

Dampfzentrale Kesselhaus

FR 20.5. | 20:00

SO 22.5. | 20:00

Stammtisch | FR 20.5. | 22:15

Lond Malmborg (Tallinn/Malmö)

99 Words for Void

Von und mit: Maike Lond Malmborg, Iggy Lond Malmborg

Dramaturgie: Johan Jönson

Technik: Kalle Tikas

Technische Assistenz: Taavet Jansen, Revo Koplus

Produktionsleitung: Eneli Järs

Assistenz: Mairika Plakso

Koproduktion: Kanuti Gildi SAAL Tallinn, Baltoscandal Festival Rakvere, Dublin Theatre Festival, Théâtre national de Bordeaux en Aquitaine, Teaterhuset Avant Garden Trondheim, NXTSTP (mit der Unterstützung vom Culture Programme of the European Union)

Sprache: Englisch

Dauer: 1h 35min

Unsere fundamentalen Werte sind bedroht! In 99 Words for Void lernen wir zwei Ritter kennen, die sie verteidigen wollen, obwohl sie gar nicht so recht wissen, um welche Werte es sich handelt. Ihr Ausweg ist die Flucht nach vorne: Durch das Wiederholen von bekannten rhetorischen Figuren nähern sie sich dem Gegenstand. Und dabei verinnerlichen sie die ideologischen Strukturen, welche die Sprache mit sich bringt. Das Resultat ist ein Feedback-Loop aus Aussagen und Antworten, der uns allzu bekannt vorkommt. In diesen Gesprächen ist eine Antwort nie eine Gegenrede, sondern immer eine Affirmation und Erweiterung des eben gemachten Statements – ein Dialog ohne Dialektik.

Lond Malmborg durchleuchten den Trend, neoliberale Politik mit humanistischer Rhetorik zu vermengen. Sie kreieren eine ebenso gemütliche wie klaustrophobische Welt, wo das hoffnungsvolle Streben nach einer Utopie ausgelöscht und durch den Wunsch nach unmittelbaren utopischen Erlebnissen ersetzt wurde, zum Beispiel nach einer Tasse perfekten Kaffee.

Der Schwede **Iggy Lond Malmborg** arbeitet als Soloperformer und seit längerem in der Konstellation White on White. Er war bei AUA 2015 in b o n e r und Queer Sells zu sehen. Die Estin **Maike Lond Malmborg** ist in vielen Sparten unterwegs: als bildende Künstlerin im Kollektiv MIMproject, als Musikerin (u.a. Postuganda) und im Theater. Beide stellen in ihren Arbeiten immer wieder die eignen Arbeitskontexte und -strukturen in Frage.

Einfach gesagt

Man sagt, Kunst kann die Welt verändern. Aber wie soll das eigentlich gehen? Maike und Iggy versuchen es. Oder sie reden wenigstens darüber.

ANKÜNDIGUNG DER GRUPPE

Our fundamental values are under threat! In this performance we meet two knights who are sent out to defend them, while their dilemma is that they are not sure of what these values are. Their reaction is not to separate from the super-ego which has put them where they are, but to imitate its behaviour, its sounds. By repeating well known rhetoric figures the knights are learning how to speak. And by speaking, they are also adapting to the ideological structure their language includes. The result is a recognisable rhetoric feedback loop of statements and answers, where an answer never is a critique but an add on to the statement made - a dialogue without dialectics. Thereby the piece puts a disturbing observation into play: that dialogue is not always a form of encounter, but sometimes a method of censorship. "99 Words for Void" is set in an experienced dissonance built into the European model of mixing neoliberal politics with humanist rhetoric. A dissonance which easily can produce a feeling of ideological alienation. This piece functions as a platform where this alienation can be experienced and grow. Lond and Malmberg create a cozy-claustrophobic world where the hope for an utopia ahead has been erased and substituted with wishes for an immediate utopian experience, for instance a cup of perfectly brewed coffee.

BIO DER BETEILIGTEN

Maike Lond Malmberg (1981) has made a few works worth mentioning as they have brought her some recognition. Her career started out excellently when her graduation work "Sirquit Garden(07)" was nominated for the René Coelho Award of the Netherlands Media Art Institute. Then a few years of silence followed, until 2009 when together with Riina Maidre she got her first international breakthrough with "Postuganda", a concert-performance appreciated both by the sexist and queer/feminist audience. After that she did a bit of this and that until the magical moment of winning the Grand Prix of Estonian Cultural Endowment with the big-scale fictional exhibition "Manfred MIM retrospective" made by the artist collective MIMproject of which she is a founding member. After that she hit the real bottom and started asking money from strangers, which ended up in the very successful performance-lecture entitled "10 journeys to a place where nothing happens*" that has been touring actively in Europe since 2013 and will continue to do so during 2016. At the moment she's got nothing to complain about.

Iggy Lond Malmberg (1987) is a freelance actor and performance maker based in Malmö, Sweden. Though a formation in traditional acting (the Theatre academy of Malmö) his pieces spans over a wide range of aesthetics and styles, both solo and collaborative work. Malmbergs main artistic interest is to use the actual situation of the performance event as a model onto which the pieces discourse directly can be applied. Since 2009 he is collaborating together with Johannes Schmit (GER) under the name White on White. The duo runs a performance series, until today including 6 autonomous works. The series aims to analyze hidden methods of inclusion and exclusion art-spaces contain. Instead of following the trend of questioning the theatrical norm through temporary representation of minorities, they intend to make the standard itself vulnerable by framing it. Thereby giving - an often overseen - power a face. In 2014 his latest solo work "b o n e r" premiered at the Baltic Circle Festival in Helsinki. The piece has toured actively during 2015 to festivals and venues such as AUAWIRLEBEN (Bern), Sophiensäle (Berlin), Bastard (Trondheim) and Spielart (Munich) and it will also continue touring during 2016.

