

# FALLA

**Julia B. Laperrière**

*“Falla - powerful echo into the (queer) feminist heart”*  
- [Frauen Seiten](#)

*“Laperrière opens a discussion on gender identity, reminding us that there is no such thing as the body, but rather a continuous bodying in and on which power dynamics and social structures act fiercely (...) Falla dances with the heterocentric social contract, offering up a vibrant example of how to dismantle it through pleasure, experimentation and lots of unashamed joy.”*  
- [ICAP](#)

*“In this daring performance, Berlin-based artist Julia B. Laperrière challenges established norms by unfolding an intimate tale of feminine identity. Inspired by a personal anecdote in which she was invited to experiment with a strap-on dildo during an evening out with friends, she offers an unfiltered look at the complexities of gender perception and power. A holistic and relevant show.”*  
- [Les Artzés](#)



## 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...*

**Teaser:** <https://vimeo.com/917501300/b313006f8c?share=copy>

**Full length:** <https://vimeo.com/924426665/18613d34aa?share=copy>

Throughout history, female gender identity has often been narrowly defined by the lack of the phallus. Julia B. Laperrière addresses this problematic idea from a queer feminist perspective using the strap-on dildo as transformative tool: how does it feel to have/wear a penis? How does it affect the way one moves? What power inherits the one who bears it? In collaboration with musician Pia Achternkamp, FALLA offers an invitation to playfulness, an incursion in the in-between. Through humor, storytelling, dance and music, it puts forth a vision of female sexuality that is alternative -mutating perhaps-, liberated and unashamed.

**Choreography and Performance:** Julia B. Laperrière

**Sound and Performance:** Pia Achternkamp

**Dramaturgy:** Siegmar Zacharias

**Production assistant:** Micaela Kühn Jara

**Light design:** Nicola Dubois (+Marek Lamprecht, Raquel Rosildete)

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## THEORETICAL BACKGROUND (glimpse)

I would like to quickly mention some authors, ideas and concepts that nourish the research.

There is the concept of **dance as mutation**, where I am inspired by the notion of 'Dildonics' proposed by Jeanne E Hamming. Informed by Donna Haraway's 'Informatics of Domination', Hamming sees the dildo as a technological extension that mutates (rather than castrates) its lesbian user, and rearticulates the notion of dildonics in post-gender terms.

There is also the idea of **modifying desire**. According to Paul B. Preciado, "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, agency, consent, and voyeurism: how to create an intimate space of trust with the audience, while making them aware of their own gaze, their perception of the female body, or even their appreciation of their own sexuality.

Preciado also asserts that "queer feminism situated epistemological transformation as a condition of possibility for social change. It was about challenging binary epistemology and the naturalization of gender by affirming that there is an irreducible multiplicity of sexes, genders, and sexualities. We now understand that libidinal transformation is as important as epistemological transformation: we need to change desire." (translated from French)

Finally, I am interested in the idea of **female gaze** as proposed by Joey Soloway, director and author of 'Transparent'. They proposes a perspective that doesn't just look at or show, but offers an insight into the protagonist's feeling. In trying to describe this feeling/seeing, they quotes Hannah Wilke:

"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..."



## **Pia Achternkamp / musician and performer**

[www.piaachternkamp.com](http://www.piaachternkamp.com)

Pia Achternkamp (aka "loh") is a composer who is researching on the borderlands of music, performing arts, language and fine arts.

She interrupted her studies of philosophy at Humboldt University Berlin in order to dedicate herself fully to composition of music and soundscapes for theatre/dance projects. As she has always been curious about the interdependencies in sound, space, movement and dialogue, Pia is usually performing her music live on stage when working in the context of performing arts.

She presented her work in HAU Berlin, Maxim Gorki Theatre and ACUD with the director Asaf Hameiri and in Volksbühne Berlin with her performance/research group "Future Witchcraft Project".

With her solo project "loh" Pia is exploring the power of endless repetition and minimal variations. She developed a strong fascination for the phenomenon of silence in music.

Pia is part of a few bands: CHRUCH / grau& / Mildred / Pomelo

## **Julia B. Laperrière / choreographer and performer**

[www.juliaBL.com](http://www.juliaBL.com)

Julia B. Laperrière is French-Canadian choreographer and performer based in Berlin, and working between Germany, France and Canada. As such, the mix of practices, languages and genres (both artistic and identity related) form an integral part of her practice. She studied dance in Montreal and Mexico, as well as holds an MA in choreography from Master Exerce in collaboration with ICI-CCN National Choreographical Centre of Montpellier. Lately, she's been interested in topics around the representation of the female body on stage, dangerous dances, queer sexuality and new intimacies. Her dance often expresses itself within the materiality of the relationship to objects and to the other. Indeed, she loves to collaborate with other artists, and has in the last years worked with Anne-Mareike Hess, Alfredo Zinola, Ursina Tossi, Costa Company, Sandra Man&Moritz Majce and Christoph Winkler amongst others. In the last three years she produced the works *Falla*, *Falla VR-The Exhibition*, *What Will Come*, and *Swivel Open*. These have been presented in fabrik Potsdam, Schwankhalle Bremen, Theater für Niedersachsen, Vierte Welt Berlin, Stamsund International Theatre Festival(NO), Tangente Danse (CA), Festival Magdalena (FR) and continue touring. Julia also occasionally teaches in different venues and festival, and has been a guest teacher at Theatre Department of the University of Osnabrück. In 2021 she received the DanceWeb Scholarship for the Vienna Impulstanz Festival.



# CONTACT



[www.juliaBL.com](http://www.juliaBL.com)

**Artistic Direction**  
Julia B. Laperrière  
[info@juliaBL.com](mailto:info@juliaBL.com)

**Production+distribution (DE)**

Astrid Rostaing  
[astrid.rostaing@gmail.com](mailto:astrid.rostaing@gmail.com)

Sasha Schlegel  
[sashaschlegel@outlook.com](mailto:sashaschlegel@outlook.com)

**Production+administration (FR)**

Plateforme LAB-L  
Débora Carvalho  
[plateformelab.l@gmail.com](mailto:plateformelab.l@gmail.com)