

La Donneuse

In the beginning was the word and the word was god.

In the beginning was the headless soft-bodied worm.

In the beginning was a desire for a child.



The starting point is the question, for a woman, to have a baby from a woman-donor. The piece “La donneuse” explores, through movement, the personal (emotional and physical) and the medical (hormones absorption) issues of APM with oocyte donation. To this novel issue, we got several answers : juridical, medical, ethic, therapeutic. But none yet holistic, playful or creative. “La donneuse” explores what the intuitive body says about oocytes donation.

This piece emerged from the long duration performance Arty Baby (starting from January 2018) that deals with procreation through art. Procreation and creation are put together, in order to open a channel between realities and projections. How can art act on the way to conceive babies? Could the performative field be the mold for a birth, or, even, its only chance?

La donneuse is body-work’s duet (Anne-Dolorès Marcélis – Meldy Ijpselaar), interrogating, through movement, the question, for a woman, to have a baby from a woman-donor. In a AMP, the place of the man-donor (sperm) and the woman-donor (oocytes) seems different, at least, on the practical and body level. Sperm donations are like an evidence, since the man is always giving his sperm (Ancient Greeks were thinking that only the sperm was the live-factor). It is very new that a woman can be a donor and a receiver of oocytes. The « overlapping » between parents (two mothers) becomes more obvious, even if we also try to ignore this in the legislation (the donor is not a parent, even not a “genetic parent”). This enters in contradiction with something instinctive that leads donors to feel themselves “parents”, even if they are totally cut of their “gift”. For the receiver, the intrusion of “oocytes” can be difficult. She can feel she is not the mother anymore. Or, if she knows the donor, she may “fusion” with her, or she may want a donor that is like her, the same, in order to be One, and no Two genitors. In order to ignore the “intruder”.

From a duet, built on a simple movement pattern, we arrived to 3 performers in august 2018, since one of the performers became pregnant. From january 2019, we introduced a male dancer, forming a quatuor. The work is “in expansion”, at the same time that it is in progress/ion.