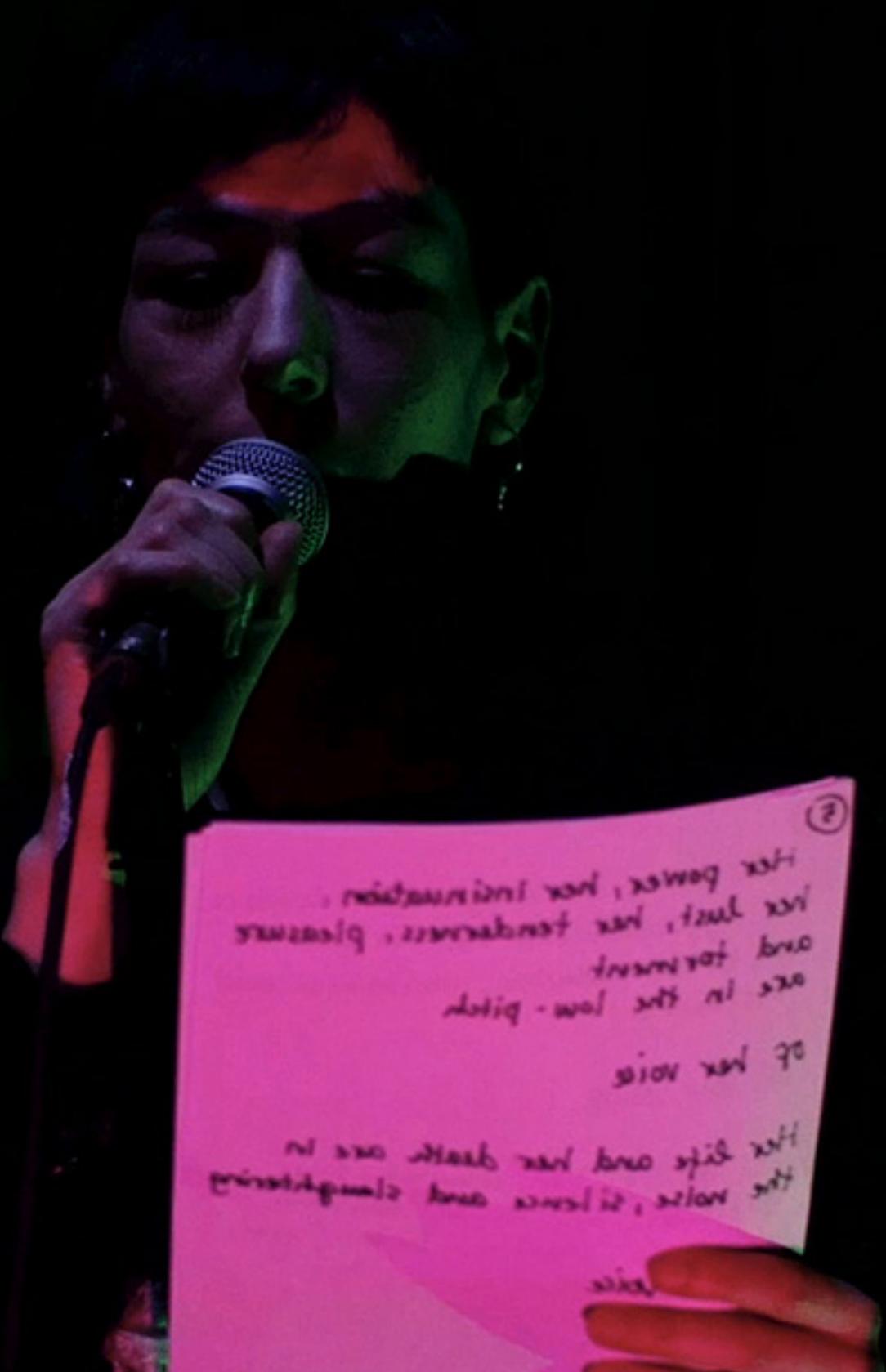
o, like a mooooother
ched for the very FIRS
e a moooooother
en your heart beats
xt tooo mine

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the noise, silence and clanging
 the life and her death are in
 of her noise
 are in the low-ditch
 and torment
 her just, her tenderness, blessing
 her power, her indignation.



