

Danse

# Bare Back Lying

**Simone Aughterlony**

**Sa 9, di 10 sept, 21h**

**Théâtre Forum Meyrin**

**Avec :** Simone Aughterlony, Bibiana Beglau, Nic Lloyd, Thomas Wodianka

**Musique :** Marcel Blatti

**Lumières :** Ursula Degen

**Vidéo :** Meika Dresenkamp

**Conseiller artistique :** Tine van Aerschot

**Management :** Roger Merguin

**Production :** Theaterhaus Gessnerallee Zürich, Productiehuis Rotterdam (Rotterdamse Schouwburg), Hebbel am Ufer Berlin

**Soutien :** Pro Helvetia Schweizer Kulturstiftung, Fachstelle Kultur Kanton Zürich, Präsidialdepartement der Stadt Zürich, Hauptstadt Kulturfonds, Fondation Nestlé pour l'Art, Georg und Jenny Bloch Stiftung, TanzWerkstatt Berlin

Interprète sidérante de Meg Stuart, Simone Aughterlony est une bête enragée sur scène et sa gestuelle possède une intensité rare qui ne se relâche jamais. En tant que chorégraphe, elle s'est révélée dès sa première pièce, *Public Property* : seule sur le plateau face à trois écrans vidéo, elle questionnait la relation entre les espaces privé et public, l'intérieur et l'extérieur, la douleur et le plaisir. Dans sa deuxième création, *Performers on Trial*, ils sont deux interprètes qui cherchent par tous les moyens à persuader le spectateur de leur valeur tout en questionnant la sincérité de leur performance. Grand sens de la présence, là aussi.

## **À propos de Bare Back Lying (version anglaise uniquement)**

It promises to be pretty funny. It will probably contain frontal nudity. We don't like to break promises but it can't be helped. Any fuck-ups will be disguised and transformed into new and interesting fuck-ups. We will definitely go to extreme lengths to deceive you but reserve the right to chicken-out at the last moment. We can make-believe anything. Our love is real. The movement is spectacular and comes from deep in the soul. The stories will be told and told and retold and told again until we get them right. We are haunted by songs which have lyrics like 'gonna take you for a ride' or 'do it to me one more time' and 'tonight's the night'.

You will be monitored with the utmost attention to detail. It will be disturbing for everybody to see how beautiful we are. The earth might move and you'll bloody well feel it. The jokes we tell when we think we are amusing will be pointless and without end. We will become not who we think you want us to be.

As she said, "Vogue".

"The idea that lying does not reveal at least as much of your character as being "honest" is a fallacy."

Alberto Rubrick

The performers in this work have the desire to build a romantic connection with their audience. The dynamic between performer and audience is a fertile ground for both examining and playing with the various layers of deceptive and truthful behaviour inherent in relationships. The lie of performance is often invoked as a means to apprehend truth. The content of this performance is meant as an attempt to honestly investigate aspects of these various types of lies, whilst also enjoying the pleasure and necessity of lying within such an "unreal" context.

If we take as a given that a performer must seduce the audience, what does it mean to "seduce"? Beyond this, what could be the physical and performative vocabulary of seductive technique? In the preliminary stages of our performative relationship, we question the use of stereotypes of seductive movements within the context of attempting to seduce a prospective partner; applying the symbolic gestures of seduction against the given task of performers' to seduce audience.

Unfortunately, the use of straightforward, descriptive language collapses into cliché and insincerity. The need for metaphor; the search for original and meaningful language to express an emotional or descriptive representation of another, especially when employed as compliment, becomes deceptive. The use of metaphorical phrases has the tendency to become ambiguous and open to interpretation. This allows us, as performers to manipulate the compliments/insults for our own, devious purposes, through the game of employing this language.

The medium of film is particularly well suited to the propagation of an aesthetic lie or dramatic artifice. However the intimacy of film means that the truth or reality of the performers is seen with more proximity than on stage. This allows both a heightened ability to affect and manipulate an audience emotionally, whilst also meaning that the performer is under such scrutiny as to potentially allow access to aspects of their physical and emotional character which would be otherwise unattainable in all but the most intimate relationship. In Bare Back Lying, the camera functions within this spectrum, sometimes creating illusion, sometimes stripping a performer bare.

When a relationship begins to sour but a task still has to be performed, it is inevitable that the private tension will seep into the "public performance". It is a question of keeping up appearances. But accusations are made. Within our context, this means that the back-stage, off-space, downtime, private disturbances or conflicts reveal themselves during the group choreography.

# Biographies

## Simone Aughterlony

Née en 1977. Elle obtient son diplôme à la New Zealand School of Dance en 1995. Elle participe à des ateliers dirigés par Lloyd Welton, Jeremy Nelson, David Hernandez, Steve Paxton et Wim Vandekeybus. Depuis 1994, elle se produit dans plusieurs chorégraphies, notamment de Lisa Densem et Carol Brown, ainsi que dans plusieurs films de danse.

