

**ION MUNDUATE<sup>(ES)</sup>**

SIN TITULO, EN COLORES  
(SANS TITRE, EN COULEURS)  
(1<sup>e</sup> SUISSSE)

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USINE À GAZ 1 rue César-Soulié - Nyon



©Ion Munduate

**FAR° FESTIVAL DES ARTS  
VIVANTS / NYON**

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À l'image de son éventail artistique éclectique, Ion Munduate fait dialoguer des pratiques artistiques et artisanales d'une manière peu commune. Un trio, formé par un danseur, un pianiste et un « aizkolari » (coupeur de tronc basque), se retrouve sur scène. De prime abord, la rencontre peut sembler incongrue mais se révèle par la suite d'une puissante poésie. Tour à tour, les trois protagonistes changent de rôle pour s'exprimer par la pratique de l'autre. Les corps sont alors mis à l'épreuve, se découvrent sous d'autres facettes et émeuvent par leur maladresse ou au contraire par leur sensibilité dissimulée. L'habit ne fait pas le moine!

interprétation: Ion Munduate, Joseba Otaegi, Inar Sastre / musique: J. S. Bach et musique populaire / collaboration artistique: Blanca Calvo / production: association Entrecuerpos-Mugatxoan / coproduction: Gouvernement basque, Arteleku Gipuzkoako Foru Aldundia / soutiens: Gipuzkoako Dantzagunea-Arteleku, le Festival Bad Bilbao

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## **TEXTE DANS LE PROGRAMME DU FAR° 2011, p. 69**

### **ION MUNDUATE, SIN TITULO, EN COLORES : UN HYMNE À LA PLURALITÉ !**

Ion Munduate, né en 1969, a suivi une formation de danseur parallèlement à des études d'arts visuels d'abord à San Sebastian, puis à Madrid et à Paris. En 1993, il fait la rencontre de la chorégraphe Blanca Calvo qui fonda avec La Ribot en 1986 la compagnie Bocanada Danza - une étape importante dans l'histoire de la danse contemporaine en Espagne. Il entame avec elle une étroite collaboration dans les pièces M M M M (1995) et Sangre Grande (1996) et co-dirige le projet de Mugatxoan qui propose un programme de résidences, d'ateliers et de spectacles axés sur les arts visuels et la performance. L'objectif de cet institut est de proposer une plate-forme de discussion et d'échanges sur les différentes expériences créatives de chacun.

Dans ses propres créations, Ion Munduate utilise souvent la vidéo. Ce n'est pas le cas dans Sin titulo en colores (Sans titre, en couleurs). Le chorégraphe investit d'abord l'espace sur une musique de Bach jouée en direct, en assemblant au sol des vêtements bigarrés, puis développe un dialogue sonore et corporel entre les trois protagonistes. Le mouvement est ici considéré sans artifice, comme une forme de langage brut.

À l'alliance de la musique et de la danse n'a rien s'ajoute l'intervention d'un coupeur de tronc. Pratique artisanale, ce sport rural basque éveille et souligne dans le contexte du théâtre la gestuelle systématique et rythmée de cette activité. La cadence répétée de la hache au contact du tronc emplit de plus en plus l'espace, se mêle progressivement aux pratiques des deux autres pour ne former plus qu'un tout. Une trame sociale se construit peu à peu, un nouveau vocabulaire s'élabore dans la fusion des gestes de chacun. L'échange des fonctions, la rotation des métiers abolit l'idée d'un modèle à suivre, il s'agit d'un hymne à la pluralité !

Cécile Simonet

## **PRESSE**

### **«THE PROBLEM OF IDENTITY IN CONTEMPORARY DANCE: FROM THE ART OF IMITATION TO PERFORMANCE.»**

**EXTRAIT OF LECTURE, FESTIVAL DESVIACIONES, MADRID, 2000**

\*(...) 5. The art of being ones own painting

As occurs in Cindy Shermans series of photographs, La Ribot walks on stage, time after time, as an Other. Her identity is not accepted as something that is taken for granted, and is to be represented on stage. In the rapid succession of her miniatures, her identity appears as a process of transformation, as a performance of and with signs that generates different forms and figures, with no prediction whatsoever of the direction of such evolution, or its end. Ion Munduate also makes clear in his piece Lucia con zeta (Lucy with a z), with which I will conclude this article, that signs are no longer in correspondance with the body, and as a consequence, they dissolve and shift identities. This piece, dating from 1988, consists of three differentiated parts. In each of these parts, Ion Munduate adopts a different identity, with no logical or psychological meditation. In the darkness of the stage, a figure sits at a table: its back facing the audience. The piece starts with a little theater of image, that constitutes its theme. By means of a magic torch, on a small screen, images are projected before him; rupestrian paintings of people, whom he tries to get hold of. Using a spade, he tries to capture the images, scraping the wall with it so as to dig them out. Naturally, he has no success. The figures, roughly sketched out on the wall, sneak away from him, sliding down the spade. He stands up. Dressed solely with a pair of white underpants, a pair of white trainers, and a blond wig plaited in a single braid down his back, he tries walking for the first time. He roughly moves his hips forwards. His movements are strong: he stamps one foot on the floor, rhythmically, like a horse, hitting his naked thighs. Ion Munduate constructs images of himself, imitating the walking images. His identity is created by imitating an image, which, in its turn, gives birth to the imitator in the process of imitation. He is nobody, nothing, prior to submitting himself to the process of appropriation, which, on the other hand, does not make him identical to himself, in spite of the obvious fact that he still did not exist before. Imitation continues writing his being, and the succession of images and signs continuously turns him into someone else. Imitation --this is how I wish to express this-- transforms him into a concept.

