

Schlachthaus Theater Bern
FR 1.5. | 20:00
SA 2.5. | 19:30
Stammtisch | SA 2.5. | 21:30

Iggy Malmberg (Malmö)
b o n e r

Von und mit: Iggy Malmberg
Technik und dramaturgische Unterstützung: Maike Lond
Koproduktion: Kanuti Gildi SAAL Tallinn
In Zusammenarbeit mit: Baltic Circle Festival Helsinki, Inkonst Malmö

Sprache: Englisch
Dauer: 1h 20min
Eintritt: 35.–/25.– Ab 18 Jahren

b o n e r geht davon aus, dass man eine Situation erst dann soziologisch vollständig erfassen kann, wenn man nicht nur das menschliche Verhalten betrachtet, sondern auch die Objekte einbezieht, die die Situation überhaupt erst ermöglichen (bzw. miterschaffen). Da sich Objekte nicht sehr gut ausdrücken können, hilft ihnen diese Performance. Sie berichten über ihre Funktion und die Eigenschaften, welche ihnen ihren Wert verleihen. In der Situation der Performance werden sie zu Handelnden auf derselben Stufe wie Iggy Malmberg. Oder wird der Künstler hier zum Gebrauchsgegenstand degradiert?
Dieses Solo thematisiert die Krux der künstlerischen Einzelarbeit, wie überhaupt die Unmöglichkeit, unabhängig durch die Welt zu gehen.

Der schwedische Performer und Schauspieler Iggy Malmberg hat ein sehr breites Arbeitsfeld: er erarbeitet seine eigenen Produktionen, solo oder mit weiteren Akteuren, im Bereich des Performance-Theaters, spielt unter der Regie von andern und in Kinofilmen. Sein eigenes künstlerisches Interesse gilt der Performance-Situation an sich, die er jeweils als Modell für seine theoretischen Inhalte verwendet. In den letzten Jahren arbeitete er hauptsächlich mit Johannes Schmit als *White on White* zusammen. In dieser Formation ist er bei AUA mit einer weiteren Produktion, *Queer Sells*, zu Gast.

ANKÜNDIGUNG DER GRUPPE

b o n e r investigates performing arts in a refreshing way, removing its traditional aesthetic properties replacing the performer in the same category with the objects and through that testing the limits of the perception of the audience. b o n e r is experimental without aiming for chock-value, non-dramatic without being post-dramatic theatre, minimalistic without being boring.

b o n e r is an analysis of it self.

A motive, narrative or theme outside its own being is therefore absent - allowing instead, their traditional setting to speak.

b o n e r works under the premise that one cannot gain a sociological understanding of a situation purely through looking at human behavior, but that one must also take the objects which are enabling (and co-creating) the situation into consideration.

And as objects have such a hard time to speak, this piece will help them.

A voice is given to things, uttering their structural function and explaining their properties - through which they are being valued.

When speaking, it also gets obvious what they, the objects, make others (humans and non-humans) do.

The speaking objects appear as agents in a network, which constitutes the event of the performance.

In b o n e r these agents are presented next to each other and thereby democratized; perceived as equally important, dependent and controlled by each other.

The same network would also include the performer, as one agent with specific properties; its 'humanity'.

The piece highlights a devilish aspect of the solo-format and thrusts it into the foreground.

By creating a game of valuation, a structure authored by Malmberg -the performance maker- using Malmberg -the performer- for its purposes, he is put in a situation that oscillates between controlling and being controlled. Ultimately aiming for a state in which Malmberg is reduced from being a subject that is acting, to becoming an object that is appearing and being watched.

BIO

Iggy Malmberg (1987) is a freelance actor and performance maker based in Malmö, Sweden. Although Malmberg is a classically trained actor (Malmö Theatre Academy 2006-10), his pieces span over a wide range of aesthetics and styles, both solo and collaborative work. Malmberg's main artistic interest is to use the actual situation of the performance event as a model onto which the discourse of the piece can be applied directly. In recent years, his main focus has been on the collaboration with Johannes Schmit (GER). The duo, entitled White on White, runs a performance series, comprised of six works, since 2009. The series aims to analyze the hidden methods of inclusion and exclusion that art spaces contain.

