

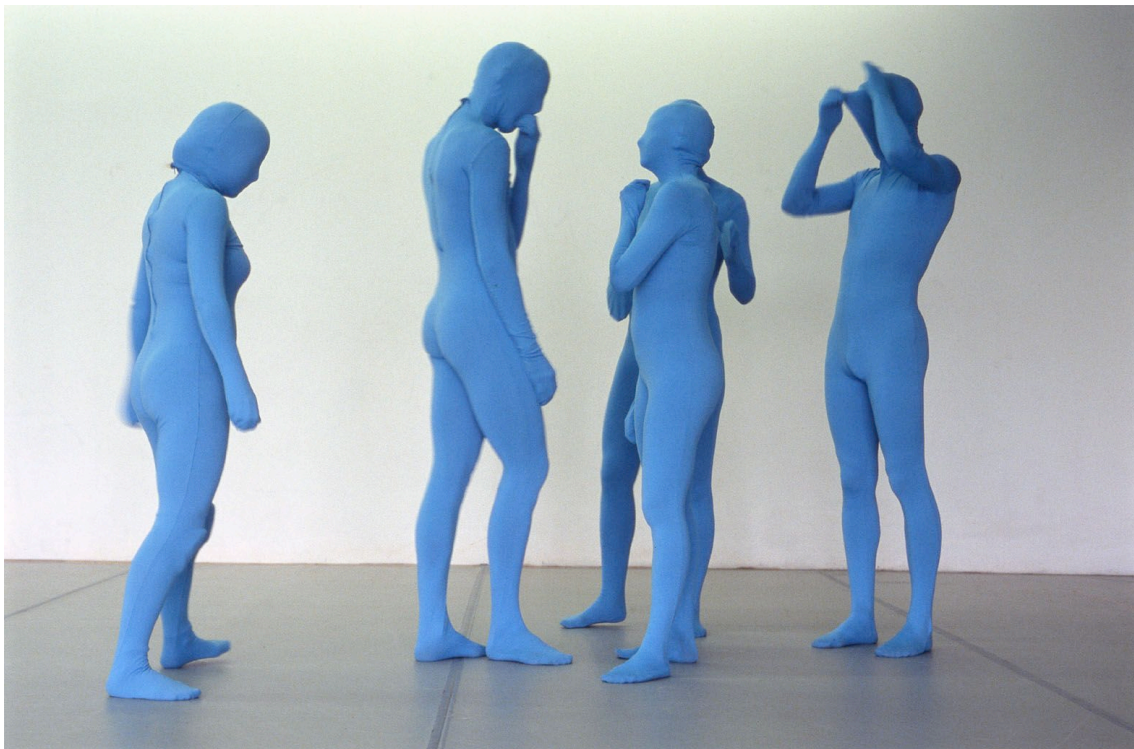
photography: Peter Lenaerts

to come mette ingvartsen

to come

We are constantly surrounded by images of sexual bodies. Commercials, cinema, magazines, internet, all kind of media expose the intimate and the erogenous. Flesh, fluids, skin, tits and muscles no longer belong to the late hours in a dark joint somewhere around the corner but to our daily life input. We can't just click "deselect" and control the stimulation of desires and how it effects our view upon bodies in general. Pleasure is a must.

to come is Mette Ingvarsten's third group work. Working on notions of pleasure and desire, the performers question how bodies perform as part of a group, as part of an intimate relation, or as the part of being individual. When is the body in a state/space where it is governed by its desires and what kind of social situations contain such governing? *to come* is a rethinking of how bodies can connect and reconnect so that new forms of enjoyment can arise. The performance proposes an excessive body of pleasure, an overexcitement of speed and vibration produced by sensual figures. Colors and surfaces mix with a sensation of rhythmic pulsing.



What is pleasure and how many different forms can you imagine it taking?

An orgy is not only a word for sexual promiscuity but for excessive activities in general. Traditionally food, drinking and dancing were the main categories, but why not think orgies in terms of expressions. “Orgy” as an abstract excess, whether it is in relation to color, bodily excitement, sexual pleasure, rhythm or to something completely other. Thinking sexuality in terms of bodily pleasure detached from a psychological subject is an attempt to produce such excess and to expose mechanisms of desiring production.

It is exactly not about *sex only*, but about the structures that make sexuality function as it does. Making visible how social structures can create subjectivity; both intimate/interior and public/exterior. The performance mainly focuses on how these social relations can be produced and experienced in the theater through mechanisms of choreography and performance.