In the third part, Mundante puts on a white shirt and a pair of white trousers. Dressed in white, he almost fuses optically with the white wall, along which he slowly slides. All of a sudden, the light of a projector frames him: he cannot escape this light, however hard he tries. His image appears projected. He is duplicated; he tries to place himself opposite the image, in order to superpose it, so that his body becomes translucent, as though the body, itself was also a projection. What is image: what, reality? Here, they are hardly distinguished. Images follow one another in a vertiginous manner; some as real or unreal the others. But identification fails, time after time. Mundante jumps sideways, he flings himself from left to right, while his image moves from right to left. The hedgehog and the hare: an impossible encounter, once again. Ion Mundante, as none of us can, cannot get hold of his image. But in his violent movements, flinging himself from one side to the other, his body is experienced as resistant. It can be felt and heard. It forms a kind of sensorial substratum that eludes the abstraction, incorporeity, and closure of an image.

It is thought that the great achievement of dance, consists in keeping such a difference open, so that image and body are not fused. For, far from becoming immaterial and disappearing into the imaginary world of images, contemporary dance affirms precisely the body and its materiality. The iconic difference, which has been designed by scholars of art as the condition for the viability of the means image, allows us to distinguish an image, as a bearer of information, from its material substratum, so that we can focus our attention alternately from one or the other. The images of the media have lost this basic difference of the image, which could precipitate the contrast between surface of the image, and events of the image, surface and deepness. In the case of La Ribot, as in that of Ion Mundante, the difference is always maintained in the rehearsal of identities between an image and another. Their bodies do not disappear as the substratum of dance: They are constituted in movement, between signs and images, as dancing bodies, reflecting upon the condition of viability.”

Gerald Siegmund

## **PRESSE**

### **«WHAT'S IN A WORD? ION MUNDUATE'S PIECE "ASTRA TOUR"» ZEHR MAGZINE, SPRING 05**

What's in a word? Ever since ancient Greek tragedy, the theatre frames the catastrophe that is the subject's dependence on the Other. This conflict is highlighted by the dissociation of the actor's body from dramatic dialogue or meaningful linguistic exchange between the characters of a play. Like the body of Polyneikes in Sophocles' play "Antigone" that is not allowed to be buried to take its rightful place in the cultural and social order of things, the body is dissociated from language. Aias's cries of pain that no language can express or hold is another case in point. As a surplus body it exceeds the rules and regulations of language including its function as a means of communication. The body gains a life of its own. Although it is framed by language and its intersubjective laws, the body in theatre has fallen from grace. It refuses smooth integration and gains its dramatic potential from precisely this rift. Think of the myriad of bodies in the genre of farce that run across stage not knowing whether to turn left or right, losing their identity in the dizzy speed of a relentless choreography. The theatre has always been the place for framing the catastrophe that stems from the dissociation of the subject's body and the language that it is subject to.

What's in a word? A whole space that is the subject's stage. In his piece "Astra Tour", choreographer, dancer and performer Ion Munduate presents a world that is entirely made up of language. Within this linguistic universe he places his body to make it interact with its master. On stage we see a white open tent usually used for festive celebrations. A simple chair is placed left, whereas the backdrop serves as a screen for slide projections. Ion Munduate changes the slides himself. While the stage remains completely dark, the first slide appears reading "Espera"- "Wait". Ion Munduate sits on the chair and waits. When "Luz" -"Light" appears, the stage lights are turned on. Similar to Jérôme Bel's "The Show Must Go On" Munduate conceives of the stage as the creation of a world. In the following fifty minutes various road signs with the names of towns appear. The topographical place names, names of real Spanish villages that Munduate has driven to with his Astra car, serve as stage directions guiding Munduates actions. Whenever he leaves the town and the action, the name on the sign is barred by a red line.

Thus the stage is immediately turned into a place for cultural exchange that is shown to be dependent on language. "Astra Tours" is a journey about the journey across Spain in a car which becomes a metaphor for the journey that is life. A word appears - a physical representation that is connected to it is performed. More than ten times "Ser"- Being" shows up on the back of the tent. The first time Munduate simply stands still only to fall down when the word is crossed out. He gets up again when the slide for "Being" reappears. This time he falls down with his hand clutched to his heart. He shoulders a heavy stone that buries him. Like working, speaking and singing belong to life, too, just as the search for the "Real" which he performs by leaving the stage thus running away from it as a place for fiction. Munduate finds a whole range of small gestures and actions that represent ways of being.

For “La Compagnie”, another performer, Amaia Urrea, enters from behind the tent. She joins Ion Munduate on the see-saw he has built from a plank. She reads aloud from a fashion magazine. Contact ads mix with beauty tips and the story of a Russian cosmonaut who once explored space floating above planet earth. The word that is a space encompassing a body on stage all of a sudden becomes the whole wide universe. Life on earth also includes “Amor” - they embrace - La “Alegria” - they dance to jolly music and finally “Adios” and “Salir” - “Exit” after the lights have been switched off. The world, that was this performance, has literally come to an end.

In “Astra Tour” the theatre becomes a meeting place not only for performers and audiences but also for language, the body and actions. The stage thus turns into an intermediate area where subjectivity in a cultural context is explored. He presents the body as framed by language and culture.

In the video installation that accompanies the piece, we see Munduate driving through the towns changing sun glasses according to the theme suggested by the signs. But the screen is split. Inside the image taken by a camera behind the windscreen, which shows the road ahead, another frame appears. The small picture is filmed from the back seat showing the back of Mundate’s head. His face can only be seen inside the rear mirror which thus produces a third frame for yet another image. This set up of images mirroring themselves draws attention to that what is included in the image and what is left outside its frame. It draws attention the fact, that what we see as life is a construction of framing devices. Such as the theatre. Such as images. Such as words. What’s in a word? A body and a whole life.

Gerald Siegmund