

FICTION REALITY

Aesthetic Practice &
The Sense of
Common Sense

Conference at
Dansehallerne
Copenhagen
5th-8th October 2016

| SCHEDULE
| CONVERSATIONS
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| SCHEDULE

| WEDNESDAY 5TH OCTOBER

19.00–20.30 **PERFORMANCE**
THREE WHITE SOLDIERS/ROCK THIS WORLD
by Anders Paulin & Johan Forsman

20.30- RECEPTION AND BAR

| THURSDAY 6TH OCTOBER

09.30–10.00 REGISTRATION & COFFEE

10.00–11.00 **INTRODUCTION**

11.00–13.00 **PANEL CONVERSATION: AESTHETICS AS PRODUCTION**
Benjamin Noys, Bojana Cvejic, Sergej Pristas, Anders Paulin, Katya Sander, Paula Caspão, Mette Edvardsen, Efva Lilja, Frederic Gies, Johan Forsman, and Sara Gebran

13.00-14.00 LUNCH BREAK

14.00–15.00 **Q&A**

15.15–17.00 **KEYNOTE DIALOGUE: SERGEJ PRISTAS**
moderated by Katya Sander

17.00- DINNER BREAK

18.30–19.10 **PERFORMANCE: NO TITLE**
by Mette Edvardsen

19.30–21.15 **KEYNOTE DIALOGUE: BENJAMIN NOYS**
moderated by Bojana Cvejic

21.30–22.15 **PERFORMANCE: PRINS OF NETWORKS**
by Rodrigo Sobarzo

| FRIDAY 7TH OCTOBER

10.00–12.00	PANEL CONVERSATION : AESTHETICS AS ORGANISATION Benjamin Noys, Bojana Cvejic, Sergej Pristas, Anders Paulin, Katya Sander, Paula Caspão, Mette Edvardsen, Efva Lilja, Frederic Gies, Johan Forsman, and Sara Gebran
12.15–13.00	Q&A
13.00–14.00	LUNCH BREAK
14.00–16.30	CONVERSATION GROUPS All participants divided in 10 moderated groups.
16.30	DINNER BREAK
18.00–18.40	PERFORMANCE: NO TITLE by Mette Edvardsen
19.00–20.45	KEYNOTE DIALOGUE: BOJANA CVEJIC moderated by Sergej Pristas
21.00–21.45	PERFORMANCE: PRINS OF NETWORKS by Rodrigo Sobarzo

| SATURDAY 8TH OCTOBER

10.00–12.00	CONVERSATION GROUPS All participants divided in 10 moderated groups.
12.00-13.00	LUNCH BREAK
13.00-14.30	PERFORMANCE: THREE WHITE SOLDIERS/ROCK THIS WORLD by Anders Paulin & Johan Forsman
13.00-14.30	VIDEO SCREENING discussions
14.45-16.15	PERFORMANCE: ANOTHER 3 by Sara Gebran
16.45-19.30	WRAP UP PANEL
19.30-21.00	DINNER BREAK
21.00 –21.45	PERFORMANCE: RIBBON DANCE by Frederic Gies
22.00-	BAR

| CONVERSATIONS

The conference departs from a series of conversations, divided in two main trajectories: *Aesthetics as Practice* and *Aesthetics as Organisation*. Parallel to the conversations, some of the central notions will be elaborated in keynote-dialogues (follow the schedule).

Thursday and Friday morning we begin with an open round-table conversation between the invited team of artists and theorists, followed by a Q&A. Friday afternoon and Saturday morning we expand the conversations to be continued and elaborated between all participants in 10 groups, each moderated by one from the team.

For each day we would like to ask all participants to prepare a reflection, question or concern addressing the respective thematic point of departure of the conversation groups.

| AESTHETICS AS PRODUCTION

"The spectacle presents itself as a vast inaccessible reality that can never be questioned. Its sole message is: 'What appears is good; what is good appears.' The passive acceptance it demands is already effectively imposed by its monopoly of appearances."

The quality and long-term sustainability of any society or community is dependent on its ability to reflect on the relation between that what-is and what-is-not, on its collective strategies to imagine and negotiate with its inherent objects, the subjectivities only possible as absence. In today's economy of accelerated exhibition - where the constant stream of appearances and displayed imagery of subjectivity, differences and multitudes is the key propellant of an apparatus operating in the paradigm of an instrumentalized desire of "the new"; where time is understood as a continuous and linear progress, inevitably inscribing and projecting all our fantasies and dreams into the immanence of a prefigured future - we maybe begin to experience the full meaning of Guy Debord's central notion "What appears is good, what is good appears" In its simplicity, this worm-hole logic of the self-representational spectacle constitutes a contemporary paradigm of the present re-presenting itself as presence.