Pressematerial (Fotos in druckfähiger Auflösung und Pressedossiers zu den einzelnen Produktionen) stehen auf <http://www.auawirleben.ch/medien.html> 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

Ny Tid

MALMBORGS UNAESTHETIC STATE

Lasse Garoff

The Swedish actor Iggy Malmborgs solo performance b o n e r is in a refreshing way investigating what happens with performing arts when all its traditional aesthetic properties are removed, Lasse Garoff writes.

There is no set design at the Diana stage, the black painted walls look worn out in the naked light. An office table is placed in one of the corners and loudspeakers are standing to the left and right. In his hands Iggy Malmborg, the only actor in this piece, is holding a small cylinder. When it starts to speak, it turns out to be a wireless loudspeaker, it presents itself and its function in pleasant anonymous Swedish-ringing English.

Malmborg is then approaching different objects in the empty space, the fire extinguisher, the ventilation system, the table, the lamps and through the speaker the objects present themselves and their central properties. "Without these properties, I am trash" is finishing each and every of the presentations.

With random pauses in between, the song Green Onions by Booker T and the M.G.s starts to play, which offers the stripped down performance a contagious groove.

Malmborg sits down on the chair, now the actor should cry, the instructions from the speaker say. He has succeeded when one or several tears are running down his cheeks. The actor's presentation is instrumentalized and made quantifiable.

The performance is moving ahead with a strict timetable, it gives the impression of an automatic repetition.

There is some Marcel Duchamps 20th century modernism –ish in the piece.

With his mass produced objects or ready-mades, per example bicycle wheel (1913), Fountain (1917) but most of all the snow shovel (En prevision du bras cassé 1915), Duchamp challenged the classical notion of art that connected art and beauty.

The challenge did not consist of exhibiting ugly or chocking things, as ugliness and chock-value are aesthetic notions in themselves. Instead Duchamp chose to exhibit things that were explicitly ordinary. With his ready-mades Duchamp contributed to an expanded understanding of art, which is reason for the pieces fame. He claimed that beauty and aesthetic values are not irrelevant for the arts, but it should not get limited by aesthetic means of expression.

This performance is also clearly modernist as it makes the art itself into its main topic.

b o n e r (by and with Iggy Malmborg) investigates, in a similar way, what happens with the performing art when all the traditional aesthetic properties are removed.

It is refreshing. Experimental without aiming for chock-value (well alright, maybe a little bit), non-dramatic without being post-dramatic theatre, minimalistic without being boring.

The piece is not completely non-aesthetic, some theatrical solutions occurs which are not strictly motivated by their functionality, and therefore they feel partly inconsequent in the totality.

The core of the message?

What is it then that one is watching? b o n e r is “not” a lot of things, but what is the core of the message? The piece aims to frame limitations in the human beings ability of cognition. Due to our linguistic structures we are partly existing within a atomic illusion, we perceive the world as an infinite constellation of separated, singular, spatially defined objects with a specific function, in the absence of that function they are nothing else than “trash”.

What is a “floor”, a “wall”? And “trash” is then a thing that cannot fulfill its expected task in a satisfactory way.

The actor himself is ordered amongst these objects, the person on the stage who is supposed to cry, blush on command. Thus the actor is sorted amongst the usually invisible objects that are used when a piece of theatre is produced.

The role of the artist gets a similar hit, when the audience are asked to throw pieces of paper with questions and comments onto the stage. Malmborg reads these one by one and through those he is developing concepts for new performances by the same automatized pattern.

And yes, Malmborg is supposed to get an erection on command, thereby the title and its 18 years age-limit. But it does not appear as chocking, it rather evokes a certain sympathy for his strange working conditions.