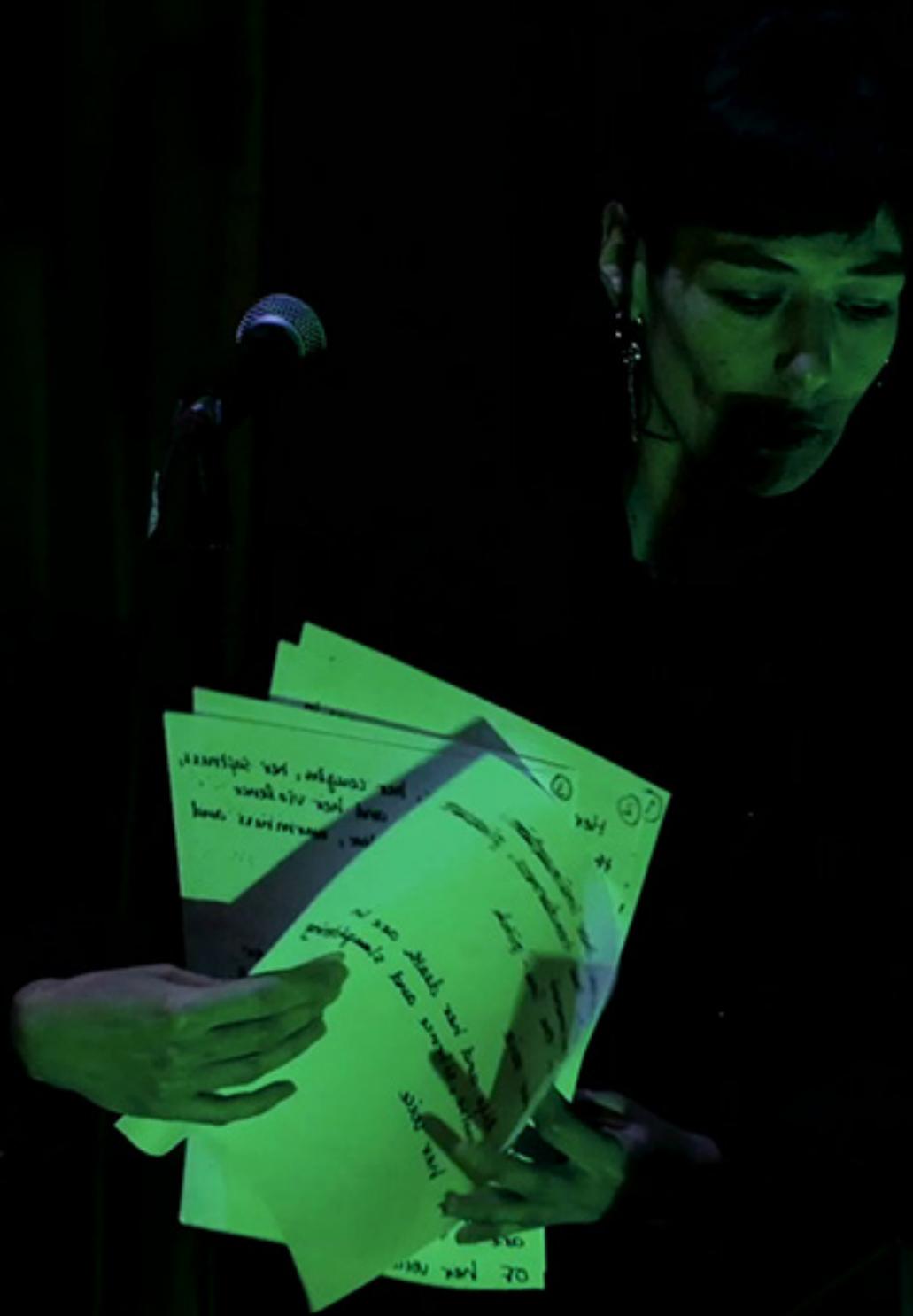


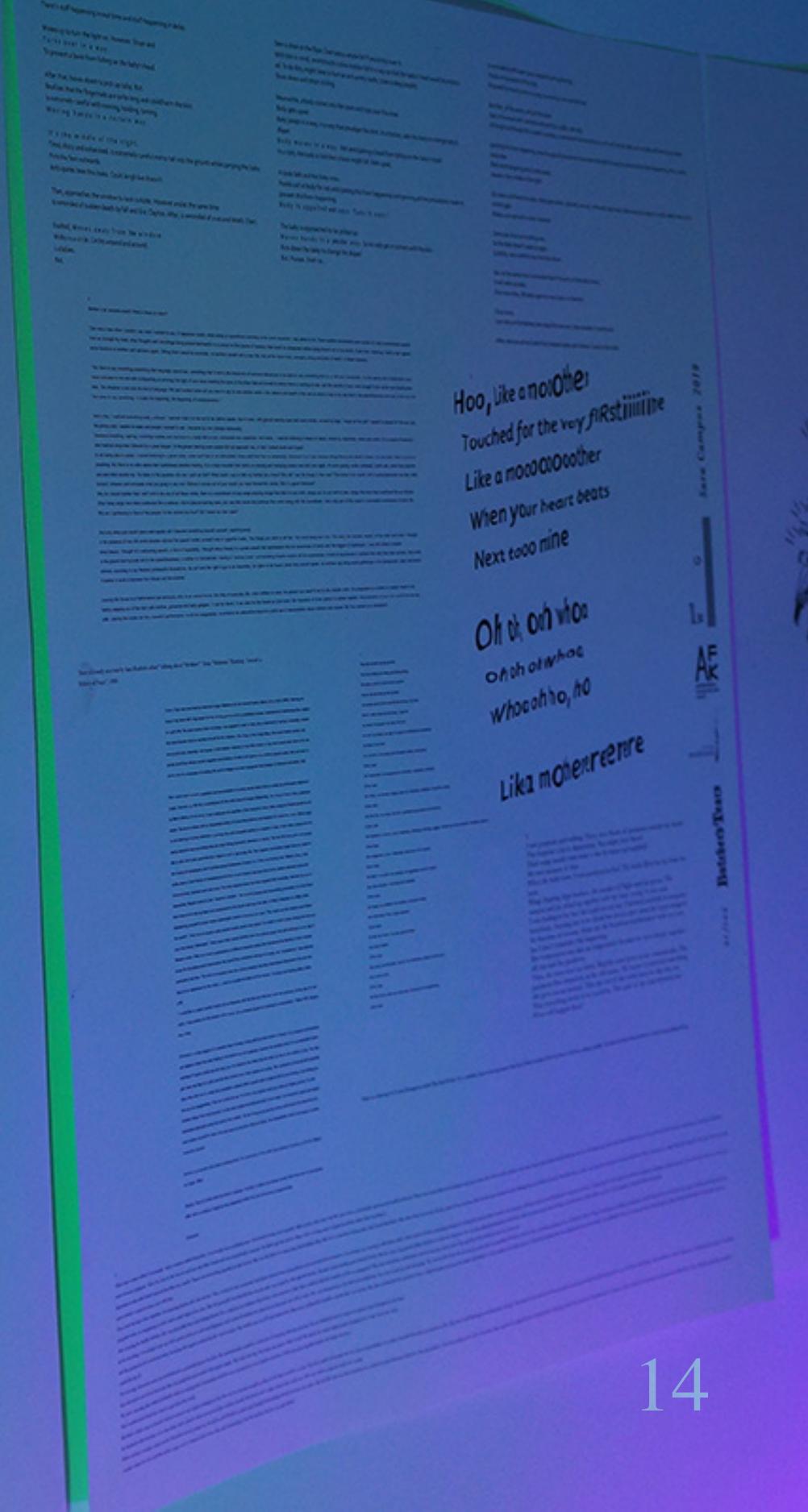


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LEAVING THE HOUSE IS A PERFORMANCE