Whatever can be rendered appearance is part of what is present, of what "exists", and this self generating repression of the presence over the absence is pushing all positions of objects even further into invisibility. In this context, aesthetic strategies to address the invisible, i.e. tools and means to create collective imageries of that what can only appear as absence, become a central challenge.

What is the relation between my aesthetic practice and the world? And in what way does my practice inscribe itself in a symbolic order of power, as defined by the interaction between aesthetic and political representation? What tools - aesthetically and politically - do we have at our disposal to fantasize and produce collective imaginaries of that what can not appear as presence in our present reality? And, not the least: How does a subject (re-)present itself, make itself appear and gain agency in the present, without being subjugated to the symbolic order guarding the territory of that presence?

| AESTHETICS AS ORGANISATION

In his text *Production into Presence*, Sergej Pristas describes contemporary art institutions as manufacturing the promise or anticipation of art and politics rather than works of art: "*In project logic, institution must become a factory, but not a factory of works of art or of interruptions; it has to be a factory of continuity, labour, and production, or rather anti-production.*"

A recurring figure in Hannah Arendt's work is the description of public realm as a *space of appearance* - a space where I appear to others as they appear to me. The institution understood as public space in this logic would be a venue where my subjectivity is negotiated in the encounter with others.

Contrary to this, the task of contemporary cultural institutions increasingly is to provide "the audience", mainly defined as a consumer target group based on the majority culture, with recognisable and identifiable representations of their reality. The aesthetic apparatus is there to simultaneously educate and confirm the taste, ethics and interest of this majority; a process of identification and affirmation, based on the idea of common sense as the lowest common denominator - that on what we can agree without discussion.

This is the opposite of the "enlarged mentality" as described in Kant's notion of *sensus communis*, where common sense is understood as an agreement reached only through a negotiation between a multitude of independently thinking, critical subjects. Whether we talk about institutions and public space in the context of education, art or politics, this sliding of meaning, the gradual turning inside-out of the function inherent to the notions of common sense and spectator, is at the core of what could be described as a current crisis of public space.

In this anti-production of aesthetics, to use Pristas' phrase, artistic labor is instrumentalized in the continuous manufacturing of art and politics as objects of desire, following the logic of economy in which fundamental social functions and needs can generate capital insofar that they are not satisfied.

THE KEYNOTES AND THE PANEL CONVERSATION
WILL BE BROADCASTED AS PODRADIO

| GUESTS

BENJAMIN NOYS is Professor of Critical Theory at the University of Chichester (UK). He is the author of *Georges Bataille: A Critical Introduction* (2000), *The Culture of Death* (2005), *The Persistence of the Negative* (2010) and *Malign Velocities* (2014). Professor Benjamin Noys, Professor of Critical Theory. MA English Literature Coordinator. Benjamin Noys is interested in addressing problems of neurosis, fantasy, and subjectivity.
chi.ac.uk/ma-english-literature

KEYNOTE: NEUROTIC I AM

I intend to explore the state of neurosis, associated with delay, prevarication, and inhibition, as opening possibilities of grasping the forms of creation and decreation in our present moment. Neurosis, I suggest, can unlock the scars and traumas that constitute us and the social forms in which we live.

BOJANA CVEJIC publishes and lectures in performance theory, philosophy, and dance. She studied musicology (BA, MA, University of Arts, Belgrade) and philosophy from which she received a PhD at Centre for Research in Modern European Philosophy in London. Cvejic has made more than twenty theater and dance performances since 1996 as (co)director (five experimental opera stagings, performances with Jan Ritsema) or dramaturg (in choreographies by among others Xavier Le Roy, Eszter Salamon, Mette Ingvarsen, Anne Teresa De Keersmaeker).

She is the author of several books, most recently *Choreographing Problems: Expressive Concepts in Contemporary Dance and Performance* (Palgrave Macmillan, 2015), *Public Sphere by Performance*, (co-written with A. Vujanovic, Bbooks, 2012) and *Drumming&Rain: A Choreographer's Score* (co-authored with A. T. De Keersmaeker, Mercatorfonds 2013; third volume of *A Choreographer's Score*) and videos "... in a non-wimpy way" (with Steve Paxton) and "Yvonne Rainer's WAR" (co-authored with L. Laberenz).

