

FALLA VR THE EXHIBITION

JULIA B. LAPERRIERE



Prologue

It's late October.
The first week, I am alone.
Heating broken, amaretto and Brel to warm the soul.

*In **pourpre** are the words of others,
you can find complete references p.46*

© Julia B. Laperrière

Edition in collaboration with Siegmar Zacharias
Design in collaboration with Marina Dubia

Berlin/Montreal – December 2021

7h30 am. You've been in your room for three days now, mainly fucking with some girl unknown to me. She leaves, you finally come out, hair like a tornado.

– Lister, you say, shaking my hand. Sorry for the *ermitage*.

– Julia, and don't worry about it, I say with a complicit smile.

[...]

– So what do you do?

– I'm a dancer.

– Oh cool! What kind of dance?

– Rather contemporary and performance, I make my own work also. And you?

– Porn, I'm a pornstar. *Barely managing to swallow my coffee without choking, I realize 7h30 is way too early for me to be having this conversation. Fake non-astonishment, be polite, turn on automatic pilot:*

– Oh cool, what kind of porn? Or, euhm, what's your specialty?

– Pegging and watersports. *Smile. Nod. Burry information in chitchat. Note to self: google both later.*

Becky, our third roommate, arrives later to the apartment. She is a yoga teacher and a tantric masseuse. That conversation goes more smoothly, as I've learned from the first one.

One evening, I come back home to find Lister and Becky intertwined on the kitchen floor moving to some hot R'n'B music. They're fully clothed, but clearly I'm interrupting something.

Lister is on the bed, with a photo camera in his hands.
The male gaze, but a pleasant version. Playful, supportive.

Becky is kneeling, about one meter in front of me.
I'm physically higher, but we all know who controls the room.

— Have you ever worn one before?

— No, it's my first time.

The sparkle in her eye. First times are always exciting.
She knows how to handle it, inserts it carefully into the harness.

How does it feel?

How does it feel?

How does it feel?

It feels like mine. It feels like power. It feels conflictive.
But it also just feels like playing dress-up for adults.

Sasha is born. *An alter ego.* They wear stripper heels, destroyed trousers and a fake leather jacket. Sasha can't walk or fuck yet, but he looks badass all in black.

I write it like an SM story, but it was the sweetest thing ever. There's nothing like a baby's first steps...

The Dangerous Womæn

In the last years, I've been oriented my research around the idea of the Dangerous Woman: what would be the characteristics of the Dangerous Woman and how — in the actual context of #metoo and the fight for gender equality — to propose an empowered figure, but one that avoids replicating the domination schemes of patriarchy in order to make its place.

Dangerous

What does it mean to be dangerous?

To put in peril the integrity of something.

Here are a few first hand definitions:

1. Able or likely to cause harm or injury.

From the Oxford online dictionary, the examples given are “a dangerous animal”, or “a dangerous man”.

2. Likely to cause problems or to have adverse consequences.

In the Cambridge dictionary definition, amongst the first example given are:

- She walked home by herself, although she knew that it was dangerous.
- These men are armed and dangerous, and should not be approached.

Already these definitions are filled with sexism and rape culture, where men represent danger and women are automatically victims. How about dismantling this logic? As a white straight-passing person, I am usually labelled as harmless. Conscious that other bodies, such as racialized and queer bodies, can often be labelled dangerous in discriminatory ways, what I want to propose is a willfull and collective reappropriation of the term dangerous, turning it into something positive and desirable. In *The Ethical Slut*, Dossie Easton and Janet Hardy reappropriate the term slut to make it a strong liberated female figure, the term becoming something one could proudly claim. I want to follow their steps and make 'dangerous' my new banner.

So then the question would be: dangerous yes, but to whom? I want to propose a body, or bodies, or dances, that could be dangerous to hegemonic structures of power. These could be specific institutions, political instances or movements, norms, rules or rampant conceptions such as status quo, heteronormativity and patriarchy, to name a few.

Woman

I am a woman with some boy in me and I haven't found the language for that yet.¹

As a pansexual person who spent parts of her childhood dressing up as a boy and being called 'Julien', I've struggled for a long time with the idea of womanhood. Later in life, I've encountered myself with the possibility of experiencing multiple identities and practicing many formats of love. Rather than rejecting womanhood and femininity as a whole, I instead became interested in the idea of expanding it. How to reclaim what makes us target of such constant violences and discrimination, expand its possibilities and turn it into a strength, into 'weapons' of pleasurable resistance.