By shifting our perception of spaces that usually belong to social life *to come* twists our understanding of the (sexual) subject and pleasure production.

The fiction in the performance is as much in the audience as it is on the stage, where a space is left open for the spectator to fill in the missing features. The hair, the eyes, the hands and the mouths can look however we desire them to but they can also remain unknown. Whether the filling in is actually taking place or not is of lesser importance than the “potential fiction”. The body without face, depth and personal features becomes a body available for imagination.



Credits

concept	Mette Ingvarsten
developed and performed by	Mette Ingvarsten Naiara Mendioroz Azkarate Manon Santkin Jefta van Dinther Gabor Varga
sound design & photography	Peter Lenaerts
costumes	Jennifer Defays
production management	Hanne Van Waeyenberge
co-produced by	WERKHUIS/producties PACT-Zollverein DWA-danswerkplaats
thanks to	Klapstuk#12
research supported by	Kunstraadet Denmark



tour schedule

2006

date	city and theater	context/festival
17/18-02-06	Amsterdam	Something Raw Festival
05-04-06	Tallinn	Nu Scandic Festival
10/11-04-06	Paris, Parc de la Villette	“100 Dessus dessous” festival
23-11-06	De Velinx, Tongeren	

2005

05-11-05	gothenburg	polly festival
03-04-11-05	Kaaistudios, Brussels	
28/29/30-10-05	STUK, Leuven	KLAPSTUK festival
26/10/05	moderna dansteater, Stockholm	Polly festival
2/4-06-05	PACT Zollverein	
19 th and 21 st 05-05	Århus, svalegangen	Kulturhus Århus



Bio

Mette Ingvartsen lives and works in Brussels. She studied in Amsterdam and Brussels where she in summer 2004 graduated from P.A.R.T.S. Since summer 2002 she has primarily been working on her own projects among other things "Solo Negatives" (2002), "Manual Focus" (2003) "Out Of Order"(2004) "50/50"(2004) and "to come" (2005). Her work has been shown in venues in Germany, Belgium, Netherlands, Austria and Scandinavia. She performed in "Pipelines, a construction" (2004) a theatre performance by Jan Ritsema and Bojana Cvejic.

Naiara Mendioroz graduated from the "Official Dance Ballet School of Navarra" in 2000. After that, she studied and graduated at the S.N.D.O. "School for New Dance Development" from Amsterdam. She has worked with: Frey Faust (France), Keren Levi (Amsterdam), Opera by Peter Greenaway (Amsterdam). Own Creations: "Tie me to the bed and call me Marta" (Short solo self performed and created), "49 urracas y un angel" (duet in collaboration with Carmen Larraz).

Manon Santkin lives and works in Brussels. In summer 2004 she graduated after four years from P.A.R.T.S. Over the last three years she has focused on the creation of projects as a performer, collaborator, as well as on her own. She has been working in close collaboration on the projects of Mette Ingvartsen and performs in "Manual Focus"(2003) and "Out Of Order"(2004). She's also working with Salva Sanchis and is now creating her own project with dancer/choreographer Leslie Mannes.

Jefta van Dinther graduated from the MTD at the Amsterdam School of the Arts, AHK in 2003. Since then he has been working with various choreographers, among others: Keren Levi ("Territory and Nano-seconds"), Sanna Myllylahti ("Dark Intervalls"), Leine&Roebana ("Eye In All", "Turings Tijgers", "Sporen" and "Les Indes Galantes") and Martin Butler ("Phoenix").

Gabor Varga is a hungarian dancer/performer. In 2000 he got accepted to P.A.R.T.S. in Brussels. Since then he's been participating as a dancer or creator in the following projects: "Dying for a Belgian Beer" (2000) with Zsuzsa Rozsavolgyi, "Bax Block" (2002) with Gilles Fumba, "Matter" (2003) by and with Anne-Linn Akselsen, "Pas Dodo" (2003) with Zsuzsa Rozsavolgyi, "The Rabbit Project" by David Zambrano, "Lobster Caravan" by Thomas Hauert. After finishing school in 2004, he joined the Luxemburg tour of the Rosas company. He also took part in the "Passion no Patience" project of Sioned Hews.

