

Master dans
Jonas Øren

PRESENTATIONS edt. 1.1.–1.4. Performing the self in the self(ie)



PRESENTATIONS (editions 1.1.–1.4) er ein serie sjølvstendige, men gjensidig samanhengande, danseframсыningar – utvikla som fire forskjellige sjølvportrett.

Frå ulike perspektiv undersøker Jonas Øren korleis framføringa av sjølv et kan utnyttast i dansekunstnariske- og koreografiske prosessar. Materialet er delar av hans eigen sjølvbiografi, som aktualiserer det splitta sjølv et i møtet mellom fiksjon og verkelegheit.

Scena er gitt som ein stad som skaper eit møte mellom det objektiviserte, iscenesatte og opplevde sjølv et. Slik blir det satt spørsmålsteikn ved både korleis “eg’et” kan og ikkje kan samanfalle med “meg’et”. Vil ytringar og dans baserte på det sjølvbiografiske kunne skape gyldige innsiktar i dette spørsmålet. Er det (i det heile tatt) mogleg å skape eit iscenesatt sjølvportrett?

Intervju og sjølvintervju er nytta som metode for å utskilje ein materie basert på fire emne: fortid, sex, karriere og framtid. Desse påverkar igjen dei ulike portretta. To koreografar, ein dansar og ulike Youtube-videoar har forma dei ulike arbeida med Øren i kvar sin modul. Dei ulike modulane blir i sin tur ramma inn på scena i form av ulike live-intervju – talk-shows – der gjestar og artistar er inkluderte i iscenesetjinga.

English

PRESENTATIONS edition 1.1.–1.4. is a series of independent, yet intertwined, dance performances – created as four individual self-portraits.

From different perspectives, Jonas Øren approaches and researches self-performance through movement and dance in four dance artistic and choreographic processes. The material, partly coming from his autobiography, actualises the split self in the meeting between fiction and reality.

The stage is given as the meeting point between the objectified, staged and sensed self. It opens up for a multitude of questions: how can and cannot “I” coincide with “me”? Will statements, dance and movements based on Øren’s autobiography be able to create answers? And is it possible to stage a self-portrait?

Interviews and self-interviews are used in the extraction of a matter based on four guiding topics: past, sex, career and future. Two choreographers, one dancer and a selection of Youtube-videos work with/for Øren in what have become four individual modules. Each module will be framed on stage within the format of abstracted talk shows and live interviews. Guests and artists are included in this staging.

Jonas is staged. Jonas is masked. Jonas is created. Jonas is Jonas.

An individual is at odds with her/himself as she/he tried to coincide with her/himself. Is to coincide with oneself impossibility?

Self-mediation, self-portraiture and self-creation are all fields of interest that have created the base for this project: PRESENTATIONS. PART 1.1-1.4. *Performing the self in the self(ie) society*. Each performance is framed as a type of “talk show”; a staged interview or presentation where the main topic of debate is linked to me (Jonas Øren) and my self. Four different performances will investigate the performance of the self, self-mediation and the politics of the personal through four specific themes; past, future, sex and career. Each performance will be framed as a new “talk show” with different artists and guests. It will also be a new production of movements and meaning – all linked to the underlying theme and research done in relation to this. Using autobiography, the starting point is to investigate the coincidences in the object and subject of the performed self – the sameness and differences. By forcing the 3rd person perspective, the 1st person reveals itself. Philosopher, sociologist and psychiatrist George Herbert Mead claimed: *“The self arises when the individual becomes an object to themselves”*. I have a feeling that I can coincide with myself; my body is the site where both the object and the subject of the self intersect; a complicated situation that leads to confusion, as there is the self that is being performed and the performing self. It marks a hiatus between the object and subject; the coincidence and the noncoincidence. They are not the same, neither in consciousness nor in reality.

AVGANG 2019 >>>

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~~Jonas is masked.~~

~~Jonas is created.~~

Jonas is Jonas.

28. & 29. March + 1. & 2. April

28. March:

Choreographing Whiteness

Choreography: Thomas Prestø

Music: Based on Ruth Brown's "*If I Can't Sell It, I'm Gonna Sit Down On It*".

Pianist: Orlin Kantardjiev

Host: Charlotte Thiis-Evensen

Guest: Camara Joof

What does it mean to be an adjustment chameleon? How are strenghts manifested through adjustments in the performance of a young queer self?