She teaches at contemporary dance school P.A.R.T.S. in Brussels since 2002, and is visiting Professor of Philosophy of Art at FMK Belgrade.

As a co-founding member of TkH/Walking Theory editorial collective and performing arts theory magazine, Cvejic engages theoretical-artistic research projects, currently an investigation of performance of the self and transindividuality.

In 2013, Cvejic curated the exhibition *Danse-Guerre* at Musée de la danse, Rennes (in collaboration with C. Costinas). In 2014, she devised a choreography and lecture program titled *Spatial Confessions* for Tate Modern's Turbine Hall. Her areas of interest include expressionism in Western (continental) philosophy, social choreography, critique of individualism, rhythms of intensified work, and contemporary performance poetics.

tkh-generator.net,

b-books.de/verlag/publicspaceperformance/index.htmlpalgrave.com/page/detail/choreographing-problems-bojana-cvejic/sf1=barcode&st1=9781137437389

KEYNOTE: CONCEPTUAL IMAGINATION? I FOUND IT IN POETRY

What has happened to the conceptual imagination of the artists in Europe today? Does the fact that philosophy and critical theory enjoy the status of intellectual authority in matters of art mean that artists, in spite of their linguistic proficiency and excellence in self-reflectiveness, lack conceptual imagination? This provocative claim is to say that instrumental reason has pushed for the efficacy of images, tools and

procedures that respond to the growing pressure of art institutions managing audience's experience. There is little time left for the artists to engage in thinking about their art after most of the time has been spent on performing their artistic practice or the duties of being an artist. Perhaps, also due to the pressure of artists having to provide political models or solutions to social crises in curated programs, there is even less space to imagine and project the art that one dreams of seeing in a future without knowing how to make it or whether it would be feasible at all. Moving beyond a negative diagnosis of the current conjuncture, I would like to unravel elements of poetics, poetry and poetic imagination piercing through dance, performance and art today.

GORAN SERGEJ PRISTAS is a dramaturge, co-founder and member of BADco., performing arts collective. Pristas is Associate Professor at the Academy of Dramatic Arts, University of Zagreb and First editor-in-chief of Frakcija, a magazine for the performing arts. With his projects and collaborations (BADco., Frakcija) participated at Venice Biennale 2011 and 2016, Documenta 12, ARCO and numerous festivals and conferences.

badco.hr
dramaturgija.adu.hr

KEYNOTE: RHYTHM, INSTITUTIONS, INFRASTRUCTURE

Each theatre is a conglomerate of chronological patterns that have acquired a formal organization – elements of institutions often link material and immaterial forms of architecture, administration, repertoire calendars and timetables, working hours, modes of presentation, technology, organization of viewing, design, stylistic periods, and so on, sedimented over several epistemologically and productively different historical periods. Thus, institutions repeat the chronological patterns that render them recognizable, yet also juxtapose incommensurable rhythms in the society as a whole, which is the cause of their problematic relationship with the present, as their iterability resides in the performance of routines and norms through the practices of work, communication, movement, and appearance that are rarely or not necessarily synchronous with the rhythms of more mobile economic, social, and cultural agents. However, it is for this reason that institutions make it possible to view the status of work in artistic production from different angles in relation to the dominant modes of production in the society. A separate question that arises is how artistic work is to be correlated with other forms of work, including practices that it comes to resemble owing to the institutions.

ANDERS PAULIN has been directing 30+ productions at theatres as Nationaltheatret in Oslo, Deutsches Schauspielhaus in Hamburg, The Royal Theatre in Copenhagen and Backateatern in Gothenburg. Since a number of years a recurring thematic figure has been non-mimetic performative tools, with a focus on story and performer as interfaces and an idea of the stage as platform for exchange and production of agency, rather than representations.

Anders Paulin is currently working with the accumulative archive/performance *Three White Soldiers* with Johan Forsman, and is finalizing the research project *Non-Mimetic Performativity* at DDSKS // The Danish National School of Performing Arts.

anderspaulin.com

KATYA SANDER is an artist living and working in Berlin and Copenhagen, exhibiting widely internationally. Her main artistic interests are about production and circulation of social imaginaries, i.e. ways and forms in which we imagine ourselves in different spaces and contexts, and how we take part in these imaginaries and their circulation. Or resist. She often investigates instances, spaces and contexts of spectatorship: Systems and structures of production, presentation and circulation of images, as well as the bodies these images address, depict, produce and exclude.