Peter Lenaerts is a musician and sound designer. He has released three albums of music (*Requiem For John Fahey*, *In The Meantime*, *Analogue Root*) under the name [‘aisikl] on the German label SueMi. He has worked together with Mette since Solo Negatives doing anything he's artistically or technically capable of. He's also part of the Rebecca September collective who have just made and premiered their first performance Knockout. In recent years he's been working with various artists (Inneke Van Waeyenberghe, Frances Goodman, Liv Bugge, Vincent Meessen, Koen Wastijn, a.o) as sound designer, editor, assistant, etc.

Mette Højriis Ingvarlsen

Born in Denmark, 27-05-1980

Education

- 2000-2004 Brussels, P.A.R.T.S-performing arts research and training studios
Teachers and courses
- 1999-2000 Amsterdamse Hogeschool voor de Kunsten, Modern theater dance dep, 1st year
- 1996-1998 Denmark, Langkær HF, Secondary school

Performances

- “50/50”, solo performance, 2004 Brussels
Performed: Frankfurt, Belgrade, Copenhagen
- “Out Of Order”, dance performance, 2004, Brussels
Performed: Frankfurt, Rouen, Antwerpen, Berlin, Brussels, Essen
- “Manual Focus”, dance performance, 2003, Brussels
Performed: Frankfurt, Amsterdam, Vienna, Brussels, Bergen. Stockholm, Rouen, Antwerp, Amsterdam. Cologne.
- “Solo Negatives”, solo performance, 2002, Brussels
Performed: Berlin, Brussels, Berlin, Antwerp, Rouen, Frankfurt.

Performer

- “Pipelines, a construction”, theater performance, 2004 by Jan Ritsema & Bojana Cvejic. Performed: Brussels, Berlin, Tallinn, Basel, Frankfurt, Stuttgart, Vienna
- “Melting Point”, improvisation/technology project, 2002 by LaborG ras and David Hernandez. Performed:berlin
- Christine Calli, dance performance, 1998. Performed: San Francisco
- “Ravnene”, dance performance, 1997 by Marie Brolin Tani
- “Oliver Twist”, dance performance, 1996 by Marie Brolin tani
- several performances with DanceHouse hiphop group by AdamAdam

Others

- Gamma, 2004 coaching project for non professional dancers to make solos. Together with Alain Platel, Lies Pauwels and Arco Renz.
- Received the SNS real prize a the Aero-dance festival in Amsterdam 2004

Press Reviews

Blue Desire

Mette Ingvarsten's choreography "to come" swelters and churns with sensuality and joie de vivre. From the first silent sequences where the five dancers totally cradled in blue cloth, climb and crawl and sniff among and between each other like living statues on an erotic voyage. In this wonderful alteration between moving and frozen figures, we experience the physicality of intimate connecting and intercourse situations without it ever becoming vulgar. Quite the opposite - it is both humorous and beautiful.

In the second segment, the dancers, now in street clothes, create a chorus that gives voice to the orgiastic course of events we have just witnessed. And in the third segment they pump with enjoyment in a long, explosive and very energetic jazzed up dance that, without words, screams "hurrah for the body's sensuality".

Danish Mette Ingvarsten is educated in Amsterdam and Brussels and has her base in Belgium. Let us hope that this year's successful In Between Festival is repeated and that we once again get the chance to witness Ingvarsten's choreography. ...{It} is world class performance. (5 stars out of a possible 6)

- Kirsten Dahl, Aarhus Stiftstidende, 23 May 2005 - translated by Gordon Roberts -

Danced sculpture in thin body-covering clothing

Fantasy and passion are the literal driving force behind the Danish choreographer Mette Ingvarsten's new production *To Come*, that just now had its premiere in Pact Zollverein.

Actually this work is about the fractioning, the disintegration of man, his drive and his feelings. What can we do, what do we want to do, how do we reveal ourselves in specific situations? And this is what Mette Ingvarsten and her group of five performers – young, colourful and powerful – now showed on stage.

First the dancers appear wrapped head to foot in blue cloth. Faceless, deindividualized and in strong spotlight, they give themselves over to erotically straightforward movements. In this they seem like sculpture groups in varying formations. Slowly and composed, almost classic, silent, even without music, except for some few fragments of faint vocal music, as a ghostlike presence.

Later, the five dancers – three women (among whom the choreographer) and two men – step out of their body-cocoons, turn into individuals and now get into the vocal aspect they were bereft of in the first part. They groan, sigh and cry. They partly take up the formations they danced through in the previous part, as if in a composition in changing cast.