From there emerged my research on the topic of Dangerous Woman (in the following DW), from a necessity of self-expression and quest to find and define DW as a strong and empowered individual figure.

Women

However, the DW should not stand alone. This individual figure can only have power and meaning if it is inscribed in a collective voice. It must be plural and ever changing. Able to stand alone, but choosing to stand together. Through this DW research, I search for a body that challenges its socio-cultural imprints and inscriptions, overwriting their limiting definitions, which can break out forcefully as well as reveal its strength through vulnerability and gentleness. I want to understand what lies within the process of becoming/being a Dangerous Woman. I understand this work needs to be shared, being constantly informed and updated through its exchange with different people. I feel we need to take control, take power, and re-appropriate our bodies. The question is: **how can a work of dance foster this?**

FALLA

*Variation of phalla, for what is phallic, as a feminine inclination of the phallo,
the phallus.*

*Falla in Spanish, like a failure, fault, the original fault or the something missing,
but also like an opening, a crack, a fissure.*

*Falla, in Catalan, from the latin facula, "torch". As an incendiary matter,
something to be set on fire...*



Into the work

In approaching this topic, I've been interested in DW serving as an umbrella concept for my choreographic research, with which some of my past, current, and future works could interact, different works allowing me to dive deeper into different facets of the topic.

Falla initially started out as a 30 minute solo I presented in Berlin in summer 2019. I then developed the work into a full length duo with guitarist Pia Achternkamp, which premiered in Schwankhalle Bremen in September 2020, between two lockdowns. This publication started as a reflexion accompanying the transformation of 'Falla solo' into 'Falla duo', and I was interested in pursuing it through the transformation of the work into the virtual reality installation of 'Falla VR - The Exhibition'.

Falla VR and the Covid crisis

Falla premiered in 2020 in Schwankhalle Bremen, in the frame of the Queer Empowerment Month. It recounts, through dance and music, the story of the first time I wore a strap-on dildo, and gives a glimpse of the experience as an empowering and exciting embodiment of otherness. After the premiere, most audience felt a high sense of physical engagement towards the piece, and many voiced the wish of trying on a strap-on themselves. With Schwankhalle, we considered the possibility of offering a strap-on dildo dance workshop as a playful and safe incursion into other physical realities. Due to Covid however, this workshop was unlikely to happen in a near future, which brought me to the idea of the VR experience.

Falla was initially supposed to tour in Norway and Canada. Through the Covid crisis, touring was simply cancelled, the existence and essence of the performing arts was questioned and borders rose again from all parts.

So I asked myself:

how to traverse borders where bodies cannot pass? This question, which was always very familiar to queer bodies – my sexuality making me subject to death penalty in certain countries – is now one that expanded to the he-

gemonic body. Since software and hardware can travel where bodies cannot, a VR version of Falla could subvert borders, sending queer narratives and subjectivities where most needed.

In a more local perspective, I wanted to offer the possibility of an installation where trying on the VR glasses could be an intense experience, physical and intimate, yet in a safe and designed space. I imagined the installation as a space for mediation, where people could meet, stay, witness other people's experience and share theirs. With works like Falla, revolving around polemic topics, it appeared crucial to offer such a space, where the work can continue living and mutating, in people's discourse, dialogues, reflections and experiences.

*** Note on trans identities**

This writing as well as the work come from my own experience as a woman in the world. I do not claim to detain any truth on womanhood and also recognize that female identity is not bound to any specific bodily parts. I do not wish to negate nor appropriate trans experience, but simply to share a part of my story.

With mainstream shows like 'Transparent'² and with the trans community gaining recognition and media space, questions around gender are now to the foreground of many social debates, and with this the idea of categorization, and the popular use of the word 'cis'. In a personal questioning about these categorizations, I wonder: if sexual attraction and gender work on a spectrum, is there a space for something between cis and trans, and what would that space look like?³ And also, how to address the topic without appropriating trans experience or hurting the sensitivity of different communities? In this context, the necessity of starting from a personal experience appears, and I am interested in how to expand this personal experience into the political sphere.

² Transparent is an Amazon Original series created by Joey Soloway. The series won two Golden Glob awards and received many prizes and nominations, also outside of the USA.

³ As the term non-binary also gains popularity, I observe many people sharing these questionings, and can only hope for 'non-binary' not to become a new label/category to fit in.



