

Dampfzentrale Turbinensaal

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### **Miet Warlop (Brüssel/Berlin) & CAMPO (Gent)**

#### **Mystery Magnet**

Mit: Christian Bakalov, Kristof Coenen, Sofie Durnez, Ian Gyselinck, Wietse Tanghe, Laura Vanborm,  
Miet Warlop Konzept & Regie: Miet Warlop

Bühne: Miet Warlop

Bühnenbildassistent: Sofie Durnez, Ian Gyselinck

Sound: Stefaan Van Leuven, Stephen Dewaele

Oeil extérieur: Nicolas Provost Dramaturgieassistent: Namik Mackic

Technik: Piet Depoortere, Ian Gyselinck, Bart Van Bellegem

Koproduktion: Kunstenfestivaldesarts Brussels, Göteborgs Dans & Teater Festival, NXTSTP mit der  
Unterstützung des Culture Programme of the European Union.

In Zusammenarbeit mit: Vooruit Gent

Sprache: ohne Text

Dauer: 50 min

Eintritt: 35.–/25.–

Bereits 2008 war Miet Warlop mit einem ihrer ersten Stücke «Proposition 1: Reanimation» bei AUA zu Gast. Damals kreierte sie abgründige Geschichten aus einem Haufen alter Kleider. Und auch heute arbeitet sie an der Schnittstelle zwischen bildender Kunst und Performance. Sie animiert Objekte, verfremdet sie mit analogen Special Effects und gestaltet damit abstruse Welten.

In Mystery Magnet begegnet ein Wachmann in einem weissen Raum einer farbigen Unterwelt. Gesichts- und emotionslose wandelnde Wischmops treiben hier ihr Unwesen. Wie in einem Albtraum oder Trickfilm-Medley stückeln sich die Szenarien aus ein bisschen Wonder Woman, Mickey Mouse, Alice im Wunderland und den Happy Tree Friends zu einer brutalen Fantasie zusammen. Nie erzeugten Teppichmesser, Stichsäge, Dartpfeile und Tacker im Theater so viel Humor.

Dies ist die letzte Produktion, welche Miet Warlop in Zusammenarbeit mit der belgischen Produktionsplattform CAMPO gemacht hat. Ihre neusten Kreationen erarbeitet sie unter ihrem eigenen Label. CAMPO begleitet junge Künstler\_innen jeweils über ein paar Jahre, oft direkt nach dem Studienabschluss, und bietet ihnen die Ressourcen und Begleitung zur sorgfältigen Erarbeitung ihrer Stücke und künstlerischen Entwicklung. Eine Gruppe, die noch am Anfang ihrer Zusammenarbeit mit CAMPO steht, ist mit Robbert&Frank/Frank&Robbert am 8. und 9. Mai bei AUA zu sehen.

## **ANKÜNDIGUNG DER GRUPPE**

Out of the darkness of the stage, a procession of images step into the light, setting performers and objects in motion. Seemingly unconnected figures, sculptures, tableaux vivants claim their ground like theatrical creatures. Mystery Magnet sketches out a haunted world where humour is born from sadness and magic from the prosaic.

The Belgian visual artist and theatre maker Miet Warlop has created another show made of moments of fragile illusionism, where fantasy and reality coexist. Mystery Magnet channels the contemporary surreal, a terrain where freakish cuteness and desensitised cruelty, glittering promises and unstoppable destruction share a common space.

With Mystery Magnet, Miet Warlop was selected for Stückemarkt, part of the renowned German theaterfestival Theatertreffen (Berliner Festspiele, Berlin), where today's young playwrights are put in the spotlight. Warlop was selected by the British theater director and Stückemarkt juror Katie Mitchell. In the jury report, she praises Warlop's grip on theatricality, humor and her unique visual signature.

## **BIO MIET WARLOP**

Miet Warlop (°1978) is a Belgian visual artist born in Torhout, she lives and works in Brussels and Berlin. Miet has a master degree in Visual Arts, she graduated at the Royal Academy of Fine Arts in Ghent where she studied three dimensional art. In 2003, she won the KASK Franciscus Pycke Jury Prize and in 2004 the residence prize for Young Theatre Work with her graduation project *Huilend Hert, Aangeschoten Wild*, an inhabited installation consisting of six scenes and a crawling subject. Many other performances and actions followed. In the context of the festival *Lovepangs* (2005) in art center *Vooruit Ghent* she did the performance *Koester de Kersen*. In July 2005 she presented *Sportband, Afgetrainde Klanken*, a 40 min. performanceconcert staged as an exhausting battle of eight sporting musicians and a small cheering public. In addition, she has been acting as set designer for performances by Pieter Genard, Raven Ruëll, *DitoDito-Jef Lambrecht KVS Brussels*, arts center *Vooruit Ghent*, and *les ballets C de la B Ghent*.

