

# To Serve - House Without a Maid

Jorge León en Simone Aughterlony

**The spectrum from intimacy to exploitation** The performance installation House without a maid takes place in a house where the ideal maid has left the building a long time ago. However, in small performances, her spirit is still tailing us, in the symbolism of the space left behind, in the spirit of master and servant.

**date:** 25<sup>th</sup> and 26<sup>th</sup> of September, 15:00-20:00 p.m. (continuous)  
**Location:** Huis Sonneveld and the NAI  
**Language:** no problem

## programme

Zaterdag 25 september

**Talk programma** 14.00 – 17.00

**Passionate Pilgram** Melati Suryodarmo 15.00 – 20.00

**Unhinged** Vlatka Horvat (performer: Julie Bougard) 15.00 – 20.00

**Sous Clé** Olga de Soto 15.00 – 19.00

**Behind Doors** Fiona Wright i.s.m. Becky Edmunds 15.00 – 16.30

**Normal Work** Pauline Boudry and Renate Lorenz 15.00 – 20.00

**Theresa's Room** Moira Zoitl 15.00 – 20.00

Zondag 26 september

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### **Behind Doors, Fiona Wright**

In collaboration with video maker **Becky Edmunds**.  
Duration: 10 minutes, maximum 5 people.

You take a seat. Your body is arranged around the edges of your own field of vision. There will be a shift of the look or a lowering of the eyes. I am standing nearby, taking care of the space, keeping things going and keeping time. Images play on the surface of a smallscreen. Brief glimpses out of the corner of an eye. What am I thinking, all day in the house? I am thinking, I am disappearing. Or I am something like your shadow, somehow always there. Alone and in your presence. You watch, I'll just wait. A short, live encounter offering each spectator a close-up moment, a slightly different picture - interrupted by the door opening, the audience replaced and another version beginning. To approach a house as a site invites the possibility for small-scale encounters, carrying the suggestion of - the uncertainty, if not the assured experience - intimacy.

Inner sanctum - the domestic life - the larger body of the house.

Colonisation of other bodies - other continents.

Private lives - unseen and ongoing - behind closed doors.

Inner worlds - enclosed life - our imagining and memories.

A performance made for a small audience of only five people in a room for a short time, with the potential to include the behaviour of social formality and informality. The audience might stand in for a family group or dinner guests, seated at a table together, each spectator bringing a personal viewpoint into the room.

A short work for the audience and a longer work for the performer - some kind of devotion to the task of providing. The body of the performer in attendance in the room, in a constant state of waiting. Performed actions and repeated gestures as traces of presence - noticed or unnoticed. The solo performance occupying the periphery, not necessarily being the central focus or commanding attention throughout. The look, in fact, sometimes deflected, perhaps becoming as much about the glance as the gaze.

**Fiona Wright** (b. London 1966) has been making performances since the late 1980s - often described as "rare" and shifting between strength and vulnerability - working over the years through writing and choreography. Recent solo work includes the one-woman show, *On Lying* (supported by Arts Council England and OPENPORT Chicago, and recently seen at National Review of Live Art, Glasgow). Previous close-up pieces, sometimes for an audience of one, include salt drawing 2004, and a series of solo performance lectures, "*Other versions of an uncertain body*".

[www.fionawright.org](http://www.fionawright.org)  
[www.beckyedmunds.com](http://www.beckyedmunds.com)  
[www.historydances.co.uk](http://www.historydances.co.uk)

Photo: Becky Edmunds  
Photo: Hugo Glendinning



### **Passionate Pilgrim, Melati Suryodarmo**

*Passionate Pilgrim* is a durational performance in which Melati Suryodarmo was inspired by encounters during her journeys which have confronted her to concern on identity issues, especially those which are related to her origin. She observed and translated the hidden emotion through a study of gestures, and the unspoken language. *Passionate Pilgrim* is the beginning of another journey.