Solo, Duo and Multiplicity

Pénélope Déchauffour (professor at Paul-Valéry University) pointed out the **multiplicity** of my practice as part of its specificity. She was referring for example to the presence of various forms within Falla solo, notably **performance, dance, storytelling, elements of stand-up comedy** and such. Falla solo first stemmed from an individual practice. One motivated by a personal event and where, because of inexisting production means and short rehearsal time, I was brought to rely on the solo form as well as my set of tools as a dancer, performer, and human.

To me, a new project is always an occasion to learn and explore something new. For Falla duo, I decided to invite Pia Achternkamp, an experienced guitarist and composer to join me on the project, and to incorporate the electric guitar as an additional phallic element. Whilst Falla solo was already

an attempt to transform a personal and intimate experience towards a collective and scenic one, the arrival of Pia underlined this necessity of expansion even more.

How to invite someone into my story, make them feel welcomed, and also give them agency to make it their own and to bring it further?

Pia's arrival was interesting because it complexified the piece's relationship to the phallic. In my case and throughout the story, my relationship to the phallus and the dildo navigates between an **ironic** and a **sincere** one. Pia, on her side, had spent years practicing with her guitar, and therefore had an **immediate embodied relationship to it.**

Her **guitar** doesn't only serve as an extension of her body but **is also literally part of her body** as a musician. Seeing she isn't a dancer, this embodiment takes a different form than my work with the dildo. Interestingly enough, irony also appeared in Pia's performativity: not towards the phallic object itself, but rather towards certain musical materials, such as 'classic male rock', which she sometimes played almost with disdain.

This brought up the question:

Can we
reappropriate in affirmative and empowering ways material that are so connected with domains of masculinity, power, or
patriarchy?

Both in the cases of the classic wanking guitar solo and the dildo, I thought an essential element of this reappropriation could be

PLEASURE.

A friend of mine always says

“you can only dismantle the master’s house with the monster’s tools”⁴.

Is an AC/DC solo different if Pia plays it? What changes if she plays it with distance and disdain, or if she actually starts taking pleasure in it? **How to turn hostile weapons into ammunition for pleasurable resistance?**

Following this logic, we decided to play with codes of traditional rock and put them into contrast musically with **rhythms of female pleasure**, for example through the use of repetition, maintaining a steady rhythm for some time, the idea of peeking, long continuous note, etc. We also experimented with the possibilities of using the dildo itself as a music instrument, with amplification and effect pedals. Subverting its use,

we play with the possibility of estranging it from the phallus signifier as attached to male power and penis envy,

aiming to open the piece with a musical and physical exploration of the dick that differs from classical phallic references or cliché images.

[from the studio]

When the VR-technology is so ominous
When it dictates so much of the possibilities and rhythm of creation

How to maintain agency on something I don’t grasp or control?
How to still choose what I want to show?

The machine deletes randomly a third of our takes.

How to still make it about the dance? About the shared presence?
How to not lose the connection, the human, in this post-human proposal?

Soften, soften, soften
The gaze into the camera
This duo is now a threesome.

The Female Gaze

I am interested in the idea of 'female gaze' as proposed by Joey Soloway, director and writer of the TV series 'Transparent'. They propose a gaze that doesn't only show or look at, but feels and gives an insight into what the protagonist is feeling and living. In attempting to describe this feeling/seeing, they quote Hannah Wilke⁵:

"I am concerned with creation of formal imagery that is specifically female. A language that fuses mind and body into erotic objects that are namable and at the same time quite abstract. The content is always related to my own body and my feelings, reflecting pleasure as well as pain. The ambiguity and complexity of emotions..."

For 'Falla duo', I was interested in working with the female gaze on stage: in a context of representation, how to let oneself be permeable, how to prioritize body and emotions, and allow the public to feel, to sense, rather than only to look at. How to make them not see you as an object of pleasure, but for them to connect with you on an emotional level, to feel with you, to feminize their gaze, to become subject and avoid objectification. Soloway speaks of their techniques for cinema making; what techniques could be transferred or developed for performing arts? On top of the concept of seeing/feeling, I also wanted to work with the nuanced task of showing how it feels to be the object of the gaze, and with the idea of returning the gaze, or the

'I see you seeing me'.

When Soloway speaks about their filming techniques, they speak about the way they direct the camerawoman from a rather somatic perspective. They ask her to "be in her body", to sink down her weight, and to follow the image rather instinctively, also following the movement that her body suggests her.

