

Presseinformationen

To Serve

Performance/Installation/Film

Samstag 11. September bis Montag 13. September
Verschiedene Zeiten und Spielorte

Das dreiteilige Projekt To Serve setzt sich mit Dienstmädchen, Terror hinter den Haustüren, Dienstverhältnissen aller Art auseinander: Die Gegenwart mit indonesischen Haushälterinnen- und Dienerinnenschulen, historische Beispiele aus der Geschichte und der Spiegelung in Literatur und Musik. Welche Symbolik der Dienstbarkeit herrscht in unserem Bewusstsein und inwiefern decken sich diese mit heutigen Dienstverhältnissen?

Die Choreographin Simone Aughterlony und der Filmemacher Jorge León verbinden in To Serve Dokumentarmaterial mit performativen Ausdrucksmitteln. Das Projekt besteht aus drei Teilen: Einem Film, einer Performance und einem bespielten Haus. Der Film „Vous êtes servis“ ist eine eindrückliche Dokumentation einer indonesischen Haushälterinnenschule, das Bühnenstück *Deserve* verbindet Tanz-, Musik- und Sprechtheater zu einem vielschichtigen Erlebnis; im *House Without A Maid* finden spezifische Kreationen eingeladener Solokünstler und Expertengespräche zur Thematik der Dienstverhältnisse und des Dienens statt. Diese Trilogie erlaubt dem Publikum sehr verschiedene Zugänge zur Thematik.

Konzept: Simone Aughterlony, Jorge León

Modul 1: To Serve – House Without A Maid

Performance/Installation

Samstag 11. September, 14.00-20.00 Uhr, Haus der Universität

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|---|---------------------------------------|
| Vlatka Horvat, <i>Unhinged</i> | 14:00 - 20:00 Uhr |
| Melati Suryodarmo, <i>Passionate Pilgrim</i> | 14:00 - 20:00 Uhr |
| Olga de Soto, <i>Sous Clé</i> | 14:00 - 16:00 Uhr & 17:30 - 19:30 Uhr |
| Fiona Wright (in Kollaboration mit Becky Edmunds), <i>Behind Doors</i> | 14:00 - 15:30 Uhr |
| Pauline Boudry and Renate Lorenz, <i>Normal Work</i> | 14.00 - 20.00 Uhr |

Symposium, Samstag 11. September, 15.30 - 17.30 Uhr, Haus der Universität

Gespräch über die heutige Situation von Hausangestellten/ModerneSklaverei
Moderation Monika Maria Trost

Sonntag 12. September, 13.00-18.00, Haus der Universität

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|---|---------------------------------------|
| Melati Suryodarmo, <i>Passionate Pilgrim</i> | 13:00 - 18:00 Uhr |
| Olga de Soto, <i>Sous Clé</i> | 13:00 -15:00 Uhr und 16:00 -18:00 Uhr |
| Fiona Wright (in Kollaboration mit Becky Edmunds), <i>Behind Doors</i> | 13:00 – 15:00 Uhr |
| Pauline Boudry and Renate Lorenz, <i>Normal Work</i> | 13:00 – 18:00 Uhr |

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Modul 2: To Serve – Deserve

Theater/Performance

Samstag 11. September, 20.30 Uhr; Dampfzentrale Turbinensaal

Sonntag 12. September, 19.00 Uhr, Dampfzentrale Turbinensaal

Regie: Jorge León & Simone Aughterlony

Kreation und Performance: Angélique Willkie, Céline Peret, Fiona Wright, Mieke Verdin, Thomas Wodianka

Musik: George van Dam

Lichtdesign: Florian Bach

Bühne: Nadia Fistarol

Kostüme: Ann Weckx

Sound: Alex Davidson

Technische Leitung: Ursula Degen

Produktion: Verein für allgemeines Wohl, Niels asbl

Koproduktionspartner: Alcantara, Dampfzentrale/Biennale Bern, Hebbel am Ufer Berlin, Kunstenfestivaldesarts Bruxelles, Productiehuis Rotterdam (Rotterdamse Schouwburg), Theaterhaus Gessnerallee Zürich, NXTSTP (unterstützt von Culture Programme of the European Union)

