

Dampfzentrale Kesselhaus

DI 16.5. | 20:00

MI 17.5. | 20:00

Mette Ingvartsen (Brüssel)

69 POSITIONS

Konzept, Choreografie, Performance: Mette Ingvartsen

Licht: Nadja Räikkä

Bühne: Virginie Mira

Sound: Peter Lenaerts mit Musik von Will Guthrie (Breaking Bones)

Dramaturgie: Bojana Cvejic

Technik : Nadja Räikkä, Joachim Hupfer

Tontechnik: Adrien Gentizon

Produktionsleitung: Kerstin Schroth

Produktion: Mette Ingvartsen / Great Investment | Koproduktion: apap / szene Salzburg, Musée de la Danse/Centre Chorégraphique National de Rennes et de Bretagne, Kaaitheater Brüssel, PACT Zollverein Essen, Les Spectacles vivants – Centre Pompidou Paris, Kunstencentrum BUDA Kortrijk, BIT Teatergarasjen Bergen

Sprache: Englisch

Dauer: 1h 45min

Das Publikum steht oder sitzt am Boden. Es gibt keine Stühle im Raum.

Exzess, Nacktheit, Orgien, rituelle Leidenschaft, Zuschauerpartizipation und politisches Engagement: die experimentelle Performancekunst seit den 60er-Jahren nahm die sexuellen Utopien jener Gegenkultur auf und entwickelte mit ihnen ihre ganz spezifischen Ausdrucksformen. Mette Ingvartsen führt uns durch einige Highlights dieser wilden Kulturgeschichte und untersucht gleichzeitig Ungeklärtes in der heutigen Performance-Landschaft. Mit 69 positions begann sie einen neuen Arbeitszyklus zum Verhältnis von Sexualität, dem Politischen des Körpers und gesellschaftlichen Strukturen.

Die Arbeit der dänischen Tänzerin und Choreografin Mette Ingvartsen dreht sich oft um die Themen Kinästhesie, Wahrnehmung und Affekt. So entwickelte sie eine Serie, die das Prinzip der Choreografie auf nichtmenschliche Materialien ausweitete. Später konzentrierte sie sich auf ortsspezifische Performances, welche durch die bespielte Umwelt menschliche und nicht-menschliche Akteur*innen zusammenführten. Mit 69 positions verbindet sie nun ihr Interesse an der Forschung und am Unterrichten mit ihrer performativen Arbeit. Ab 2017 ist sie Teil des künstlerischen Teams der Volksbühne Berlin unter der Leitung von Chris Dercon.

Einfach gesagt

Nacktsein war in der Performancekunst schon immer wichtig. Nackte Körper wurden auf ganz unterschiedliche Art künstlerisch eingesetzt. Mette erzählt und zeigt, wie das aussah und wirkte.

ANKÜNDIGUNG DER GRUPPE

Excess, nudity, orgy eroticism, ritualistic pleasure, audience participation and political engagement, all expressions of the sexual utopia particular to the counterculture and experimental performances of the 60's. This guided tour through an archive of sexual performances, serves as a filter for Mette Ingvarsten to explore unresolved issues about sexuality in contemporary practices today. In doing so, her body turns into a field of physical experimentation and uncanny sexual practices emerge in relation to the environment that surrounds her. 69 positions leads visitors through a space with performances, books, films, texts and images brought alive through movement and speech in order to experience the connection between the intimate sphere and public space. With this solo the Danish choreographer Mette Ingvarsten starts a new cycle of work, where she places sexuality, the relation between the politics of the body and structures of society, in focus.

BIO DER BETEILIGTEN

Mette Ingvarsten is a Danish choreographer and dancer. From 1999 she studied in Amsterdam and Brussels where she in 2004 graduated from the performing arts school P.A.R.T.S. Her first performance "Manual Focus" (2003) was made while she was still studying. Since then she has initiated several research projects and made numerous performances, among others "50/50" (2004), "to come" (2005), "Why We Love Action" (2006), "It's in The Air" (2008) "GIANT CITY" (2009) and "All the way out there..." (2011).