When filming Falla VR, this became very relevant, as we now had the occasion to put our experimentations into practice through the camera lens. While filming in VR, the first person perspective almost automatically assumes this very subjective point of view, gaining great insight into the protagonist's feelings. For certain scenes, this proved to be too much: being in the position of the one receiving the gaze and who's body is affected can often times be a violent or triggering experience. We therefore expanded our image range and experimented with different camera techniques to create a third perspective, one that is neither the outside viewer nor the inside subject, but a sort of in-between, at times a human partner to tango with, and at times a floating presence hovering near the ceiling or descending and entering our bodies.

⁵Wilke is considered a pioneer of feminist art in the USA. She became famous in the 60s with her series of vulva sculptures.

[from the studio]

*tenderness, touch, tension,
trance, trembling, trigger*

About Intimacy

(in corona times)

by Siegmar Zacharias / 23.06.20

What does it mean to produce intimacy and to be produced by intimacy? We think that agency in intimacy is consent. Intimacy used to be something that you invite somebody into by opening up. It often carried a confessional mode or a mode of gifting somebody something inner most precious. An act of invitation that asks: Will you enter my world and touch me. Or asks: May I enter your world and touch you. (...) Intimacy used to carry an idea of inner and outer and letting somebody or something in. Touch seems to be the portal for that connection. The thickness of our skin determines how we might be touched. The integumentary system consists of the skin, hair, nails, glands, and nerves. Its main function is to act as a barrier to protect the body from the outside world. It also functions to retain body fluids, protect against disease, eliminate waste products, and regulate body temperature. In intimacy we are opening up that barrier. We let the guard down, we let ourselves become porous to seep and to take in. Let ourselves be changed transformed, infiltrated/ infected inhabited by the other. While letting down the guard alludes to exposing oneself, the intimate interchange also creates the possibility to become otherwise. To become with and through the other. (...)

What then might an intimate relationship with the unknown, or unknowable be? If intimacy produces being-in-touch, or it is an effect of being-in-touch, then maybe being intimate with the unknown, is just to stay present with it? To commit to the touch of touching and being touched in a way not recognisable to me or to you.

Maybe for me it's more about the undefined than the unknowable. How to be intimate with the material of Falla? Through the context of corona, I was intimate with Siegmar before I met her. We had become porous through the screen, on our first Skype, where her deeply directed questions made my insides twitch.

How are we produced by intimacy? We are produced as open to each other, co-dependent of each other. Intimacy is what Glissant calls "consent to not be a single being". It is a voluntary witnessing of being undone leaking into each other acknowledging an outer depth that is not one person's to hold but are forces that move through us, inhabit us.

Can this be done through a performance that keeps a 3 meter distance?

Let's explore the gap between choice and obligation, the ethical dimension of intimacy. (...) What an intimate relationship gives us is the joy of acknowledging and committing to an entanglement with the other, or an invigorating experience of response-ability.

About Technology

(and thickness)

by Siegmar Zacharias / 16.09.21

And now we are intimate with technology.

But haven't we always been intimate with technology. The black box is a technology of perspective of hierarchies of visibility and access to representation. It is also a technology of distancing and introducing the safety of aesthetic distance. It likes to distinguish between object and subject. The technology of the blackbox makes you

know your place in this hierarchical apparatus, it seeps into what is imaginable via the relations it proposes. So while it keeps a distance between its participants it wants you to perceive form. Form, even when it shape shifts or plays with the undoing of form. If you can perceive form there is closure, caption, coherence, or in other words: recognition, position, territory... a set up of sedimented power relations.

What if we were not only intimate with technology but intimacy itself were a technology? What if it is a technology to take you out of recognition, out of closure, out of yourself, out of disconnect. If only temporarily? If this technology enters your nervous system, your sense of balance, your relation to the space you are in, your relation to the ground you stand on, and your relation to the bodies around you and the bodies within you, what does it make visible and what does it make imaginable? What if intimacy is a technology of openings of cracks and fissures and it makes your protective integument system into a system of connective tissue, that holds and connects with the forces of relations and tiny capillaries.