Modul 3: To Serve – Vous êtes servis

Film

Samstag 11. September, 18.30 Uhr, Kino Kunstmuseum

Sonntag 12. September, 11.00 Uhr, Kino Kunstmuseum, im Anschluss

Publikumsgespräch in Anwesenheit des Filmemachers

Montag 13. September, 18.30 Uhr, Kino Kunstmuseum

Regie: Jorge León

Regieassistenz: Jasna Krajinovic

Sound: Quentin Jacques, Abdi Kusuma Surbakti

Schnitt: Marie-Hélène Mora

Mixing: Luc Thomas

Produktion: Dérives - Luc et Jean Pierre Dardenne

Koproduktion: RTBF (Télévision Belge), CBA (Centre de l'Audiovisuel à Bruxelles)

Veranstaltet durch Dampfzentrale Bern, Kino Kunstmuseum und Biennale Bern

Modul 1: To Serve – House Without A Maid

Die performative Installation «House Without A Maid» versammelt ortsspezifische Arbeiten von Performancekünstlern und Filmemachern sowie Beiträge von Aktivisten und Theoretikern zum Thema Hausangestellte. Das Haus ist der Ort an dem sich die Herr – Diener - Beziehung definiert und sich die Einstellung gegenüber der Dienerschaft manifestiert. Haushalte der Bourgeoisie des 19. Jahrhunderts widerspiegeln die sozialen Strukturen, welche die Leben ihrer Bewohner formte. «House Without A Maid» gibt den Zuschauern die Möglichkeit ein solches Zuhause von innen zu sehen und sich frei in den einzelnen Räumen zu bewegen.

„We chose a house as the site where a dialogue between subordination and control can be enacted. The spectator will be invited into the home to witness the artworks that are temporarily residing there. The house must transport the feeling of being inhabited or generate the idea that the inhabitants have just popped out – the rooms still signify their function. The guests are free to explore the house and it’s different rooms, being guided only by the suggestion of light, sounds and in some rooms recorded text. In this way the house has both a quiet stillness in which the visitor can discover the home and its contents coupled with a sense of disquiet in visiting a house where the host does not appear. Typically the domestic’s presence is felt through the arrangement and care of objects in space. Household objects act as mediators, as an inter- face between the domestic and the employer – through the handling of these objects they are intimately bound. In House without a maid the artists approach will be to transform familiar domestic objects and give them a (still) life or explore and reflect on the imagery and mysteries contained in single rooms such as the library, attic, kitchen, bathroom, bedroom etc. It is not the objective to exhibit readymade objects related to the maids domestic tools or labour, nor to expose the house for singular voyeuristic inspection but to develop a dialogue between the rooms and their contents that encourages the spectator to reflect on the significance and materiality of objects and how they might mirror certain power relations between the servant and the served. At this stage of the process we have not determined all artists that will contribute to House without a maid. Our approach to inviting artists to produce a new work will be motivated by two main axes. Firstly, we are interested to approach artists who have already developed an intimate relationship to the theme and have explored the subject through their own work as in the case of Raphael Dallaporta. On the other hand there are those that can respond positively to the thematic of our proposal in that the internal workings of their art contains a personal and developed relationship to objects and their transformation. The poetry that emerges from the images of Bernard Voita’s work is emblematic of the quality we are searching for, or the specificity with which Fiona Wright imbues the objects of her choice with a presence and a performativity –a performativity that poses questions concerning the mechanisms at play in negotiating the position of objects in space and in relation to the body.“

Simone Aughterlony, Jorge León

Modul 2: To Serve – Deserve

Im Zentrum des Bühnenstücks «Deserve» steht das durch Angst, Gewalt und Begehren geprägte Machtverhältnis zwischen Bediensteten und ihren Arbeitgebern. Persönliche

Berichte von Hausmädchen werden analytischen Diskursen von Experten gegenübergestellt - reale und fiktive Aussagen vermischen sich.

„We are watching *Deserve*. A performance with four women and two men, and a machine. There are objects that you would find in any home. These objects do not belong to the characters in the piece or even to the performers: a cake mixer, cutlery, a hot iron, a toaster, a sharp knife. There is a violent episode that we do not see. It has already happened, off stage, elsewhere, but the performers often refer to it. One man plays the violin. There is very little other music, only the violin. And two songs. We hope to hear two songs.