Between January 2006 and November 2007 Miet Warlop was part of *DE BANK*, a project by what was then *Victoria* (now *CAMPO*) which gave young artists the chance to work on an artistic project over a period of two years. This is where she was working on her series of *Propositions*, called *Grote Hoop/Berg* [Big Heap/Mountain]. While she was touring all over Europe with the *Propositions*, she created a new work titled *Springville* (executive producer: *CAMPO*), a 50 min. moving game of chaos, expectation and surprise in which scenography, costumes, props and characters are closely interwoven. *Springville* premiered in May 2009 at *Buda art center Kortrijk*.

While touring *Springville* Miet moved to Berlin where she concentrated on her visual work and worked on a new performance called *Mystery Magnet* in which six performers build up an enormous painting-installation that forms the final image of the stage piece. *Mystery Magnet* was created in

CAMPO premiered at Kunstenfestivaldesarts Brussels in May 2012 and started touring in September 2012 all over Europe.

As an associated artist of Beursschouwburg Brussels, Miet kicked off with the second Alligator project, a weekend of mixed media and performances by different artists and musicians. Alligators is a project and an artist collective she developed together with Reggie Watts, Michael Portnoy and Ieva Miseviciuté, in order to find better opportunities to work together without making artistic compromises. The first Alligator project was presented at the Appel Gallery in Amsterdam in 2011.

Meanwhile Miet is exploring different possibilities with her visual work and Nervous Picture-performances, through projects and invitations in the context of visual arts and theatrical environments. In 2013, these self-produced results have been presented on the Baltic Triennale of International Art-Vilnius, at the Coullaud Koulinsky gallery-Paris, at Lisson Gallery London, and at the Blue Project Foundation in Barcelona.

Miet moved back to Brussels and established her own organization: Irene Wool. In 2014 she premiered with the solo show DRAGGING THE BONE, a piece in which sculptures are built in plaster and wax on stage by an athletic lunatic performed by Miet Warlop herself. This show is the first production of Irene Wool. In 2015 Mystery Magnet is still actively touring.

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

## ÜBER CAMPO

**CAMPO** is a Ghent (Belgium) based arts centre with a diverse programme. Every year we create, present or support over 400 shows and events, from theatre and dance to performance and visual arts.

### **CAMPO creates**

There are always artists at work in CAMPO. Currently at work: Pieter Ampe, Micha Goldberg & Sophia Rodriguez, Florentina Holzinger & Vincent Riebeek, Jan Martens, Kim Noble, Robbert&Frank/Frank&Robbert, Pieter Van den Bosch, Sarah Vanhee, Benjamin Verdonck and Miet Warlop.

### **CAMPO tours**

Our productions tour all over the world. Last season CAMPO presented more than 200 shows, from Waregem (BE) to Helsinki (FIN), from Melbourne (AU) to Yamaguchi (JAP).

### **CAMPO presents**

Besides our own productions we also present national and international work from other companies. With events, festivals and happenings such as Mayday Mayday, CAMPO passeert or Buurtkeuken we open our doors for unexpected encounters between the artists and the public.

**CAMPO supports**

Artists in search of a rehearsal studio, technical expertise or productional support are equally welcome. Sabine Molenaar, Hof van Eede, Dolores Bouckaert & Charlotte Vanden Eynde, Ontroerend Goed and Lazarus are but some of the artists we support.

**CAMPO Ghent**

CAMPO has 3 sites in Ghent to work and present: CAMPO nieuwpoort, CAMPO victoria and CAMPO boma.

[www.campo.ne](http://www.campo.ne)

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](mailto:nicolette.kretz@auawirleben.ch). Wir stehen gerne zu Ihrer Verfügung. Spezielle Wünsche wie Interviews oder Porträts melden Sie bitte frühzeitig an.

## PRESSE

www.m.todayonline.com, 15. August 2014

### **Miet Warlop's Mystery Magnet... the surreal calm before the Dada storm.**

*By Mayo Martin / mayo@mediacorp.com.sg.*

SINGAPORE — If you thought Facing Goya was an incredibly “out there” way to kick off SIFA, wait till you step inside the wickedly warped world of Mystery Magnet.