We used to think of space as a linear progressive form determined by proximity. Broadly there were four zones: the Intimate (0-60cm), Personal (60cm-150cm), Social (1,5 m-4m) and Public (more than 4m). What if through the technology of intimacy these zones started folding on themselves in different modes creating differentiated notes. What happens when the zone formerly known as intimate and the zone formerly known as public collapse into each other in an experience that is enhanced by the climate crisis, by the pandemic crisis, by VR technology. The peripersonal space, the reachable, multisensory space around a person becomes expanded in all directions and thickens. And this thickening of space where we are able to touch and to be touched can thicken into different time zones, different race zones, different gender zones.

This over thick, fat, blubbery zone of personal/public zone where touch simultaneously gets negotiated and the politics of touch become sensible vibrating in every particle becomes the zone where bodies are made.

And if touch is the landing of a movement, what is the name of a moving gesture that keeps on - moving through space, through bodies and still touches even if only in passing as it moves through? It might produce friction, it might produce traction it might cause the particles it touches to orient differently. It might produce movement in those particles, like changing the air flow or shifting the organisation of solids. I want to call these touching movements forces. Forces don't just move bodies, they move through bodies and contribute to their becoming. We have experienced this for centuries with capitalism, with hetero patriarchy, and with colonialism. They are systems that we have been intimate with and that have shaped what bodies are. Who or what is acknowledged as some-body, who or what is acknowledged as no body, who or what is acknowledged as anybody, who or what is acknowledged as everybody. Depending on how these forces move through bodies, entities become shaped, seen, placed, contained, recognised ... or not.

But what happens when intimacy is activated as a technology? Can we open our selves up to its force and can we become receptive for the cracks in sedimented power constructions in and under our skins. Can we perceive and imagine multiple bodies? Can we perceive and imagine multiple relations? I get excited when the space morphs into the possibility of bodies. As it grows thick into a thickness. And tentacular dicks create a movement offering an experience of public/personal contacts ... multiple sensations ... queer relations...

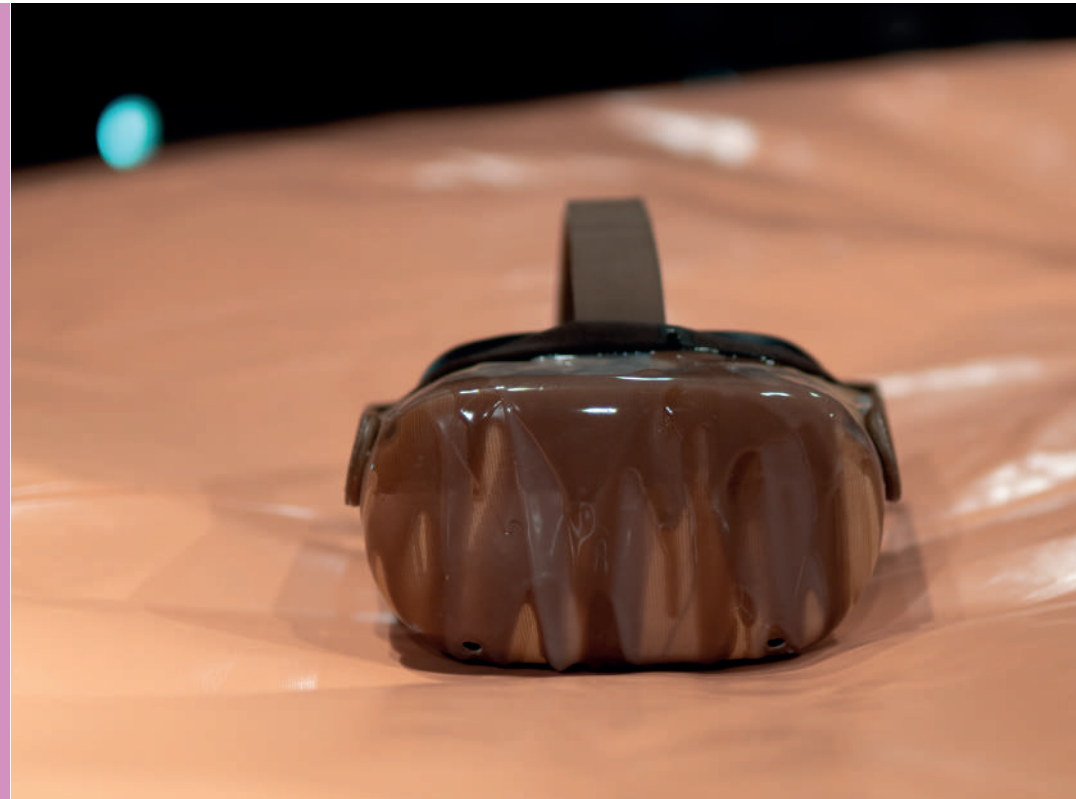
(to be continued)

[from the studio]

— Isn't it a bit weird though, if Pia and I are white, and the whole team is white, and suddenly half of our scenography is black? It feels a bit misplaced.