Questions of kinesthesia, perception, affect and sensation have been crucial to most of her work. Recently her interest has turned towards thinking choreography as an extended practice. Starting with "evaporated landscapes" in 2009, a performance for foam, fog, light and sound, this interest has led to a series of propositions that extend choreography into non-human materials. In 2010 she worked on several site-specific propositions, also dealing with notions of artificial nature. "The Extra Sensorial Garden" was presented in Copenhagen and "The Light Forest" was open to be visited during Szene Salzburg in July 2010 and 2011. Her group work "The Artificial Nature Project" (2012) reintroduced the human performer into a network of connections between human and non-human actors. This work concluded the series on artificial nature.

In 2014 she started a new cycle of work entitled "The Red Pieces". "69 positions" opened this series and questioned the borders between private and public space, by literally placing the naked body in the middle of the theater public. In the second piece, "7 pleasures", a group of 12 performers confronted notions of nudity, body politics and sexual practice.

Mette Ingvarsten is artist in residence at the KAAITHEATER in Brussels from 2013 till 2016 where she has presented her work since 2004 and is associated artist to the APAP network. Between 2017 and 2022 she will be part of the artistic team at Volksbühne in Berlin, under the direction of Chris Dercon. Besides her performance work she is engaged in research. Her practice involves writing, making, performing and documenting work. She teaches and gives workshops often related to developing methodologies within choreographic practices. Since 2005 she has been working on "everybodys", an open ongoing collaborative project based on open source strategies, aiming at producing tools and games that can be used by artists to develop work. She worked as an editor for everybody's publications from 2005 till 2010.

In 2008 she participated in "6Months1Location" initiated by Xavier Le Roy and Bojana Cvejic, a project experimenting with education, structures of production and artistic exchange. During the 6 months she worked on the YouTube project "Where is my Privacy", infiltrating and utilizing contemporary communication tools as a way to rethink choreographic production. As an extension of 6M1L she took part in organizing the festival Inpresentable 09 in Madrid, on an invitation by Juan Dominguez.

Mette Ingvarsten is finishing a PhD in choreography at UNIARTS in Sweden. She is in this context researching the relationship between artist writing and artistic practice, using her own work and writing as a way to experiment with these relations. She has worked as a performer in projects of Jan Ritsema / Bojana Cvejic, Xavier Le Roy and Boris Charmatz.

Pressematerial (Fotos in druckfähiger Auflösung und Pressedossiers zu den einzelnen Produktionen) stehen auf <http://auawirleben.ch/de/presse> für Sie zum Herunterladen bereit.

Für weitere Auskünfte, Unterlagen zu den Produktionen, Bild- und eventuell Videomaterial wenden Sie sich bitte an +41 (0) 31 318 62 16 resp. nicolette.kretz@auawirleben.ch. Wir stehen gerne zu Ihrer Verfügung. Spezielle Wünsche wie Interviews oder Porträts melden Sie bitte frühzeitig an.

PRESSE

The performance of the Danish choreographer and dancer Mette Ingvarsten at the Pompidou Center makes us examine our intimate and societal connection to the naked body. (...) No stage, no pit: the audience members – about sixty – are at the center of the space, surrounded by photographs, texts and videos, and themselves surrounding the artist, alone. Between guided tour, performance and dance show, Mette Ingvarsten uses as her subject all expressions of the sexual utopia specific to the counterculture of the 60s: sexual liberation, ritual pleasure, the exposed, shared body... At a time when the slightest nipple is banned from the social media, and when an ex-Femen has just been condemned for moral prejudice for exhibiting her naked body in the church Église de la Madeleine, this performance makes us examine our intimate and societal connection to the naked body. (...) Funny, sensual, unsettling and educational, Mette Ingvarsten's performance brings about a real and joyful contemporary reconsideration of bodies and sexuality. Coming out of the Pompidou Center theater, we feel like trumpeting: "Let's dance all naked, with no constraint".
inRockS, Camille Emmanuelle, December 19th 2014