We are identifying the queer/gay behaviour manifested in and coming from the black woman. With the ambition to find, create and stage the "object", "Jonas", we approach black femininity. By embodying black womanhood through gestures and actions we palpate gayness; how stereotypical gayness in popular culture strategically appropriates the movements of the black female body. In this process the dancing body becomes an agent for a dignified attitude, resistance, opposition and strength, rather than doing what is referred to with negative connotations as ghetto or feminine/queer/gay. The ambition is to create and find a version of the self; a created/found and staged object – "Jonas".

29. March:

In the Middle Somewhat Elevated Deconstructed

Based on the choreography: "*In the Middle Somewhat Elevated*" by William Forsythe found on Youtube.com

Music: Produced and performed by Drippin

Sex; "I" is another – in relation to other.

"*Je est un autre.*" – Arthur Rimbaud. In this case the other, also the great Other in the symbolic order is a choreography by William Forsythe: The clean spectacle of the male solos and the famous *pas de deux* with Sylvie Guillem from the famous ballet *In the Middle Somewhat Elevated*.

This puts me in a situation I will be observed in; in the sense of how I cope with it. How do I cope with the acts of representing, re-enacting and being strategic when creating a prescribed image – a prescribed body that requires nothing less than excellence? I am approaching the known, a citation of another; but I cannot fully know it. It is about finding the immediacy in the known; the here-and-now in an exterior visible presence of the performing subject. How do I, and can I meet and become the other; the "Forsythe-body" of the past?



1. April:

Self study / Sjølvstudie

Choreography: Solveig Styve Holte

Guest: Finn Skårderud and Myra

Music: Performed by Myra

Through out the choreographic process, we ask “What is my (/Jonas’) pedestrianism”? As a result, we find a common subjectivity through “Jonas”, the staged object/ character. The active self-detachment marks how the authentic Jonas is non-existing.

A technique of self-appearance is manifested through gestures. These embodied personality traits are collected, systemised and archived. This archiving is a personal act as it is about self-consciousness. The gestures are found through conversation and observation and then filtered down. They are decoded, abstracted, and deduced, before they are used in composition for a structural choreography accentuating repetition and rhythm. As choreography, it marks the high status as a “sleek ambivalence”, created by the quirky and queer in large format.