Sander is also Professor in Fine Art at The Royal Danish Academy of Fine Arts, Copenhagen, where she teaches artistic practice for visual artists – methodologies and processes for learning and working as an artist. She has lectured and led workshops at numerous art- and educational institutions worldwide. Since 1995 Sander has edited and published in a wide range of magazines, books and articles on contemporary art.

EFVA LILJA is an artist and Professor of choreography, working with performances, visual art, film and writing. 1985-2005 Artistic Director E.L.D., Vice-Chancellor [DOCH](#), Stockholm 2006-2013, Expert Advisor artistic research, Ministry of Education and Research, Sweden 2014. 2016 Director of Dansehallerne in Copenhagen.

efvalilja.se

PAULA CASPAO is a researcher/lecturer and transversal artist based in Paris, merging fictional, choreographic and theoretical modes of composition and presentation. She founded *T-Fi Cabinet [Paris/Lisbon]*, an exploratory field of miscegenation between artistic, geographical and theoretical practices (T-Fi stands for Theory-Fiction). She holds a PhD in philosophy (epistemology and aesthetics) from the University of Paris-10, and is currently a postdoctoral research fellow in performance studies and contemporary history at the University of Lisbon.

METTE EDVARDBSEN's work is situated within the performing arts field, also exploring other media or other formats such as video, books and writing. With a base in Brussels since 1996, she has worked for several years as a dancer and performer for a number of companies and projects and has developed her own work since 2002. She presents her works internationally and continues to develop projects with other artists, both as a collaborator and as a performer.

metteedvardsen.be

JOHAN FORSMAN works as the artistic director of the platform and venue Skogen in Göteborg, Sweden. For the last 15 years he worked in the field of performing arts, as artist, programmer/curator and initiator/facilitator. In his work, Johan Forsman aims at developing platforms and archives where experiences and knowledge can be negotiated and shared. Understanding performing arts as a field of knowledge, rather than a format, he is interested in developing tools and notions to rethink the formats of production and presentation, as well as the relations between artist/audiences/venues/institutions that are reproduced in these formats. Before moving into the arts Johan studied philosophy and literature at the Gothenburg University.

FRÉDÉRIC GIES is a dancer and a senior lecturer in choreography, head of the Master programme in choreography at DOCH-UNIARTS. He creates his performances alone or in collaboration with other artists. His work addresses political questions in relation to movement, and is anchored in strong physicality and movement research processes linked to somatics. His most recent work is deeply connected to his relation to techno clubs and raves and their micropolitics.

RODRIGO SOBARZO DE LARRAECHEA studied at the SNDO in Amsterdam and was a resident at the Jan van Eyck Academy in Maastricht. His work seeks to envelope its viewer into visual introspection.

Furthermore he possesses a strong interest on subculture and sub-cultural production by digital means of connectivity throughout various Internet sites, networks and social media.

TWITTER: [@autisticmo](#)

DIEGO OLEA studied acting in Escuela de Teatro Imagen in Santiago de Chile and has attended seminars in aesthetics and scenic composition among others with a vast emphasis in movement and physical research. All of the above combined with postgraduate seminars on dramaturgy and theater theory.

Participating as an actor within different theater/performance productions in his home country.

SARA GEBRAN Head of Choreography Education, teacher and researcher at DDSKS // The Danish National School of Performing Arts from 2012-16. Has been choreographing and performing in her own works and collaborating as performer or co-creator in the works of others, as well as teaching dance and choreography since 1994. Through the work at DDSKS she created a network of exchange and support between the local dance and visual art community and its institutions, aiming to find other types of infrastructures of socio-economic and political support, towards new forms of artistic creations. Her current artistic research is centered around 'common' modes of doing, sharing and being, defying isolation, competition and hierarchy of the distribution of resources and knowledge.

saragebran.com

| PERFORMANCES

NO TITLE

METTE EDVARDSSEN

With the piece *No Title* I start out where the previous piece ended. In *Black* I made invisible objects appear by naming them and placing them in space. Having been obsessed with what is here, I now look into what is *not* as a way of activating and producing thoughts and imaginations.