Simone Aughterlony rejoint *Damaged Goods* pour participer à diverses créations dans le cadre de *Highway 101*. Elle remplace également Julie Nioche dans *appetite* et elle participe à *ALIBI* en tant qu'interprète.

Installée à Zürich, elle participe à *W can work it out*, une production théâtrale de Stephan Pucher ainsi que dans la performance/installation *Bad Hotel*. Elle est engagée en tant que chorégraphe de la pièce *Für eine bessere Welt – Sieben Sekunden* (2003), dirigée par Falk Richter au Schauspielhaus de Zürich. Elle dirige différents ateliers pour ImPulsTanz, Tanzhaus Wasserwerk, Tanz im August et Damaged Goods. En avril 2004, elle crée son premier solo *Public Property* qui sera présenté au CCSP en mai 2004. Suivront d'autres productions personnelles en 2005, comme le duo *Performers on Trial* et *Bare Back Lying*, son premier travail pour un grand ensemble. A partir de 2006, Simone collaborera avec Niklaus Helbling au Burgtheater de Vienne et avec Stefan Pucher aux Münchner Kammerspiele. En décembre 2006, elle créera sa prochaine production *Between Amateurs*, en collaboration avec Meika Dresenkamp. Elle est également interprète de la Suisse Salome Schneebeli dans « *Japanes Cowboys* ».

## Thomas Wodianka

(\*1974, in Schrobenehausen) first studied medicine after school, then he moved to Hamburg to study acting at the "Hochschule für Musik und Theater" with Jutta Hoffmann und Waltraud Gruber (1996 to 2000). Under the direction of Christoph Marthaler and Stefanie Carp he was a member of the ensemble at the Schauspielhaus Zürich. There he worked with Stefan Pucher (*A SOMMERNIGHT'S DREAM, RICHARD III, WE CAN WORK IT OUT, DIE ORESTIE*), Falk Richter (*POLAROIDS, SIEBEN SEKUNDEN, THE SEAGULL*), Christoph Marthaler and Meg Stuart (*ALIBI, VISITORS ONLY*). Thomas was involved as an actor in various tv and film productions, where he worked with Christian Görlitz (*Einsatz Hamburg Süd*), Markus Imboden (*Bella Block*) and Tomasz Thomson (*Stiller Sturm*). In 2005 he is working at the Volksbühne Berlin with Stefan Pucher (*Pollesch Saga IV*) and on projects with Simone Aughterlony (*Performers On Trial, Bare Back Lying*) and Davis Freeman (*Tearjerker*).

## Bibiana Beglau

(\* 1971 in Braunschweig) studied from 1991 to 1993 at the „Hochschule für Musik und Theater“ in Hamburg with Jutta Hoffmann. She did her first work in 1993 *Portrait imagine concept pool 1* with Falk Richter, with whom she also developed the monologue *Section* at Thalia Theater Hamburg and the dance-theatre piece *nothing hurts* (choreography by Anouk van Dijck) at Spring Dance Festival Utrecht. As a member of the Ensemble at Theater Düsseldorf she worked with Einar Schleeff (*Salome*) and Anna Badora (*Lulu*). From 1994 on Bibiana did filmwork with Hans Weingartner (*Frank*), Matti Geschonneck (*Der Mörder und sein Kind*), Rolf Schüble (*Zweieinhalb Minuten*) and in 1999 with Volker Schlöndorff (*Die Stille nach dem Sturm* /

Legend of Rita). In the year 2000 Bibiana received the „Silberne Bär“ at the Berlinale and the „Wildgruberpreis“ in Hamburg. She joined Christoph Marthaler's Ensemble at Schauspielhaus Zürich, where she worked with Falk Richter, Christoph Schlingensiefel and Frank Castorf. In 2001 Bibiana worked at the Schaubühne Berlin with Thomas Ostermeier and Falk Richter. She also did more films with Volker Schlöndorff (ten minutes older), Thorsten C. Fischer and Stefan Jäger.

## **Nic Lloyd**

(1977-) began his stage career in utero in the late seventies, sharing a stage with among others, Rudolf Nureyev. He has worked as a drummer for several bands you've never heard of, most notably the group 'Mondo'. Releasing two albums (2002's 'This is This & 2004's 'Before the Fall') and several singles and e.p.'s, predominantly on their own imprint, 'moof records'. As a DJ he has worked in both London and New Zealand, supporting such diverse acts as Faithless, the Nextmen, LTJ Bukem, and the Black Seeds. He also works regularly in London as part of the loose collective of New Zealand expatriate DJ's known as the 'Aotearockerz'. Most recently he has been increasingly involved in various visual projects for recording artists such as Richard X and Morcheeba. As an artistic nomad, he draws heavily on his training as a philosopher (Middlesex University, London, 1997-2002). Employing a synthesis of a Nietzschean belief in the necessity of human suffering and inequality to produce work of true aesthetic greatness, a trinity of Human scepticism, Sartrean nihilism and Marxist alienation, coupled with the sexual ambiguity of de Beauvoir, he has constructed an artistic and performance ideology both incoherent and unworkable. In 2005 he will be working on the theatre pieces 'Bare Back Lying' in Europe and 'Boundaries' in South Africa, and the short film 'the Assassin's Tale' in the U.K