In our previous SIFA post, we joked how we’d rather dissect the brain of Dali rather than Goya, well, we sort of got our wish!

Belgium’s Miet Warlop surreal production is, hands down, the most consistently outrageous production we’ve seen at any Arts Fest edition—and maybe even at any Singapore festival.

She’s a visual artist turned theatre artist, which explains why Warlop’s show packs a visual wallop — from the moment when the fat man lying inert on the floor suddenly flips over and starts creating a dog balloon, you are thrust into someone’s bizarre unconscious, with its neverending stream of weird characters, images and scenarios.

Childish and childlike, dreamy and Looney Tunes violent, Mystery Magnet inundates you with slapstick moments, pee gags, fart gags, butt jokes, liquids spurting out thanks to a chainsaw wielding dude wearing an outsized wig. But also some rather Dada-esque scenes and, surprise, blink-and-you’ll miss poignant moments.

All presented with a wild abandon, everything just builds up and builds up as if Warlop and her gang, Campo, were simply riffing, almost improvisational, which of course they weren’t.

Burbling foam, spashing paint, oversized wiggled people, lots of inflatable stuff, lots of smoke and the occasional firecracker—all exploding in vivid, cottoncandy colours.

Some of the imagery (and sensations they evoke) are rather unforgettable: Darts raining down from behind the screen and onto the stage, a remote controlled inflatable shark hovering over the audience...

Which signals SIFA’s second consecutive Damien Hirst nod-wink. After the diamond-encrusted skull in Goya, here’s his pickled shark come to life.

And he’s not the only artist that Warlop mischievously alludes to: There’s graffiti and Pollock in the sprays and drips and splashes on the floor and the wall, Jeff Koons in the balloons, maybe even Magritte in the unnerving huge black all-trousers figures. Certainly prankster Cattelan’s horse gets a nod here both in a man mimicking a horse’s posterior and of Mr Fatsuit Man himself stuck on the wall, his own butt hanging in the air for audiences to see. Heck, Mr Fatsuit Man— and all the spewing liquids throughout the show — could very well be a reincarnation of Terry Jones’ uber-gross Mr Creosote character.

Wow, this first week of SIFA 2014 is turning out to be one crazy ride. And it’s not even the weekend yet!

<http://m.todayonline.com/blogs/forartssake/sifa-2014-mystery-magnets-wickedly-warped-world>

Agenda, Brussel Deze Week, 2. Mai 2012

### **Butchered in beauty**

*From the interview with Ive Stevenheydens*

Miet Warlop's productions consist of sequences of images that burn themselves into the retina and take root deep in the brain. This certainly applies to her new piece, Mystery Magnet. "I collect images," says Warlop, who is both a visual artist and a theatre-maker. "Sometimes I find a visual work too static. On the other hand, a stage production offers too many possibilities, so that it often becomes too dynamic or overfull. Performance – of whatever sort – gives me the opportunity to bring my images face to face, to see whether they work together."

### **Sweet Horror**

"This time I wanted to make a 'frontal' performance: the audience sits watching the stage from the auditorium in the traditional way," says Warlop. "But Mystery Magnet does not actually tell a story, it is an organic sequence of images in which lies a story."

Warlop finds inspiration not only in visual art, but also in film and animated film, such as the Happy Tree Friends cartoons. "You see cute characters treating each other in the most horrible way. They also end up in very painful situations because, for example, they are too enthusiastic. There's an echo of that in the performance. Mystery Magnet has a little of the 'sweet horror' that I can best describe as a fond butchery in beauty. By combining various images and playing around with their context, I try to make the scenes lighter than they appear at first sight."

The performances consist of a succession of surreal actions. Each character leaves his traces.

"Someone has to throw up sixteen times, four men piss against the wall, I saw open another character's belly, a jeep leaks, and so on. Every object or character has to be able to discharge something, and in most cases it is liquid. At the end we are left with a canvas, a sort of drawing of everyone's actions."

### **What is wrong?**

What does Warlop want to convey to the audience in Mystery Magnet? "Everything goes wrong in this piece," she says. "But I wonder what 'wrong' actually means. If someone throws up often and the result forms a rainbow, the question is whether the filth that came out really can be called 'filthy'. There is an extremely fat person in the production, and I want to look at how moving it is that someone occupies more space than he actually wants to. This character also has a lot of love to give."

But Warlop does not want to explain too much; she just offers us a few images. "I hope that everyone feels different emotions or references bubbling up during the performance. If there are two hundred people in the audience, I hope that two hundred different worlds unfold out of Mystery Magnet."