Johan Jönson (1966) is a Swedish poet and playwright based in Stockholm. He had his major breakthrough with the collection of poems entitled "Efter Arbetsschema" (2008), for which he received Aftonbladets literature prize as well as a nomination to the Nordic Council Literature Prize. Before the breakthrough Jönson had published books such as "Collobert Orbital" (2006) "Virus" (2004) and "I Krigsmaskinen", a series of five books: "Nod Noll", "Minnen av kroppar i rörelse och vila", "Karma inertia", "Transvektor", "Aggregat som muterar" (2001-2002). He has also written plays for the independent theatre group Teatermaskinen, amongst them the trilogy "gränsmaterial ww4" (1999), "extasy +/- 0" (2001) and "woyzeckmaskinen" (2003). At Albert Bonniers Förlag he had published the lyric books "Monomtril" (2005) and "Restarkivet" (2007). After the breakthrough came "Livdikt" (2010), which was nominated for the August Prize, and "med.bort.in" (2012), which is followed by "mot.vidare.mot" (2014), a text without an end, with an absent synthesis, a work of montage which locates it self as close as possible to the unreachable processes of life.

Kalle Tikas (1974) has been engaged with theatre works for two almost decades. He has created mainly sound and light solutions for theatre as well as live and written music for contemporary performances. For years he has been working with united dancers of ZUGA and MIMproject as well as musical collectives BF and Ringhold.

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. nicollette.kretz@auawirleben.ch. Wir stehen gerne zu Ihrer Verfügung. Spezielle Wünsche wie Interviews oder Porträts melden Sie bitte frühzeitig an.

PRESSE

www.kultuur.info, 18. November 2016

99 WORDS FOR VOID

By Tiki Miur

The theatre is a democratic space. (Well, yes, and this is especially important in this case). The audience is expectant (yes, and open-minded). They are neither less nor more important than those on the stage (yes, those two knights, for they are the performers). Yes, and those knights are no less and no more susceptible to change than said eager audience. (Yes, because the audience and the performers encounter each other here). Yes, that is clear, and this encounter happens precisely within this theatre space because here the cultural tradition, society and the superego have fought for and ushered forth democracy. (Precisely so! Because every man was born free, and this, too, is important here, so surely this is the most democratic of spaces)... Indeed, it is a space where you can say whatever you want. (Yes! You can say whatever you want!) And, in this space, which is thus both aesthetic and semantic, we begin. (Yes, this is where 99 words for void begin).

99 Words for Void is created and performed by Maike and Iggy Lond Malmberg. The performance ran for three times in November at Kanuti Gildi SAAL in Tallinn, and is now expected to tour. This is a collaborative piece that aesthetically straddles both the familiar form of theatre and the less traditional phenomenon of performance art, using both to its advantage while seemingly turning the expectations of these forms inside out. In its narrative and linguistics the performance sits between fiction and reality, an uncomfortable and powerful site that enables the active position of the audience, as viewer and as citizen, to be revealed and reflected.

Through carefully constructed and restricted forms of language (yes, and the repetitively affirmative use of this language), the Lond Malmberg duo (hence forth simply Lond Malmberg) do not just perform a narrative, but they actually carry out an action. This action is built up of familiar humanist statements, 'every man is born free', for example, followed only by another affirming statement. Quite quickly, each statement begins to be erased by the next, which in its turn becomes meaningless. Ultimately, a sense emerges that no critique or alternative is possible. Yet it seems that if only we were able to glance away from the narrative before us, we would see the crumbling edges of this artificial and blinkered view. But the audience, though privileged and democratic, is complicit and thus unable to interrupt, or to escape. The real sense of entrapment befalls those who realize that this narrowed and abused ideological rhetoric, which Lond Malmberg describe as a "dialogue without dialect", cannot simply be escaped upon release from the performance but pervades within the core of our society. These humanist ideologies, embedded in common language, are manipulated to a point of emptiness on the theatrical stage, as on the political stage by neoliberal rhetoric. Thus the "cosy claustrophobic" atmosphere that Lond Malmberg attempt to create becomes a foil for the Eurocentric capitalist turn, which embeds freedom with violence and defines inclusion by exclusion.

The narrative of the performance allows for similar notions to be played out, carrying the audience from the humorous and believable, eventually through to racist language that with lucid finality draws a distinction between THEM and US. The discomfort is palpable, the atmosphere decisively claustrophobic. For what should we do? We have been lead throughout to believe that we're in agreement about what is good and right in the world; now suddenly it seems there is no alternative, no voice with which to cut short this narrative, no exterior language to challenge the logic of its ideology.

Sparked initially by observations made in the immediate aftermath of the Charlie Hebdo attack in the beginning of this year, the performance remains heavily relevant and poignant in the light of further attacks on Parisian civilians over the weekend. If anything, the performance seems to point to an ironic lack of democracy across the divide between lands, ideologies, and actions that are perceived and justified as Western, and those that are not.

Importantly, the performance offers no critique or support of what it deftly reveals. The adoption of theatrical aesthetics ensures that the artists are separable from their semiotic roles. But the labour they expend sets up an environment that enables certain linguistic forms, institutions and ideologies (yes, their uses and misuses too) to be exposed.

This is a perceptive and extremely manipulative construction, made all the more a successful and complete experience by the close coupling of the performance's form and its discourses.

<http://kultuur.info/blogi/en/2015/11/18/tiki-muir-99-words-for-void/>