

SPANGBERGIANISM

MÅRTEN SPÅNGBERG

ABOUT

In 2011, Mårten Spångberg published the infamous critique on contemporary dance and its environments, *Spangbergianism*. 4000 copies were spread around the world, shaking dance, dancers, choreographers, producers, festival directors and audiences out of a long sleep of politeness, pleasantry and endless benevolence, but the book was not there to be anything else than a scream, a tormented dream and rush hour of brutal and at the same time ironic superlatives, exaggerations and cries for help.

Spangbergianism was at the same time a book that insisted on changing dance writing, referring to Rihanna before Isadora, Jay-Z before any choreographer at all, pushing for a style that kicked in the doors of contemporary, remixing theory and fiction, precise statements with a totally over-the-top jargon. Nasty and fun, horrible and a bit too close to the truth.

And it's back.

A second edition fresh from the printing house, with all its juicy details, apologising to nobody and yet committed unconditionally to dance.

BIOGRAPHY

Mårten Spångberg is performance-related artist living and working in Stockholm. His interests concern choreography in an expanded field, something that he has approached through experimental practices and creative processes in a multiplicity of formats and expressions. He has been active on stage as a performer and creator since 1994, and has since 1999 created his own choreographies, from solos to large-scale works, touring internationally. The solo *Powered by Emotion* (2003) alone has become a modern classic.

A thorough focus on concept in pieces such as *Avantgarde* (1999), *Recent Works* (2000), *All All...* (2002) and *Artists'talk* (2002) has later transformed into a stronger focus on the dancing body and the production of experience. Starting with *Slowfall* (2007), his interest as a choreographer has shifted towards a more detached form of performing, developing a unique practice that over the last few years has gained an international reputation, especially with the 2014 production *La Substance, but in English*, commissioned by MoMA PS1.

The Internet (2015) for three performers investigated post-internet phenomena and developed further ideas around landscape

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dramaturgy. In 2016, *Natten* premiered at Kunstenfestivaldesarts – a seven hour long dance performance that took relations between experience and dance to a different level. The performance *La Nature IRL* (2017) investigated form in order to dilute the distance between audience and performance and break with the understanding of dramaturgy and organisation. *Gerhard Richter, une pièce pour le theatre* (2017) was the first piece introducing speech to Spångberg's advanced highly complex choreographic language.

He has worked as a dancer and collaborator with Xavier Le Roy, Christine De Smedt/ Les Ballets C de la B, Tino Sehgal and Jan Ritsema, among others. With the architect Tor Lindstrand, he initiated International Festival, an interdisciplinary practice merging architecture and choreography/ performance, thus understanding choreography as a means of organising time and space. International Festival created context-specific projects spanning situations, cinema, installations, public interventions and buildings.

In 2007, International Festival directed and produced their first full-length feature film *On The Town*, commissioned by Performa '07. The film *SWEAT* was produced in collaboration with ImPulsTanz – Vienna International Dance Festival in the summer of 2008.

From 1996 on, Spångberg has organized and curated festivals in Sweden as well as internationally: Panacea Festivals Stockholm (1996-2005), BodyCurrency/Wiener Festwo-

chen (1998), CAPITALS Gulbenkian Foundation Lisbon (2002-2003), International Summer Academy Frankfurt (2002/2004) and *Choreography As Expanded Practice* at Tàpies Foundation and MacBA (Barcelona), among others.

He initiated the network organization INPEX in 2006, and has since supervised projects such as The Swedish Dance History, publishing four issues spanning 5000 pages in total, with 9000 copies being distributed worldwide between 2009 and 2012.

He has edited and published a number of books such as *Post-dance*, *Agora* and *Movement Research*.

As a writer, he has published texts in numerous magazines and books. From 1990 to 1997, he was the dance/performance reviewer for Dagens Nyheter, Stockholm. In 2011, he published *Spangbergianism*; in 2016, *Natten* followed.

He has thorough experience in teaching both theory and practice at places like P.A.R.T.S. (Brussels), Ex.e.r.ce (Montpellier), ImPulsTanz – Vienna International Dance Festival, SNDO (Amsterdam) and others. Between 2008 and 2012, he was director for the MA programme in choreography at DOCH Stockholm. He was guest professor at the Institute for Applied Theatre Studies at University Gießen in 2002, 2011 and 2017.

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