The performance makes use of intertextuality, fragments, quotes and adaptations into new performative texts: excerpts, poems and a short story are spoken independently while being interrupted or accompanied by a drum player, a flute player and a pre-recorded soundtrack. Sounds of parrots, baby cooing's and cries, domestic sounds and spoken stories are used as devices to address and generate “moods” and atmospheres related to motherhood, the female voice and the pregnant body.

The texts refer to books and quotes from singer Madonna, philosophers like Plato, Alphonso Lingis, Mladen Dolar, writer Clarice Lispector, artist Louise Bourgeois and writer

Sara Ruddick. A poster containing an expanded version of the performance in the form of footnotes, texts and a silkscreened image, accompany the performance.

In the “pre-linguistic” state between mother and child, the patterns of rhythm, intonation, pitch cues and accentual patterns of sounds unfold. Poetry, music and language go hand in hand. It’s an unusual acoustic experience, a strange world where sounds collide and resemble each other. At times sounds accumulate and create anxiety, danger lurks when a door squeaks, a call for attention when a parrot screeches. Other times tenderness generates a space for protection, cooing and songs smooth you in, screams of a cry throw you out.

A mother's voice enters this space already with an expectation, to be tender. But the slippages and escapes in sounds sometimes contradict and break this demand. The female voice is a voice beyond sense.

This assumption might have originated long time ago in the history of metaphysics and in the philosophical treatments of music. Sexual division has been seen in the relation between sense and senselessness, between word and voice, as Mladen Dolar states in *A Voice and Nothing More*.

The voice beyond sense has been equated to femininity, whereas the text to masculinity. Wagner wrote to Liszt "music is a woman". The material powers and intoxicating sensuality

of a voice have been associated with the flesh and condemned by the church and even the state. Plato banned certain scale musical modes (which are about 7) in order to keep strong men and warriors from being “effeminate”. He hated combinations of different musical modes that threatened the identity of each mood. So all polyharmonic instruments that permit free transitions among the modes, the “modulations” were banned, particularly the flute.

“ The wind instruments have the vicious property that they emancipate themselves from the text, they act as substitutes for the voice, (...) And no wonder the flute is fit for women”. Plato’s Republic III, (398d,400d).

(...) “ I would like to make a further motion: let us dispense

with the flute girl who just made her entrance: let her play for herself, or if she prefers for the women of the house. Let us men spend our evening in conversation.” Plato Symposium 176e.

Leaving the House is a Performance is a 30m performance with spoken texts (Sara Campos), a drummer (Mitch Thar), a flute player (Mirna Ackers) and a pre-recorded soundtrack within a light installation. The performance was a continuation of a previous exhibition with the same name that took place at PuntWG Amsterdam in 2018. It was first performed at Butcher’s Tears Amsterdam in 2019. This performance was kindly supported by the AFK and Stichting Stokroos.

CREDITS

CONCEPT Sara Campos; SPOKEN PERFORMANCE Sara Campos; DRUMS Mitchell Thar; FLUTE Mirna Ackers playing “air pour charmer un lizard”, Rudolf Escher, 1953; SOUNDTRACK: Sara Campos; TEXTS BY: Sara Campos, Alphonso Lingis, Plato. Short story *Bodies* is an adaptation from Clarice Lispector’s story *The Body*, 1974; *Her Voice* is a poem adapted from Alphonso Lingis essay *Seduction*, a contribution for artist’s book of Imogen Stidworthy *The Whisper Heard*, 2012. JACKET ON ACKERS: Sara Campos; VIDEO DOCUMENTATION: Jasper de Bruin