Without a break the piece moves into the third and wildest part. Whirling rock-and-roll steps, thumping rhythms, but also virtuosic and impeccably synchronous jumps: this group is young and well-trained.

Of course it is no use trying to look for stories in the work of Ingvarsten. There are brief connections that untie rapidly, constantly giving way to new formations. It is like an icon of modern man: broken up, deprived of inner coherence. And maybe that is why the choreography is so exciting.

- Dirk Aschendorf, *WAZ*, June 4 2005 - translated by Tom Hannes -

Look! What 's coming in from the outside?

Fountain statues can't have sex, even though a lot of them seem to be in eternal anticipation of it. They stick out their divinely formed behinds, rotate their torso's, and arch their backs in a softly sloping curve. But the other bodies, to which they stretch out their arms, they never get to reach.

With Mette Ingvarsten in *Pact Zollverein*, the five dancers seem like fountain statues, or sexless androids, or some prehistoric ritual. Entangled in each other, and head to foot wrapped in icy blue cloth, they put the statue sex in motion. Cloth covered mouths move about between the legs of others. Blue heads fold into their necks. Organs move toward each other.

It is a plain bizarre, but perfectly composed, and at the same time completely carefree sensuous choreography that Ingvarsten presents as a premiere in Essen. The Danish choreographer, trained in Anne Theresa de Keersmaeker's P.A.R.T.S, now moves up and down between Brussels and her home country. She is just only 25 years old, and created her first choreography in 2002 with a well developed dance idiom of her own.

Simple and full of associative power, her new piece as well narrowly revolves around its theme: sex and its imagery. Stereotypes and endless possibilities, freedom and templates, sensuousness between lust and making a dash for it. The three female and three males bodies covered in icy blue come up with an assembly line of images and postures. Cool groups like in 18th-century erotic illustrations, solitary bronze statues, Benetton advertisements, sex machines going about their ways in each other as if they were the lighthearted cogwheels of a Jean Tinguely piece. Worlds of associations shine behind the images, everything appears for a split second: blind coveting and refined sensuousness, alone or in group, love and violence, tenderness and boredom.

Sober and precise in her directing, Ingvarsten imposes herself a strongly varying inner rhythm, has the bodies run in silence and freeze again. When later on the dancers show up as normal people, lining up as if for choir singing, bringing the belated sound of the images: groaning and panting, the effect is once again alienating. Like the covering of the whole body and a refreshing humour the alienation robs the sex game, maybe not of its sensuousness, but certainly of unambiguousness, to open it to a refined and unending reflective echo game between nature and culture, imagery and reality.

- Gesa Polert, *Rheinische Post*, June 4 2005 - translated by Tom Hannes -

Beyond performance

While still in her dance training in P.A.R.T.S., the Danish Mette Ingvarsten made her well-noticed entrance in the dance scene with short pieces like *Manual Focus* (2003). With her candid views she manages to breathe new life into threadbare themes like ‘the moving body’. The same goes for *To Come*, the piece she presented on Klapstuk 2005.

There is no doubt about it: as the title suggests, *To Come* is all about carnal lust. The matter is brought up in three well distinguished parts. As the audience comes in, five figures pose in light blue, fitting suits, without as much as a muscle moving. Not only their identity is taken away by the suits, but also the gender differences. Nothing remains but sharp body silhouettes.

For the 32 following minutes of the first part, these five dolls take in all kinds of (often explicit) postures. They don’t simulate anything, the movements aren’t imitations of intercourse, they are merely a catalogue of all kinds of mutual contact one can come up with in the given circumstances. The effect is fairly alienating. The ‘dance’ indeed strongly resembles the soft porn that permeates our visual culture, but it doesn’t ‘glue’ the observer in the same way: the well-known suggestive gazes, details of body parts and hot music are lacking. So the observer has to fill in the imagery himself.

That is why the suits are blue in the first place: they serve as the ‘blue key’ that in filmmaking permits another image to be projected into the blue spots. The suits as it were invite the spectator to derive pleasure from the mechanics of the bodies present here and now, instead of clinging to the question of what they represent – and what therefore is not present.