— I understand your point, but I think it's really important to create something inclusive and to insist on decolonizing theatre spaces.

— Okay, I agree. We have to start somewhere... Then let's try and go for many different tones?



Dance as Mutation

In developing the material of Falla, I drew from the notion of ‘Dildonics’ proposed by Jeanne E Hamming. Inspired by Haraway’s ‘Informatics of Domination’, she proposes that the dildo “operates as a technological extension which mutates (rather than castrates) its lesbian user and rearticulates dildonics in post-gender terms.” In Falla duo, I didn’t want to focus on the dildo as technology, but rather on the possibilities dance could provide for mutation, with the dildo as a bodily extension. In ‘Falla VR’, I tried to address VR in similar ways: how could it not be about the technology itself, but rather about the opportunities for transformation it offered? We worked for the camera to become an extension of our bodies, or an alternative offer of embodiment for the spectators, perhaps affecting their gaze, their empathy, their proprioception and relationship to their own body, their sense of presence and active participation.

For Colleen Lamos — cited in Hamming’s essay — the dildo tells a clever joke, where it can “at any moment be taken (on) either as a faithful substitute for the penis or as a parodic mime of its phallic pretensions.” But Hamming argues: “yet it is not so clear that this joke, this parody of the penis’s phallic pretensions, does anything other than reinforce the cultural authority of the phallus.”

And here lied a trap for Falla. The irony and humour in Falla duo created critical distance, which was necessary, but for me the somatic, serious, sincere, worked and embodied relationship to the dildo was essential in order not to fall into the trap of parody. This was a delicate task: to

not glorify the phallus nor make a joke out of it, but to displace it as a signifier whilst portraying a sincere relationship to it, one that leaves space for the spectator to enter and be curious. The open compositional structure of Falla duo serves this the best, because it allows me to constantly re-actualize my relation to the strap-on dildo, fuelling the dance from real-time sensation and seizing the dildo’s potential as a post-gender prosthetic, one that favoritizes a ‘productive mutation’. In a way, the agency offered by the VR glasses for people to change their perspective at any moment also allows the viewer to constantly reactualize their position *vis-à-vis* the phallus and their relationship to the performers.

Through dance, through movement repetition and transformation, I’m interested in possibilities of mutation, where the dildo as a body extension goes beyond the symbol or cliché image, and the viewer’s perception is blurred, one not knowing exactly what they are looking at anymore. I search for moments where the bearer of the dildo can morph into a ‘third’ being, neither male nor female, maybe something in between but hopefully rather beyond, disrupting the notion of gender-based sexual attraction, with the dick becoming merely another limb, and where the VR allows audience to witness and experience this transformation with us.



Letting go of the Dangerous Womæn

WhatsApp conversation with friend and choreographer Philipp Enders / 03.07.20

☞ That's precisely where the Dangerous Human lies. The necessity to surpass this binary différentiation de genre, de sexe, de catégories et même au-delà de ça. Même dans les milieux LGBT ou queer c'est un problème de reproduire ces catégories And yes that's where the Dangerous Human lies and I see the Dangerous Woman as maybe a milestone in this 'fight', or I don't know if I can say fight, but in this construction. The question I am busy now with is: maybe the Dangerous Woman is already...maybe it's too late for it somehow! Maybe I need to orientate myself already for the next mutation; at least in my thinking if I want to be forward thinking... Especially with Falla because with Falla the whole point is to deconstruct the difference between man/woman and this difference between gay or straight. That's precisely at this intersection of the in-between and the third body where Falla lies, so that's where I'm wondering if I maybe need to abandon this idea of Dangerous Woman –for now at least– although it is very important for me to say that it does come from an alternative female sexuality and not a sexuality that tries to reproduce...well to reproduce, hum, well the man penis and everything.

☞ This is indeed very interesting...
You might be right. It's good to perhaps abandon the Dangerous Woman for now, for a moment, and rather take a visionary position of actually thinking with the idea of a non binary perception (...)

Especially if Falla is based on letting those binary distinctions collapse (...)