We have been granted access to specific documents. Some details in the documents that we are reading - the given name, country of origin, city of residence, had to be changed and replaced with letters. We can't say anymore if the letter B stands for Bulgaria, Burkina Faso, Bolzano or Belgium. We don't know if T was Terry, Tissan, Tamara or Tarek.

We are watching *Deserve* and we're wondering if a woman on her knees is worth more or less than a man on all fours. We are wondering if dirt under the nails is more or less embarrassing than tears in the eyes. And we are debating whether or not it's indecent to imagine Bernadette as either fat or smelly. Or both.

We have many things we want to say so we reach for many things to say them with and the coat hanger is only one of these things. The coat hanger is often very sad, very melancholic. It's like a word, a hieroglyph, a sign and if you look at it for long enough, like a word, it really doesn't mean what you thought it meant after all. We are watching *Deserve* and we begin to notice that the bodies we see lying over there are ambiguous too. From this distance it's difficult to say if their stillness tells us something about exhaustion or mere laziness. We also find ourselves on our hands and knees and we find ourselves in the service of another. We witness the twisted intimacy between the domesticated body and the domestic object. We are struck by the potential violence in this relationship. When we imagine the four walls we move inside and the doors we hide behind, when we imagine all the contents of the home and the structure of its occupants we begin to taste a kind of alchemy, a mad and magical potion. There is an anecdote about a washing machine and there is a famous murder story. We mention things that never appear: le lapin. The two sisters, Papin. We never see them. We speak about fables but we never actually hear one. We speak in English and we speak in French. Also, we raise our voices, we take clothes off, we put clothes on, we look into the audience with... anxiety...

After some time we stage a conference and we imagine there has been a dinner. We do not know who was actually present at the dinner only that some distinguished guests were invited. We remember the childhood game, *Cluedo* and the characters in the game. We are watching *Deserve* and we begin to think that the bodies of the objects are trying to tell us something, as if the objects on the stage, like the objects in the house have something to say. We climb a few steps to speak, we leave the mess and disappear, as if we could let the objects speak for us.“

Simone Augtherlony, Jorge León

Modul 3: To Serve – Vous êtes servis

Der Dokumentarfilm »Vous êtes servis« befasst sich mit dem sozioökonomischen Aspekt weiblicher Arbeitsmigration: Junge indonesische Frauen werden in einem Ausbildungszentrum in Jakarta für ihre Tätigkeit als Hausangestellte in Asien und im Mittleren Osten vorbereitet. Die frisch rekrutierten Schülerinnen sind bereit, alles über die richtigen Verhaltensregeln, über Geduld und die Anwendung einer Mikrowelle zu lernen. Ihre Hoffnungen auf ein besseres Leben enden jedoch oft in einer der Sklaverei ähnlichen Arbeitssituation. Jorge León enthüllt ein komplexes ökonomisches und soziales System, das meist versteckt bleibt, in seiner Wirkung aber desaströs ist.

Biografien der Künstler

Simone Aughterlony

(1977) graduated from the New Zealand School of Dance in 1995. Since moving to Europe she has been involved with various artists in the roles of both a performer/deviser and as a choreographer. She joined Meg Stuart/Damaged Goods in 2000 and worked on the productions of 'Highway 101' and 'Alibi' among others. She has choreographed for theatre productions in Schauspielhaus Zürich, Volksbühne Berlin and Burg Theatre Wien under the direction of Falk Richter, Stephan Pucher and Niklaus Helbling.

Simone first began the production of her own performance work in 2003 with the presentation of her solo, "Public Property". Her subsequent works, "Performers on Trial" and the group work "Bare Back Lying" have toured extensively in Europe. She collaborated with the Video Artist, Meika Dresenkamp to create, "Between Amateurs" in 2006. Upon invitation from SPIELART München, Simone created the duet, "TONIC" which was presented in the frame of "What's Next?" on recommendation from Tim Etchells in November 2007. Other group works include, "The Best and the Worst of Us" which premiered in February 2008.

