



Mette Edvardsen (no|be)

No title (1re suisse)



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● 15

ven | 19:00

● 16

sam | 19:00

durée 40' env. | en anglais

petite usine 1 rue César Soulié | Nyon

• repères biographiques

Mette Edvardsen est une artiste, danseuse et chorégraphe norvégienne née en 1970. Elle vit et travaille aujourd'hui à Bruxelles. Elle s'est déjà produite sur les scènes du monde entier, où ses performances innovantes et captivantes lui valent un succès toujours grandissant. L'œuvre de Mette Edvardsen se situe surtout sur scène, mais elle explore aussi d'autres médias telles que la vidéo et la littérature. L'artiste a travaillé durant de nombreuses années comme danseuse et artiste pour Les Ballets C. de la B. avec Hans Van den Broeck (1996-2000) et Christine de Smedt (2000-2005). Elle danse notamment dans les spectacles de ZOO/Thomas Hauert (be), Bock/Vincenzi (ru), Mårten Spångberg (se), Lynda Gaudreau (ca), Deepblue (nl/be). Elle a réalisé deux représentations en collaboration avec Lilia Mestre (nl), ainsi que le projet *Sauna in Exile* avec Heine Avdal, Liv Hanne Haugen et Lawrence Malstaf en 2002/2004. Avec Christine de Smedt et Mårten Spångberg, elle assure la chorégraphie et la danse, en 2004, d'une version de Thomas Lehmen : *Schreibstuck*. L'œuvre de Mette Edvardsen se compose des solos *Private collection* (2002), *Time will show (detail)* (2004), *Opening* (2005/ 2006) et d'un projet en groupe *Or else nobody will know* (2007). Elle réalise les vidéos *Stills* (2002) et *Coffee & cigarette* (2006/2008) et la composition *The way/you move* (2006). Elle a également participé en 2008 à la représentation *You are Here* de Deepblue et entamé une collaboration avec Paul Gazzola, *Easy pieces*, dont la première partie a été présentée lors du festival Dansand! à Ostende en 2008.

metteedvardsen.be

Parfois, dotée d'une capacité à manipuler l'invisible, Mette Edvardsen fait apparaître des objets en les nommant et en les signalant dans l'espace. C'est d'ailleurs le plus souvent un espace mental que la chorégraphe sollicite pour des jeux qui défient les possibilités et les limites du langage. Comment la réalité prend-elle corps dans le langage? L'artiste esquisse des réponses en signifiant la présence ou l'absence des choses. D'une sobriété désarmante, avec pour seuls artifices des mots simples et des gestes, *No title* habite un territoire mouvant et arpente des zones où la mémoire et l'imaginaire se confondent.

• conception, interprétation: Mette Edvardsen • production: duchamps vzw, Mette Edvardsen/Athome | coproduction: Kaaithheater Bruxelles, BUDA/NEXT Festival Courtrai, Teaterhuset Avant Garden Trondheim, BIT Bergen, Black Box Teater Oslo | soutiens: Vlaamse Gemeenschap, Norsk Kulturråd

• déjà passée au far° avec : *Every now and then* (2010)

Note d'intention

With the new piece *No Title* I start out where my last piece ended. In *Black* I made invisible objects appear by naming them and placing them in space. Having been obsessed with what is here, I now look into what is not as a way of activating and producing thoughts and imaginations. In this new piece I address existence through negation. Once you leave behind that which is not, the perspective opens to all there is instead. The work continues the play with the possibilities and limits of language, and that of being, in space and in time.

No Title is about how reality exists in language and how this extends into real space. It is about how memory and imagination blur. It is about things and how things can be there and gone at the same time, and that what defines this is various. It is about things that are gone and about things that remain. *No Title* is about the awareness that all things are impermanent and that nothing lasts forever. It is about things that have gone before their time and things that never quite disappear. It is about what the piece and its making is, what a piece can do, what it is for, what its power and limit could be. It is about the gap between a world and our ideas of it, the invincible gap between thought and experience, between here and there. *No Title* is a writing in space, a writing that is both additive and subtractive. It is a writing that traces and erases, that moves and halts, that looks at things that are not there and recovers that which is instead.

Lien vidéo

Interview de Mette Edvardsen, Biennale de Lyon 2013 : <http://www.youtube.com/watch?v=D1lKNKwhbgo>

Presse

- To not be or not not to be?

Review of *No Title*, Oslo internasjonale Teaterfestival – contemporary dancing – Black Box Teater/ Oslo.

Mette Edvardsen is a dancer who, in recent years, has been exploring the nature of various theatrical expressions. In previous performances she has been concerned with exploring what is here but, in *No Title*, it is everything that is not here that is to be examined. Edvardsen attempts to remove concepts by linguistic means – using negation, for example – wishing thereby to investigate how a negating approach can function as a way to produce new thoughts and fantasies. The stage is empty and stripped of scenography. The monochrome stage thus forms a contrast to the way in which language and reality are by no means black/white in the same way; rather, they are full of nuances, contrasts and paradoxes.