In the second scene no doubt is left at all about the blue key principle. the dancers appear in casual clothing, while against the backdrop a blue screen is erected. Like a choir dubbing a movie, the dancers bring an impressive groan-and-pant concert. This is the audiotape that was missing in the first part, but as now the imagery is taken out, your attention again slips away toward the presentation of the sound. The principle of the piece is becoming clear: recognition, followed by alienation, followed by a new enjoyment of what happens ‘an sich’.

The third part of this piece is the subtlest part. The performers dance their guts out on infectious swing music: dashing but also with a tad of chaos that makes the dance seem like a spontaneous party. Here one spots the choreographer’s true hand, as it is far more difficult to reach this ‘natural’ spontaneity than to perform ‘really well’. But here too the matter is thorny: even though the music at once fades out completely and suddenly returns full blast, the dancers continue swinging imperturbably. Thus once again the moving body itself, as an object with its own enticements, becomes the central element.

- Pieter T’Jonck, *De Tijd*, 2 November 2005 - translated by Tom Hannes -

Dancers as parts of a sensuous machine

Mette Ingvarsten choreographed a group orgasm on the Klapstuk festival.

To Come, of the Danish choreographer Mette Ingvarsten, is a remarkable show. In the first part, the dancers are wrapped in hermetically fitting, light blue tights. Their bodies can't be distinguished from each other and the postures they take in are suggestive, to say the least. One performer bends over with his head into the pubic area of another, who in turn is fitting his buttocks in the pelvis of the next person. The group choreography unfolds as a sensuous machine in which all parts fit, a mechanics of pleasure never arriving at satisfaction. These are constructions that arouse but never wear out, that continue to produce an unceasing suggestion.

In the second part, the tights are done away with: a choir lines up on stage and each dancer echoes waves of excitement and orgasm. But here too, there seems to be no ending to the rising and falling movements of their voices. Each climax is nothing but a moment in the fluctuation of never ending pleasure.

In the last part the performers let it all hang out, wildly jiving to energetic big band jazz music. Even though in comparison with the careful choreography of the previous parts, this part almost seems to be an ode to freedom and individual experience, here too patterns emerge quickly. Moreover, it is impossible for the five performers to completely lose themselves in couple dancing. Every couple has to split up and move on continuously, in a completely interchangeable pattern of steps and phrases.

To Come is a performance that unties erotic suggestion from sex roles or direct satisfaction. There is no room for individual pleasure. What is shown here, is a lot more suggestive and unfocused. And it is not restricted to the players: shimmering, it oozes into the house, into the audience's bodies.

- *Elke Van Campenhout, De Standaard, 2 November 2005 – translated by Tom Hannes -*

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After the orgasm the dance?

Or was it the other way around? Anyway, the transformation of lust, desire and imagination in theatre is a central theme in *To Come*, a production of the promising Danish-Brussels choreographer Mette Ingvarsten. Once again, her propositions are meticulous and her design is explicitly conceptual, though elaborated with humour, at the same time inviting and ambiguous.

It all begins with a sustained foreplay. On stage, five figures are standing and lying in a bizarre configuration of lustful poses connecting body apertures. But as the five figures are head to foot wrapped in blue suits, the overall view is rather abstract. The rigidly choreographed transitions from posture to posture following this opening scene, are rhythmical and machinelike. And though all of it indeed is somehow reminiscent of group sex, at the same time the association is suspended.

The actions are practically silent, the people that execute them disappear behind a layer of blue cloth. As if dealing with blue-screen technology, Ingvartsen erases a piece of reality that later on could be filled in with a computer. The blue suits stand for imagination, but what imagination? Once desire and sexual imagination are that strongly abstracted and conceptualized, theatrical imagination seems suspended in mid-air as well.

In the second part, the blue screen serves as a backdrop. The five, now dressed casually and colourfully, line up as if in a choir. Sighing, panting and groaning they voice a pre-programmed orgasm, rhythmically navigating from climax to climax. This time, theatricality is all over the place. Moreover, the performers have to cope with the many gazes and fantasies of the audience. Then stirring swing music blasts from the loudspeakers, and like five jive-ass-motherfuckers the performers get into Lindy Hop. This energetic swing dance not only offers an explicit link with traditional sex stereotyping, in theatre it sheds a light on the phrase 'the joy of dancing' - which proves contagious and carries *To Come*, beyond its conceptual entry, into the joy of watching. After the orgasm the dance?

- Jeroen Peeters, *De Morgen*, November 2 2005 - translated by Tom Hannes --

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