Artistic statement « The world that inspires me to move my thoughts is the world inside me. The body becomes like a home which functions as container of memories, living organism. The

system inside the psychological body that changes all the time has enriched my idea to develop new structures of attitude and thoughts. I try to perceive my surroundings as the fact of the real presence of now, but considering the path of its history. I try to understand the language that are not spoken, and opens the door of perceptions. I respect the freedom in our minds to perceive things coming through our individual sensory register system. Crossing the boundaries of cultural and political encounters has been a challenge that stimulates me discovering new identification. An effort to find identity is yet a dangerous act of losing the ground of origin. For me, the process of making artwork is a life long research that never stops me to put myself inside the metamorphic constellation. I intend to touch the fluid border between the body and its environment through my art works.

I aim to create a concentrated level of intensity without the use of narrative structures. Talking about politics, society or psychology makes no sense to me if the nerves are not able to digest the information. I love it when a performance reaches a level of factual absurdity. »

**Melati Suryodarmo** was born in 1969 in Surakarta, Indonesia. She lives and works since 1994 in Braunschweig, Germany. Graduate in International Relations and Political Sciences in Bandung, she started her study at the Hochschule für Bildende Künste Braunschweig with Anzu Furukawa (Butoh and choreography), Mara Mattuschka (time based) and Marina Abramovic (performance art and Raum Konzept). She is graduated in Fine Art, and finished her MFA in 2002 in Performance Art. Melati Suryodarmo has participated in various international performance festivals and exhibitions including IPFO 2003, the 50th Venice Biennale, Marking the territory, IMMA Dublin, Van Gogh Museum Amsterdam (during the exhibition of the life of Egon Schiele), Videobrasil Sao Paulo (2005), Haus der Kulturen der Welt Berlin, 52th Venice Biennale dance Festival (2007), KIASMA Helsinki (2007). She has recently presented her performance *Alé lino* for the Manifesta7, in Bolzano Italy (2008). Since the last two years, Suryodarmo has been presenting her works in Indonesia and South East Asian countries.

[www.melatisuryodarmo.com](http://www.melatisuryodarmo.com)  
Photos: Hugo Glendinning



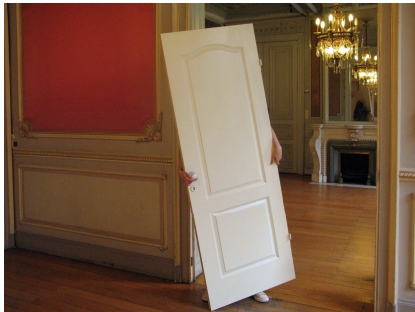
### **SOUS CLÉ, Olga de Soto**

Somewhere between a performance and an installation, investing the space of the house like a means of escape... dreamt of and impossible at the same time... a figurative development... a space, emptied somewhere of its occupants... an oblique place that would allow the expression or silencing of private ordeals... to hear the echo of the imprint left by daily developments... and by emotions, adjustments and hidden renunciations... which come together to construct an invisible corset, but how obvious... a woman driven to mute rebellion... faced with domestic work, maternal work, everyday work, all invisible...doomed to "eternal" fresh starts... an act of resistance to cut herself off from exhaustion of her job... no need then to leave or go very far... just listen to the echo here, in her, and explore the inner quest for this other house, one fantasised about, dreamt off, suspended... from her, for her...

After studying dance and music theory music in her Spanish homeland and then at the CNDC d'Angers, **Olga de Soto** worked with Michèle Anne de Mey, Pierre Droulers, Félix Ruckert, Boris Charmatz and Jérôme Bel, meanwhile developing her own creations and choreographic research, some of which is in dialogue with the study of music. She began with the solo *Patios* in 1992, followed by several other pieces in different forms and formats, including *I believe that I act...*, *A destiempo*, *Sueño*, *Hontanar*, *Paumes* and *anarborscenes*. For ten or so years her work has focused on the theme of memory: physical, found in

*Murmures* (1997), *Eclats mats* (2001) and in the succession of accompanied solos *INCORPERER* (created in 2004-2009) and *perceptive memory, the audience's*, which also features in *histoire(s)*, a show is premiered at the *Kunstenfestivaldesarts* in 2004. Olga de Soto is currently associate artist at the *Halles de Schaerbeek*.