So I think it would be interesting to rather go from that position of an utopia (...) huh, it's fairly complex (...) Still I believe that the fight for higher value of feminine quality and equality on all levels between the sexes needs to happen first, in order to arrive to this utopia. It's a question, off course, but at the moment I feel that yes we have to pass through this first...

hahha i love to hear you struggle in your message with the fair complexity of the subject, it somehow reassures me in my on stumbling, hesitations and struggling

it is interesting to try to adopt a visionary discourse

when i myself feel i am not there yet

in my comprehension of gender and such and my relationship to the topic but also in my own grasping of the world

and so it is to attempt to work on and develop something which i want to tend towards but also don't fully grasp and understand yet

so it's quite an interesting challenge

both on a choreographic and corporal level, as well as to project myself on a discourse level

especially when i work with material that is so close to me and intimate

in answering schwankhalle's interview questions recently i said something like this :

Even though my personal relation to masculinity might be a complex and unresolved one – somewhere between a love/hate relationship, with undeniable attraction or fascination yet a profound disgust for toxic masculinity and twisted misogynist concepts like penis envy– it is not what I am interested in putting forth. In the performance, it is something I hope to be able to present with honesty, yet to transcend.

Rather, I'd like to attempt disrupting –in J. Flemming's words– the connection the penis (or dildo) has with masculinized domains of power and control articulated through the notion of the phallus.

i don't know how much i connect to this last sentence or if it is parachuted, but i'm interested in this notion of mutation that comes with the cyborgian future

although i'm really not that interested in cyborgs --

i'll have to find my own revolutionary body that is not a robot one

anyway I also said this: the night where I tried on this strap-on dildo was extremely special because for the first time, I could actually experience part of the other side, and gain an embodied experience of the in-between. I did not have sex that night, despite what the setting might suggest, but could experiment with gender in a playful way, like kids playing dress-up, in a safe and supportive environment.

This is partly what I want to offer with Falla: an invitation to playfulness, an incursion in the in-between that puts forth a vision of female sexuality that is alternative ~ mutating perhaps ~ liberated and unashamed.

butttt aaaaaah

i have to get back to accounting now --



Transforming Desire

“Heterosexuality is not only, as Wittig demonstrates, a regime of government: it is also a politics of desire.”

I am interested in notions of intimacy as well as agency, consent, and voyeurism; how to create an intimate space of trust with the audience whilst also making them reflect on their own gaze, the way they perceive the ‘female’ body, as well as their appreciation of their own sexuality.

“Queer feminism situated epistemological transformation as a condition of possibility for social change. It was about challenging the binary epistemology and the naturalization of gender by affirming that there is an irreducible multiplicity of sexes, genders, and sexualities. Today we understand that libidinal transformation is as important as epistemological transformation:

we must change desire.⁶”

[from the studio]

- How is it to watch this piece as a person with a penis?
- Well, ahem... I mean it's quite impressive to see it up for about an hour.
- Hahah so we gave you penis envy?
- Well, ahem...
- But how did it affect you, how did it make you feel?
- Well, ahem, I mean...
- Did it turn you on?
- Hum, well, ahem, ahem...

⁶ Preciado, Lettre d'un homme trans à l'ancien régime sexuel (original text in French, own translation)

Acknowledgments

To the team of Falla and Falla VR who made it all possible:

Pia Achternkamp, Siegmar Zacharias, Florentine Emigholz, Micaela Kühn, Simone Kessler, Jascha Viehstädt, Marek Lamprecht, Lina Brockop, Helen Simard and also to Florian Ackermann, Judith Strodtkoetter and Pirkko Huseman for believing in the project and taking a chance.

To Siegmar Zacharias, Philipp Enders and Marina Dubia for their sharp eye and their precious help in editing this publication.

To Anu, Felix, Bella and Iris for their generosity and the fun we shared in the interviews.

To my colleagues and the team of Exerce, who made the first publication of Falla possible: Pénélope Déchauffour, Myrto Katsiki, Jocelyn Cottencin, Anne Kerzerho, Lisa Combettes, Nolwen Amari and to all my crazy Chaussette loves – Luara, Mariana, Oliver, Marion, Christian, Anat – for being extraordinary!

Also to:

Becky and Lister for the inspiration.

Friederike Heine for sharing thoughts and enthusiasm on the topic of DW.

Diego Agulló for his Dangerous Dances.

Dorothea Tuch, Marianne Menke, Jascha Viehstädt and Simone Kessler for the pictures.