In *No Title* I address existence through negation. Once you leave behind that which is not, the perspective opens to all there is instead. The work continues the play with the possibilities and limits of language, and that of being, in space and in time. *No Title* is about how reality exists in language and how this extends into real space. It is about how memory and imagination blur. It is about things and how things can be there and gone at the same time, and that what defines this is various. It is about things that are gone and about things that remain.

No Title is about the awareness that all things are impermanent and that nothing lasts forever. It is about things that have gone before their time and things that never quite disappear. It is about what the piece and its making is, what a piece can do, what it is for, what its power and limit could be. It is about the gap between a world and our ideas of it, the invincible gap between thought and experience, between here and there. *No Title* is a writing in space, a writing that is both additive and subtractive. It is a writing that traces and erases, that moves and halts, that looks at things that are not there and recovers that which is instead.



CREATED AND PERFORMED BY Mette Edvardsen (2014)

PRODUCTION Manyone vzw, Mette Edvardsen/ Athome

CO-PRODUCTION Kaaithheater/ Brussels, BUDA/ NEXT Festival/ Kortrijk, Teaterhuset Avant Garden/ Trondheim, BIT/ Bergen, Black Box Teater/ Oslo

SUPPORTED BY Vlaamse Gemeenschap, Norsk Kulturråd

SPECIAL THANKS TO Heiko Gölzer, Mari Matre Larsen

PHOTO BY Lilia Mestre

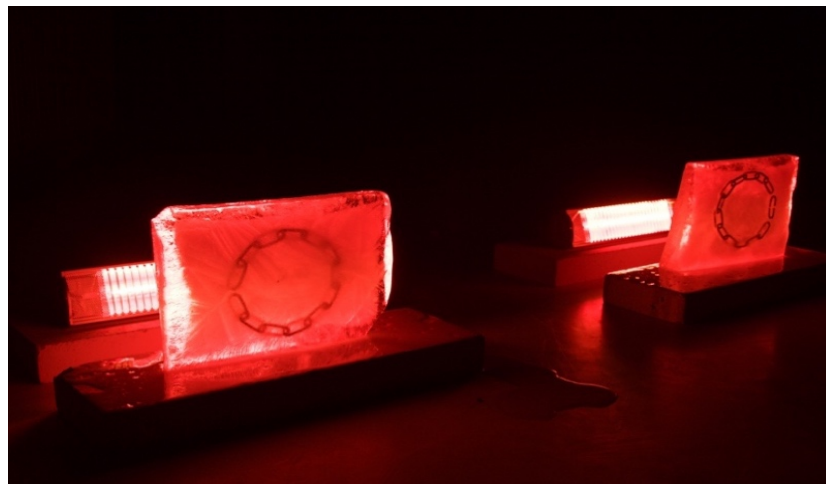
PRINS OF NE+WORKS

RODRIGO SOBARZO

Takes as its departure point the demise of nobility; nowadays: the demise of elegance. Within the digital-arena era we live in, there is no statute, title or land worth value no more. A new order has arisen based upon pure knowledge and skill-driven metaphysical labour. Out of necessity we build up webs, forming an immense net where virtual avatars and digitally freed identities populate, exist and occupy. A new Kingdom of All Sorts. It's accumulating, it's terra-forming. Unavoidable digital monuments are being built, collectively and compulsively assembled and composed. There's no sense in gazing back; there's no non-sense. Finally dissolving the task of either sense-creating or sense-making, we rather focus on and gaze towards the remote, the unattainable: The Continuum.

Prins of Networks materialises as an experiential capsule where we gather to visually reflect upon different states of matter and its natural cycles. On this particular research occasion, we will focus on the cultivation of flies. Flies as material, as electric and super advanced technological creatures. Out of decomposition a insect (technology) is born and dies again. The rise and fall of predetermined systems that eternally fail to break the unbreakable hand of nature, eternally serving it because it is intrinsically embedded in us all. No matter can ever be regarded as artificial, being the artificial just one more of Nature's ways of manifesting.

Twinning art production with the chemical process of decompose; *Prins of Networks* is a visual manifesto probing new ecologies, that blends the digital and the analogue as one. It reconciles the human with the being by virtually subtracting the human of the equation, highlighting the being in the rest of it all.