- Linguistic games

Edvardsen has a playful approach to language, thought and references. How do meaning and image come about? How does language form pictures in our heads? And what is the relationship between the reality and the idea? The form becomes a playful semiotic game between signifiant and signifié, between words and concepts. It takes a little while for the piece to reach the perfect balance between philosophy and playfulness but, when it does, I find myself sitting making pictures in my head and undertaking cogitative experiments in step with the performance. Then it is both simple and deep at the same time, like a Shakespearian to be or not to be.

- Simple and exploratory

The text is both philosophical and poetic, and Edvardsen's theatrical language is as simple and exploratory as the text. This play with words and words' arbiters in the real world bring associations with George Orwell's novel, 1984, and 'newspeak'. What is necessary for a word or an idea to disappear? Even if things are negated in language, the concept does not always cease to exist. The negating approach sets the ephemeral and the eternal up against each other. Words, concepts and meaning are explored and the relationship between that which lacks content and that which lacks meaning is tested out, as in sentences such as 'I am not not doing doing'. Although the piece explores complex themes, it never seems excluding or over-complicated. It all adds up to a rather witty Wittgenstein-like exploration of what language can and cannot do.

Appeared in Skumma Kultur, Radio Nova/ Oslo, 20 March 2014.

Translated from Norwegian by Neil Howard.

• **Mette Edvardsen** | www.b-kronieken.be

When asked for her profession, Mette Edvardsen is not too sure about the answer because it all depends on the perspective. In Belgium, she is officially registered as a dancer but she does many different things. In Norway, being a dancer has a narrower meaning. She would rather be considered as “independent” there. Edvardsen has immigrated to Belgium but not emigrated from Norway, so she still has the Norwegian nationality. When she first started working in Belgium, she was in a kind of ‘grey zone’ because she worked for a subsidized company but was not paid officially. She finds herself in a complex situation now, being in the Belgian and Norwegian system at the same time. The problem is that the rules (where to pay taxes etc.) are designed for structures far bigger than one person.

She feels more connected to people, language and culture than to certain places. The house where she grew up for example does not exist anymore. When she left Norway, she only looked ahead and did not think about what she left behind. Now it would be much more difficult for her to move than it was ten years ago. She does not know whether she would be able to leave behind everything she has built up in Brussels. The desire for stability becomes bigger when growing older. She has her own small community of people she knows well. Her friends in Brussels are all related to dance. She tends to go to the same places to see performances, but would like to visit some other places once in a while and discover things that she did not know existed.

She names the openness, cheap living cost and the cultural politics as reasons for the dynamic international performance scene that emerged in Brussels. In Berlin for example the cultural identity is much stronger than in Brussels. She would feel different living in Germany not speaking German than living in Flanders not speaking Flemish. There exists a mythical image of the Brussels performing arts community that is related to certain big companies, mostly situated in the Flemish scene. Abroad, the Brussels dance field even serves as an example worth copying.

Edvardsen sees advantages and disadvantages of the Belgian system. Positive is that it was relatively easy for her to come to Belgium and to find work; that there are many things happening in the Belgian performance field and that there are possibilities to realize things. The chômage system gives her independency and stability. Without this system, she would not be able to create her own work. In Belgium, money for culture is distributed in a different way than in Norway because there is a difference in perception of culture. In Norway, culture is somehow not so highly valued while in France for example, (Edvardsen lived in Paris for three years) it is part of the national identity.

A negative evolution is how the government encourages a tendency to concentrate power in certain places and to group initiatives together in big structures. There is a trend not to support individuals anymore. This is at odds with the new generation wanting to work in a different way than the big companies from the 80s and 90s and organizing themselves more and more in smaller independent structures. What is happening now is that a closed system arises that is not very accessible to outsiders. It does not leave many possibilities for people who do not want to be included in big structures. This evolution creates a desire among young dancers and choreographers to organize things outside of the system, like performances where the only funds come from the door money.

• La Côte, le 13 août 2010 | à propos de *Every Now and Then*

Usine à gaz Un va-et-vient entre la scène et un livre illustré

Il y a ce qu'il se passe sur scène et il y a cet objet que chaque spectateur recevra avant de s'asseoir. Philippe Beloul et Mette Edvardsen dansent et se déplacent dans cette performance à plusieurs niveaux. Ainsi commence *Every now and then*. Dans un premier temps, le livre entièrement illustré colle exactement aux scènes qui se développent sous les yeux du public. Puis les deux comédiens quittent l'ouvrage, s'en éloignent ou s'en rapprochent à leur guise. Finalement le spectateur doit-il regarder la scène ou le livre? Il a le choix entre deux histoires, voire trois puisque s'insère aussi celle qu'il se construit dans son imaginaire. *Qui était le premier? Les interprètes sont-ils les modèles des personnages du livre? Le spectacle a-t-il précédé le livre? Ou*



Philippe Beloul et Mette Edvardsen jouent avec le sens du public. DR

vice versa? s'interroge Mette Edvardsen. Les questions se bousculent, aux festivaliers d'apporter leur réponse. Mette Edvardsen, artiste bruxelloise d'origine norvégienne, brouille les pistes, ins-

taure divers niveaux de lecture, comme autant d'espaces parallèles: scénique, littéraire, réel et imaginaire.

COPIN

Usine à gaz, les 13 et 14 août, 21 heures.