Photo: Olga de Soto  
Photo: Hugo Glendinning



### **Unhinged, Vlatka Horvat**

At the centre of this new performance by Vlatka Horvat are a lone performer and a door that has been removed from its frame. With the performer's face pressed against the door to form a provisional door-woman hybrid – a linguistic pun come to life – this unstable couple occupies and moves around the parlour rooms of the *Maison des Arts* for a period of six hours. *Unhinged*, with its titular gesture to madness, merges body and object into a single unit, collapsing the normative of both the body and the domestic.

The customary utility of the door vanishes when it leaves its place in the door frame and heads off into new locations while the body's relationship to space is reconfigured by the flattening of its 'front' against the solid surface of the door, resulting in a comical impairment of the performer's capacities for movement and vision. Enacting simultaneously the act of 'wearing a door' and 'being a door,' the object becomes an additional body part, functioning simultaneously as the performer's partner and as an impediment. Horvat's temporary coupling of the door and the body, and the act of setting their merger in motion provokes the viewer to re-imagine the physical structure of domestic space itself. In a kind of excessive enactment of function, the movement of mobile door/door-woman creates new imagined walls and spatial divisions, as well as providing a series of 'unnecessary' entrances inside rooms, perceptually partitioning the space in places where no tangible walls exist. *Unhinged* brings to the fore the role not only of an employed service worker, but also of women in the family context, and more widely, the function of the domestic space itself – as the various elements of the built environment are structured/devised so as to cater to the needs and wishes of its inhabitants.

The door stands as a powerful player in this domestic theatre – a guard of solitude and privacy, a barrier from strangers or intruders, an invitation for entrance. By proposing a degree of mobility and autonomy for it, *Unhinged* brings the door from the role of invisible facilitator and servant of domestic traffic and access to a new place of visibility, play and problematic agency.

**Vlatka Horvat** (b. 1974 in Čakovec, Croatia) is a New York-based artist working across different media—from photography and video to works on paper, installation and performance. Her first US solo exhibition,

titled *Or Some Other Time*, was presented in 2009 at the Kitchen in New York. Other recent presentations include *For Example*, a project developed for the 11th Istanbul Biennial, an 8 hour performance titled *This Here and That There* at PACT Zollverein in Essen, and exhibitions at annex14 in Bern, Galerie Xippas and Galerie Anne Barrault (both in Paris), White Columns and Rachel Uffner Gallery (both in New York), and the Contemporary Art Museum St. Louis. Forthcoming in 2010 are exhibitions at Manifattura Tabacchi in Torino, Austrian Cultural Forum in New York and Aichi Triennale in Nagoya (a collaboration with Tim Etchells), as well as performances at Outpost for Contemporary Art in Los Angeles and City of Women festival in Ljubljana. Vlatka's work is currently included in "Greater New York" show at MoMA PS1 in New York, "Natural Renditions" at Marlborough Gallery in New York and Mardin Biennale in Mardin, Turkey.

www.vlatkahorvat.com

Photos: Tim Etchells



### **Theresa's Room, Moira Zoitl**

„Not only functions of space are exchanged.

'Exchange' itself becomes the function of the space.“ - Renate Wöhrer -

In the middle of the renowned financial and shopping district of Hong Kong lies Exchange Square. The name underlines not only the exchange of monetary value but also the people's mobility: each Sunday, tens of thousands of female domestic workers from South and Southeast Asia reclaim the public space, here and in the surrounding streets and squares. The artist Moira Zoitl has concerned herself with these women's living and working conditions and with their everyday life

and activism. *Exchange Square* presents artistic and collaborative projects, complemented by analytical texts and interviews about the forms of and the reasons for globalized job migration.

The installation *Theresa's Room* consists of the life-sized reconstruction of the room of Maria Theresa Hamto, a Philippine domestic worker for a Chinese family in the New Territories, an outer district of Hong Kong. The embroidered bed covering *The Maid's Rulebook* lists some of the rules of behavior for "housemaids," fixed in their work contracts. The video *Maria Theresa Hamto Performing Babae/Women and Newsletter/01* with the title *Street Actions* (2005) document the political and social activities of migrants on the street, while the video *Maria Theresa Hamto at Work* shows the rigid daily routine of a domestic worker.