Mette Ingvarsten starts with clothes on, and very quickly reveals her body. The title, 69 positions, is misleading. If eroticism occasionally shows up, when she for the first time reveals a breast or kisses a light bulb after having read an excerpt of Testo Junkie by Beatriz Preciado, sexual excitement is not what is at stake here. The choreographer wishes to show us how sexuality is a social construct, and the fact of being undressed or not has no signification. For her, nudity is an object, a weapon that can be used, reversed and toppled to defend a cause. (...) We came out of the show, thinking that in 2014, eroticism and a naked woman could still be worrying to consenting grown-ups. That unlike the 60s, censorship against happenings, was not taking place within the New York police raids anymore, but more stupidly in our heads. This worried us a little.
Liberation, by Quentin Girard, December 17th 2014

This very lengthy piece (one hour forty five minutes) is a real physical achievement for the performer, Mette Ingvarsten. Is it a pornographic piece? On the contrary, it is a casual and exhilarating work, full of humor too, keeping well the spirit of sexual liberation years. And yet the dancer-choreographer is here totally naked, for more than one hour, in the middle of the audience, within easy reach. How to explain what can be seen as a paradox? This nudity is crude, not in a trivial or vulgar sense, but without fuss, without embellishment, one could say natural, if precisely in our public sphere our cultural conventions would not see it as taboo. This piece is not pornographic because the public, with whom the artist shares the stage, is never in a voyeurism situation and because she herself can never be reduced to an object. Members of the audience watch her, but the opposite is true. She also talks to them, more or less constantly and specifically during striptease moments. The gaze and the talking (the language) establish her as a subject and obstruct all possibility of reification. This is Mette Ingvarsten's talent, to have turned a sociological, philosophical and political thought about the connection to the body and to sexuality within our western societies into a charming protean art work.
Les Trois Coups.com, By Jean-François Picaut, November 2014

Instead of a strict re-enactment of situations chosen from the legendary performance repertoire, Mette Ingvarsten creates an appropriation of a joyful engaged archive. (...) 69 positions prompts so much proximity in odd situations, that on several occasions, among the young people in the audience, we almost believed to discern several reactions of real boundaries disruption of scenic representation until then integrated, but also about them facing their own life perspectives, their intimacy, and why not, even their sexuality. That is to say, such an out of the ordinary style performance could make some people come out of the show, not able to imagine their life the way it used to be. (...) Mette Ingvarsten emphasizes it right away: sexual liberation, its enactments, will have had a central place in the eruption of performance art during the rebellion of the 60s and 70s. Today it is unthinkable to go back to the transgressive impact (...) In any case, this artist finds herself on the thinking front that rejects the idea of sexuality being a kind of subject in its intimacy, but considers it as an integral part of the public sphere of significations and cultural and social conditioning. (...) But the point is somewhere else. The singularity of her strategy lies in the fact that here again, it's about public sphere, totally transferred into the realm of representation, of codes, of culturally elaborated performances of the gaze and of movement, that are played during these clever games after all, mixed within the audience collective body. 69 positions goes very far, works a lot on creating an original position, seeking ways to trespass this performance trap, which is made of legends surrounded by an aura, otherwise of intellectual neo-academic references, in any case twitch of recognition in well-informed circles, also leading to a-critical laziness. And there is a price to it, due to the fact that this brilliant demonstration of intelligence and culture, this gratifying skilled ability to put oneself out, leads to an experience of complicity, even of consensus, ultimately around well-mastered forms, with excellency in stage crafting that wouldn't let itself be overwhelmed or trespassed.
Mouvement, Gérald Mayen, 21.11.2014

Her question – or suggestion – to look more openly to, and think about, sex remains sincere. It also takes on a very exiting form. Somewhere between dance, exposition and lecture. Faut le faire.
De Morgen, Pieter T'jonck, 13.10.2014