References and Credits

- 10 MAREE BROWN, Adrienne. (2019) *Pleasure Activism, The Politics of Feeling Good*, Ak Press, Edinburgh, 441 p.
- 18 Becky and Sasha, photo: Lister/Parker Marx.
- 19 Falla solo / Julia B. Laperrière, photos: Micaela Kühn.
- 22 Ursina Tossi, *Revenants, Excessive Showing*, Kampnagel, Hamburg, 2020.
- 24 SOLOWAY, Jill. (2016) *The Female Gaze, Master Class*, Toronto International Film Festival 2016.
<https://www.youtube.com/watch?v=pnBvppood9I>
- 27 Notes from Pia Achternkamp
- 28 ZACHARIAS, Siegm. (2020) *About Intimacy*, Bündnis internationaler Produktionshäuser e.V.
<https://produktionshaeuser.de/about-intimacy/>
- 33 Photo and object design by Simone Kessler.
- 34 E. HAMMING, Jeanne. (2001) *Dildonics, Dykes and the Detachable Masculine*, as part of *The European Journal of Women's Studies*, SAGE Publications, London, Thousand Oaks and New Delhi, Vol. 8(3): p.329-241.
- 36- Falla, Pia Achternkamp and Julia B. Laperrière, September 2020,
- 37 Schwankhalle Bremen, photo by Marianne Menke.
- 41 Falla, Pia Achternkamp and Julia B. Laperrière, September 2020, Schwankhalle Bremen, photo by Marianne Menke.
- 43 PRECIADO, B. Paul. (15.01.2018) *Lettre d'un homme trans à l'ancien régime sexuel*, Tribune pour Libération.
https://www.liberation.fr/debats/2018/01/15/lettre-d-un-homme-trans-a-l-ancien-regime-sexuel_1622570



Koproduktion: Schwankhalle / unterstützt durch eine Teilresidenz in der Tanzfabrik Berlin e.V. Gefördert vom Fonds Darstellende Künste aus Mitteln der Beauftragten der Bundesregierung für Kultur und Medien und unterstützt durch das NATIONALE PERFORMANCE NETZ - STEPPING OUT, gefördert von der Beauftragten der Bundesregierung für Kultur und Medien im Rahmen der Initiative NEUSTART KULTUR. Hilfsprogramm Tanz.

the same time, the fact that the two countries have similar political systems and similar political culture may have contributed to the similar results.

There are several limitations to the current study. First, the sample size is small, and the results may not be generalizable to other countries.

Second, the study only examined the impact of the political system and political culture on the political participation of young people.

Third, the study did not control for other factors that may influence political participation, such as education and income.

Fourth, the study only examined the impact of the political system and political culture on the political participation of young people.

Fifth, the study did not control for other factors that may influence political participation, such as education and income.

Sixth, the study only examined the impact of the political system and political culture on the political participation of young people.

Seventh, the study did not control for other factors that may influence political participation, such as education and income.

Eighth, the study only examined the impact of the political system and political culture on the political participation of young people.

Ninth, the study did not control for other factors that may influence political participation, such as education and income.

Tenth, the study only examined the impact of the political system and political culture on the political participation of young people.

Eleventh, the study did not control for other factors that may influence political participation, such as education and income.

Twelfth, the study only examined the impact of the political system and political culture on the political participation of young people.

Thirteenth, the study did not control for other factors that may influence political participation, such as education and income.

Fourteenth, the study only examined the impact of the political system and political culture on the political participation of young people.

Fifteenth, the study did not control for other factors that may influence political participation, such as education and income.

Sixteenth, the study only examined the impact of the political system and political culture on the political participation of young people.

Seventeenth, the study did not control for other factors that may influence political participation, such as education and income.

Eighteenth, the study only examined the impact of the political system and political culture on the political participation of young people.

Nineteenth, the study did not control for other factors that may influence political participation, such as education and income.

Twentieth, the study only examined the impact of the political system and political culture on the political participation of young people.

Twenty-first, the study did not control for other factors that may influence political participation, such as education and income.

Twenty-second, the study only examined the impact of the political system and political culture on the political participation of young people.

Twenty-third, the study did not control for other factors that may influence political participation, such as education and income.

Twenty-fourth, the study only examined the impact of the political system and political culture on the political participation of young people.

Twenty-fifth, the study did not control for other factors that may influence political participation, such as education and income.