Jorge León

(1967) graduated at the Brussels Institut National Supérieur des Arts du Spectacle (INSAS) and has been working as a photographer and film director. He was also active as dramaturge and stage designer for various projects. As a photographer, he worked for Belgian and foreign artists and companies, such as Olga de Soto, Wim Vandekeybus and Meg Stuart/Damaged Goods. León's photos have been exhibited at various locations across Belgium and abroad and were published in newspapers such as The Times and Libération. At the 1999 Kunstenfestivaldesarts, León created his installation Unfinished Stories. More recently he has been active primarily as a filmmaker, with a series of films including De Sable et de Ciment (2003), Vous êtes Ici (2006), Between Two Chairs (2007) and 10min. (2009).

Künstlerinnen und Künstler Modul 1: To Serve – House Without A Maid

Vlatka Horvat

(1974 in Čakovec, Croatia) is a New York-based artist working in a range of media. Her recent work in photography, video, collage and installation has explored the precarious and problematic relationship of a protagonist to her context by depicting reconfigured human figures in hybrid or compromised relationship with objects and elements of the built environment. Horvat's recent solo projects include Or Some Other Time and Once Over at the Kitchen in New York; For Example, a project for the 11th Istanbul Biennial and an 8-hour performance This Here and That There at PACT Zollverein in Essen. Recent group exhibitions include Galerie Xippas and Galerie Anne Barrault (both in Paris), TANAS Space (Berlin), annex14 gallery (Bern), Braverman Gallery (Tel Aviv) and White Columns (New York).

Melati Suryodarmo

Born in Surakarta Indonesia, lives and works in Gross Gleidingen, Germany and Solo, Indonesia, Postgraduate Program under Prof. Marina Abramovic at the Hochschule fuer Bildende Kuenste, Braunschweig, Germany, Study of performance art and sculpture under Prof. Anzu Furukawa, Prof. Mara Mattuschka and Prof. Marina Abramovic. Degree in Fine Art at the Hochschule fuer Bildende Kuenste, Braunschweig, Germany, Degree in International Relations Studies, Faculty of Politic and Socio Sciences, Universitas Padjadjaran Bandung, Indonesia Exhibitions & Festivals (selection).

Olga de Soto

Après une formation en danse et solfège en Espagne, son pays natal, puis au CNDC d'Angers, Olga de Soto travaille avec Michèle Anne de Mey, Pierre Droulers, Félix Ruckert, Boris Charmatz et Jérôme Bel, tout en développant ses créations et recherches chorégraphiques personnelles, dont une partie en dialogue avec l'étude d'œuvres musicales contemporaines. Elle débute en 1992 avec le solo

Patios, suivi de nombreuses autres pièces aux formes et formats différents: I believe that I act..., A destiempo, Sueño, Hontanar, Paumes, anarborescences. Depuis une dizaine d'années, son travail se concentre sur le thème de la mémoire: mémoire corporelle, présente dans Murmures (1997), Eclats mats (2001) ou dans la suite de solos accompagnés "INCORPORE ce qui reste dqns mon coeur" (création 2004-2009); mémoire perceptive, celle des spectateurs, e.a. dans le spectacle histoire(s) créé au Kunstenfestivaldesarts 2004.

Actuellement, Olga de Soto est artiste associée aux Halles de Schaerbeek/ Bruxelles.

Fiona Wright

Fiona Wright (b. London 1966) is an independent artist currently based in Newcastle upon Tyne, England. She has been making performances since the late 1980s and is best known for her solo projects, working through writing, choreography and installation.

Her performance practice touches on theatricality and questions of strength and vulnerability, often bringing the audience close to the live performer, using everyday objects and resources near to the body.

Pauline Boudry

Pauline Boudry (*1972) studierte Kunst an der Kunstakademie in Genf. Sie spielt in der queer band 'rhythm king and her friends' (label kitty yo).

Renate Lorenz

Renate Lorenz (*1963) studierte Drama/Theater/Medien an der Universität Giessen und Medienkunst in Köln. Seit Beginn der 90er Jahre arbeitet sie im Feld von Kunst & Politik, insbesondere an der Produktion queerer und feministischer Kunstprojekte, Filme, Ausstellungen, Veranstaltungen und Konferenzen. Sie ist zudem Autorin und Herausgeberin verschiedener Bücher und Texte. Sie organisiert den monatlichen queer-feministischen Filmclub 'clipclub' in Berlin (gemeinsam mit Karin Michalski).