2. April:

Nostalgia

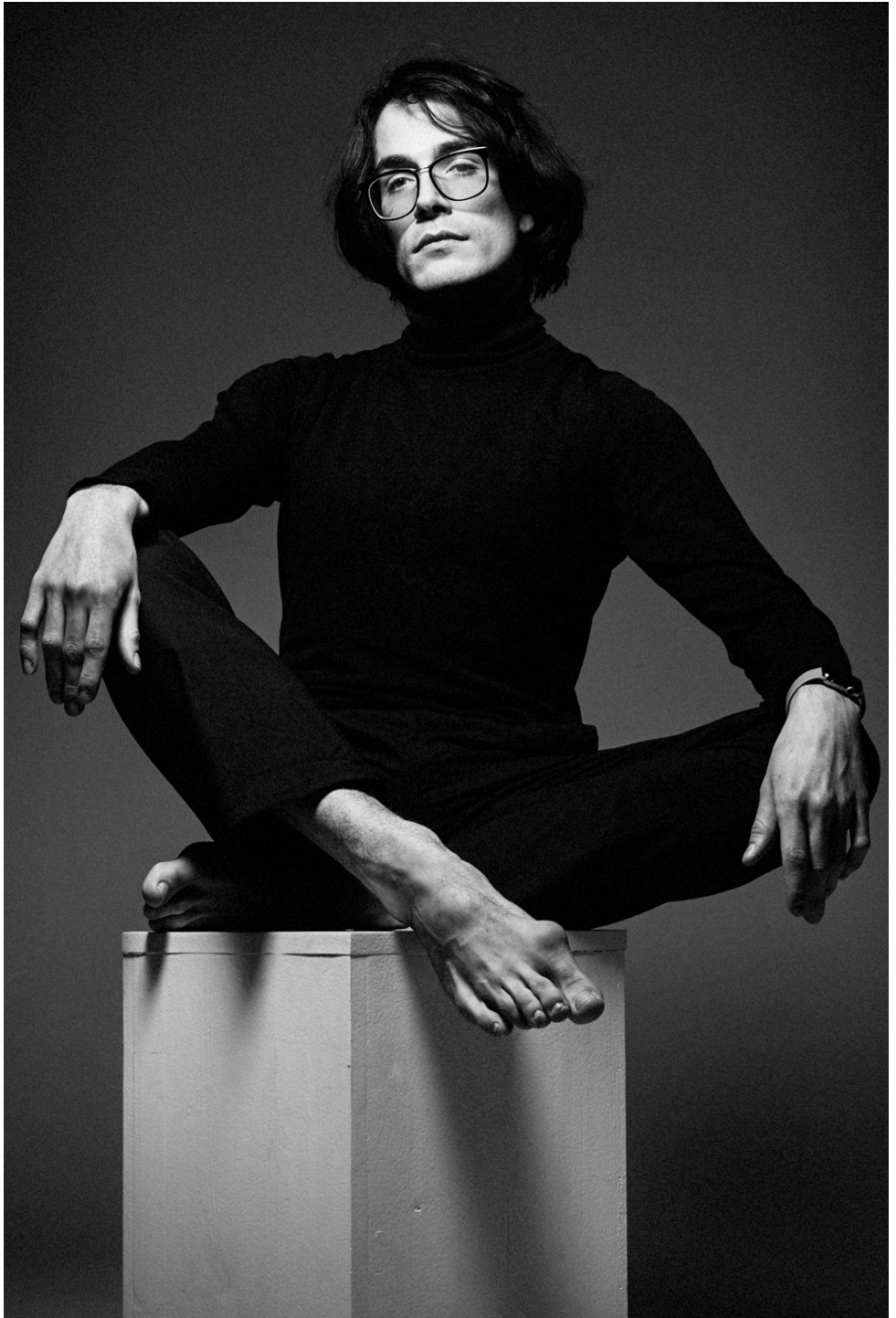
Co-creative dancer: Mathias Stoltenberg

Music: Performed by Maya Vik

“Nostalgia is a process of constructing, maintaining and reconstructing our identity.” – Fred Davies (Nostalgia, Identity and the Current Nostalgia Wave. 1977)

Nostalgia engenders a coherent and continuous identity as we remind ourselves in the presence of who we were in the past. Based on nostalgia, I see the future from the past.

The maintenance of “truths” is linked to memory, remembering, and witnessing. These are all essential for the writing/ performance of the personal. Memory is a knowledge that is grasped through desire and enabled through reconstruction. Rememberance is an act where past events are given particular meanings. It gives an embodied value to both performer and spectator as it makes them into active agents. A dancer is invited to remember my danced past with me. The mediation of who is performing who will automatically happen as the personal that is enscripted in the original choreography will be challenged. An interaction between past and present is enabled through memory, as memory works as a link to the future in the constant present.



Medvirkende

Konsept,
utøvande og skapande dansekunstnar: Jonas Øren
Koreografi: Solveig Styve Holte, Thomas Talawa Prestø
Medskapande dansar: Mathias Stoltenberg
Lysdesign: Inger Johanne Byhring
Kostyme: Hedda Simonsen Lund
Make-up: Maya Gulbrandsen
Fotografar: Simen Øvergaard, Emma Sukalic,
Martin Rustad Johansen, Christina Leithe

Interne rettleiarar: Torunn Robstad og Bojana Cvejic
Ekstern rettleiar: Kai Johnsen

Programansvarlig master dans: Torunn helene Robstad
Dekan: Suzanne Bjørneboe

Takk til:

Nik Gundersen, Gunnhilde Hetland, Madeleine Holth, Gudlaug Hovig, Elisabeth Onsum, Camilla Westby, PRD Agency, NYX Cosmetics, Oslo Fotostudio

De sceniske elementene er produsert ved Kunsthøgskolen i Oslos scenetekniske verksteder.

Tider

Torsdag 28. mars, fredag 29. mars, mandag 1. april, tirsdag 2. april.
Alle dager kl. 18.00.

Forestillingen varer i ca 45 minutter.

Sted

Scene 4

*Vi ber om at det ikke blir fotografert eller gjort andre opptak under forestillingen.
Billettbestilling www.khio.no. Gratis adgang.*

Kunsthøgskolen i Oslo

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