## **Meika Dresenkamp**

(° 1973 in Oberhausen) studied Visual Communication at the „Hochschule für bildende Künste“ in Hamburg, and at the Camberwell College of Art in London. As her dissertation she created her first own media theatre project SPIELVERKEHRT in 1999. It was followed by various project developments for script, and smaller theatre- and videoworks. Since 2000 she has been working as video artist for various theaterproductions, among others with directors Stefan Pucher (THE SEAGULL and LEONCE UND LENA/ Schauspielhaus Hamburg, THREE SISTERS/Schauspielhaus Zürich), Falk Richter (DAS GESICHT IM SPIEGEL / Bayerische Staatsoper München, FÜR EINE BESSERE WELT – SIEBEN SEKUNDEN / Schauspielhaus Zürich) and Schorsch Kamerun (DIE SCHNEEKÖNIGIN / Schauspielhaus Zürich). Moreover Meika is a permanent member of Christoph Schlingensiefel's team and participated as film- and video-artist among others in the projects QUIZ 3000, FREAKSTARS 3000, ATTA ATTA / Volksbühne Berlin, CHURCH OF FEAR / Biennale Venice 2003, BAMBILAND / Burgtheater Vienna and the opera creation of PARSIFAL / Bayreuther Festspiele 2004. In 2005 Meika is going to work in projects with Pucher, Schlingensiefel and Kamerun, the development of her own projects and the collaboration with Simone Aughtertony on BARE BACK LYING.

## **Marcel Blatti**

(°1975, Schweiz) grew up in Interlaken, where he made his first experiences with local bands. He studied with Pierre Favre, Kuratli and Norbert Pfamatter at the Jazz School Luzerne. From 1997 on Marcel worked as drummer with the instrumental project felka, which he cofounded. In an intense five year period, they performed various concerts preferably in Switzerland, Austria and Germany, where they published their debutalbum on the ucmg sublabel Mole Listening Pearls (de-phazz / yonderboi) in 2001. With their club-orientated live concept, which always included djs, they played as support act for Itj bjukem, howie b, terranova, erdem tunakan, sugar b, minus 8 and many more. For the production of new tracks, they worked among others with Corey Glover, the singer of living colour. In between, Marcel performed in live- and radioshows for maozinha in Portugal and worked with Adrian Weyermann and monoblock b in Switzerland. Since summer 2003 he contributed music to diverse theatre productions of Schauspielhaus Zürich (DIE ORESTIE, Stefan Pucher) and worked in collaboration with Paul Lemp (FÜR EINE BESSERE WELT and THE SEAGULL, Falk Richter). Since summer 2002 he worked closely with Oliver Kuster (mich gerber, züri west, ex maozinha) which resulted in the electropopduo pola.  
[www.polamusic.com](http://www.polamusic.com)

## **Tine Van Aerschot**

(\*1961, Belgien) studied visual arts and computer graphics and worked for Stuk and Klapstuk until 1989. She did production work for Dennis O'Connor and Meg Stuart and worked as a dramaturg with Christine Demedt on "l'union fait la forte fait l'union" and "de Hemelschutters". She was the graphical designer for Damaged Goods from 1999 until 2004 and made flyers, posters and web sites for several other dance and theatre production and companies. Tine collaborated as photographer on "Too Shy to Stare" by Davis Freemann and designed the set for "Private Rooms" a production of Sara Chase. For "Public Property", the first full evening piece of Simone Aughtertony, she collaborated as artistic advisor and designed the dossier and flyer. She is currently working on a multimedia project, "The Whereabouts of Trevor Wells" and will collaborate on the productions, "Performers On Trial" and "Bare Back Lying"

## **Ursula Degen**

collected technical stage- and theatre experiences over many years, and is since last year in possession of the lighting-master-diploma. For example at the Swiss Pavilion at the world Exhibition EXPO 92 in Seville and as stage technician in Theaterhaus Gesnerallee in Zürich. Since 1993 she works as lighting technician and technical counsellor for guest performances and festivals like Theaterspektakel Zürich, Welt in Basel, Blickfelder Zürich, Steps and many more. As lighting designer, she created concepts for many theatre- and dance companies, as well as for opera and music theatre. She was technical director and lighting technician on tours of the circus Pagliacca in Europe, ODC Dance Company San Francisco in the US and Europe, Theatre en gros et en detail in Europe and Mexico. In the year 2000 she became production manager and operator at Delux Theatre Lighting in Zürich, and since 2001 she has a permanent engagement at Schauspielhaus Zürich as "Stellwerkerin", but still collaborates on creation as lighting designer.