#### VIDEOS

##### 1.) **Maria Theresa Hamto at Work**

Video 8:42 min. | engl. | Camera / Kamera: Niki Mossböck | Editing / Schnitt: Julia Pontiller | © Moira Zoitl 2007

##### 2.) **Maria Theresa Hamto performing BABAE/WOMEN**

Chater Road, Central Hongkong 2004

Video 10 min. | Tagalog, engl. ST / UT | Camera / Kamera: Niki Mossböck, Moira Zoitl | Editing / Schnitt: Moira Zoitl | © Moira Zoitl 2005



### **Normal Work, Pauline Boudry / Renate Lorenz**

Installation with film and 13 photographs, 2007

Hannah Cullwick not only cleaned from early in the morning to late in the evening in various households, she also produced a series of remarkable staged photographs, numerous diaries, and letters. These materials present her strength, her muscles, and her big, dirty hands: embodiments of her gender that were obviously directly connected with her working practices and which she was very proud of. Hannah Cullwick's portraits and self-portraits, which show her not only as a domestic servant, but also in „class drag“ or „ethnic drag“, where part of a sadomasochistic relationship that she had with Arthur Munby, a

man from the bourgeois class. Interestingly, it was the elements of her hard work in the households that provided the material for their shared SM scenes. The work that Cullwick carried out as a domestic servant was later restaged together with Munby in their meetings in his home. The crossings of social positions that

she staged in the photographs - which show her as a bourgeois woman, as a young bourgeois man, or as a slave in blackface - partly also play a role in Cullwick's everyday life, for instance when she traveled with Arthur Munby in „bourgeois drag“.

The photographs can be understood as a technology to control these crossings, or to reflect on the great efforts and constant deliberation that were connected to them. The film „normal work“ asks whether the crossings of social hierarchies of class, gender, and „race“ that Hannah Cullwick staged and that she obviously desired have today become generalized into a paradoxical requirement in the field of labor. In the film we watch the performer Werner Hirsch / Hannah Cullwick attempt to imitate Hannah Cullwick's poses as precisely as possible.

Werner Hirsch / Hannah Cullwick orients him/ herself to his/her memory, to a mirror, or to a „model“ that is not in the image, or to instructions that are called out to him/her, also from outside the space of the frame. Since two different historical moments (Victorian times and the present day) and two places of expression meet each other in the film, contradictory references arise. The historical photographs are placed in the context of contemporary drag performances and reworkings through gender binarity. Taken in the other direction, contemporary performances are placed next to a historical predecessor, in which the relations between sexuality and work were negotiated.

Informations on the film:

Film Material: 16 mm. / DVD | Length: 13 Min. Loop | Performer: Werner Hirsch | Backdrop Photograph: Del Lagrace Volcano | Camera: Bernadette Paassen | Sound: Karin Michalski | Sound Design: Rashad Becker

Information on photographs:

13 Photographs from 1860 until 1904 of Hannah Cullwick  
Courtesy: Munby Archive, Trinity College Cambridge

### To Serve: House without a Maid

Performances door Melati Suryodarmo, Olga de Soto, Fiona Wright (i.s.m. Becky Edmunds), Vlatka Horvat, Pauline Bodry/Renate Lorenz Concept/programma Simone Aughtertony en Jorge León Technische assistentie Laurance Drevard, Ursula Degen Productie Verein für allgemeines Wohl, Niels asbl Coproductie Alcantara Festival (Lissabon), Kunstenfestivalsdesarts (Brussel), Dampfzentrale/ Biennale Bern, Hebbel am Ufer (Berlijn), Theaterhaus Gessnerallee Zürich, Productiehuis Rotterdam (Rotterdamse Schouwburg) en NXTSTP met de steun van het Cultuurprogramma van de Europese Unie Met de steun van Pro Helvetia Swiss Art Foundation, Fachstelle Kultur Kanton Zürich, Präsidiäldepartement der Stadt Zürich, German Federal Cultural Foundation, Ministère de la Communauté Française – Service du Théâtre Met dank aan NAI en Huis Sonneveld, Hetty Berends, Remco Beeskov, Normen Langelaan, Jennifer Sigler



De Internationale  
Keuze van  
de Rotterdamse  
Schouwburg  
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