

# Hegemony

Nerving and playful when dancers give us images



Andrius Mulokas, Darío Barreto Damas and Paolo de Venecia Gile in "Hegemony". Photo: Natan Gullström

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Review: Hegemony - MDT, Skeppsholmen, Stockholm | SvD

Dance Review

Ofelia Jarl Ortega's new piece "Hegemony" is an intense game for three dancers. Filled with glances, hints and references to both the world of art and popular culture, it becomes an exercise in group dynamics.

Hegemony

Genre: Dance

Performers: Darío Barreto Damas, Andrius Mulokas, Paolo de Venecia Gile

Where: MDT, Skeppsholmen, Stockholm

Choreography: Ofelia Jarl Ortega

Sound: Jassem Hindi. Drum: Anton Jarl. Light: Mira Svanberg

Unlike Ofelia Jarl Ortega's previous solos or duets, this time she is not on stage herself, even though her language of movement is. The fact that there are three different male bodies that are now driving the course of events forward in "Hegemony" contributes to both a shift and deepening of the ambivalent state of gender and power that Ofelia Jarl Ortega is happy to return to and investigate in her works.

"Hegemony" is an equally playful and suspenseful piece that you never really know where it will go. Not in the sense of unwillingness or without direction, on the contrary, more because of the uncertainty that the choreographer manages to create together with the three dancers. Because even when they seem involved in recreating some religious or art-historical tableau or borrowing movements from the world of wrestling, they always seem to be aware of what they are doing, and of the images both we in the audience and themselves already have of the same phenomena.

The dynamically changing sound image and the driving snare drums also create an almost alarmist atmosphere. Personally, I see images from demonstrations, crowded football stands and military exercises, even if the stage room is completely stripped down and with a black curtain in the background.

"Any violence or abuse will never be explicit either, but is present as a threat or promise."

The feeling that something is on its way or is about to happen is precisely the strength of "Hegemony". This means that you accept some weaker parts in the piece, which is just over 90 minutes long. Any violence or abuse will never be explicit either, but is present as a threat or promise. At the same time, it is a pictorial work with lots of small scenes that hold more than they first reveal.

Although Darío Barreto Damas, Andrius Mulokas and Paolo de Venecia Gile are jointly involved in the incident, they sometimes seem to be completely independent of each other. Instead, the relationship between the audience and the individual performer is emphasized. That we, in the corona-secured audience seats, both watch and are watched is not a new insight. But since that particular encounter is one of the basic preconditions for the performing arts, it is a relationship that remains an inexhaustible source to draw material from. Ofelia Jarl Ortega will probably never leave it to chance in her continued work, either as a dancer or choreographer.

Thomas Olsson

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