PERFORMANCE BY Rodrigo Sobarzo & Diego Olea

PRODUCTION MANAGEMENT GRIP

A production of workspacebrussels through Life Long Burning with the support of the Culture Programme of the European Union in co-production with GRIP, Skogen, BUDA and Veem House for Performance

RIBBON DANCE

FRÉDÉRIC GIES

Ribbon Dance is a dance of the in-between (in-between bodies, objects and histories) and makes manifest the drives and forces that set off bodies or things in movement and the movement potential to self-generate, like a motor activated by its own energy. Although it inevitably communicates something else, this dance doesn't seek to communicate anything but itself and the subterranean currents that traverse it.



DANCE/CONCEPT Frédéric Gies

DJ Fiedel

RESEARCH COLLABORATOR Carla Bottiglieri

RIBBON READY MADE Anton Stoianov

LIGHTING DESIGN Thomas Zamolo

THANKS TO Ulrika Berg, Philip Berlin, Cristina Caprioli

SPECIAL THANKS TO a techno and dance lover called Slaven Rupic, dancers from Senegal whose names remain unknown, a dancer from the US called Trisha Brown

THREE WHITE SOLDIERS, PT 2/ROCK THIS WORLD

ANDERS PAULIN & JOHAN FORSMAN

Three White Soldiers is an archive of stories, collected by Anders Paulin and Johan Forsman through a series of pilgrimages following the material as well as virtual landscape of contemporary economy.

The Performance starts at Wall Street and at the server co-locations hosting today's robotized traders; computers trading at the stock markets in velocities challenging our concepts of time and space. From here Anders and Johan depart on a journey studying the relations between material and immaterial values, various "time-spaces" operating beyond the human perception, and the use of patterns and images to visualize worlds and events impenetrable to the human horizon. As they go, they collect stories and respond to associations. To avoid already known financial narratives, they start to follow the directions given by shamans and spiritual guides they meet along the way.

From the surreal speeds of high frequency trading they turn their focus to the extreme gravity of mining. The work begins to challenge the borders between fiction and facts and the process starts to intervene in their personal life. Simultaneously, notions of contemporary economy return in new shapes and forms as they travel up through Lapland, only to suddenly find themselves barefoot amongst ancient temples in Egypt.

Three White Soldiers is neither a critique nor capitulation towards the networking super speed of contemporary economy, rather an attempt to travel along its patterns and linguistic figures: A journey accompanied by the fetishes of the financial market, algo-spoofers, astronauts, bitcoin miners, ancient gods and Japanese rice traders.

The first part of the performance premiered in 2014. The second part was co-produced between Skogen in Gothenburg and DDSKS // The Danish National School of Performing Arts as part of the research project *Non-Mimetic Performativity* and premiered autumn 2015.



BY & WITH Anders Paulin and Johan Forsman

VOICE OVER Elmira Arian

THANKS TO Åsa Andersson, Janne Sirniö, Rasmus Nielsen, Anders Mossling, Daniel Andersson

PRODUCED BY Skogen, Weld, The Danish School of Performing Arts

ANOTHER 3

SARA GEBRAN

The work is a sequel of choreographic proposals that transforms through time, by the accumulation of experiences, translations, transformations and investigations. *Another 3* is in constant update, it changes with people involved, spaces and contextual actualization towards an-other becoming. It is an excuse to keep on dancing for as long as possible and keep creating from something already there. It is a platform to gather around, build new relations with artists and people I wish to know, exchange with, and learn from. It is a strategy to continuously avoid working in isolation, in search for other ways to flow information, and cross intersections. *Another x* is the general title, with a new number according to the proposed changes, for this event is 3 instead of the last 12.

Since 2011 until now, I have received 38 dance phrases from artists and people, as their translation of 5 photographs I sent them from another project. For this event I will perform the 38 translations given to me together with a number of guests.



CONCEPT Sara Gebran

CHOREOGRAPHY in collaboration with Rebecka Stillman and other ghostly agents.

PERFORMED BY Sara Gebran and guests (for this event: Marie-Louise Stenteberg, Mathias Kryger, Efva Lilja, Frederic Gies, Adriano Wilfred, Emma Cecilia Ajanki, Sandra Andersen, Caroline Byström, Karis Zidore C., Olivia Riviera, Lydia Östberg, the guests of this conference)

38 DANCE PHRASES BY: David Zambrano (Choreographer, Performer, Teacher BE/VZ), Mette Edvardsen (Maker BE/NO), Tor Lindstrand (Architect SE), Hildegard de Vuyst (Dramaturg KVS BE), Rebecca Hilton (Performer, Teacher AS), DD Dorvillier (Choreographer, Performer USA/FR), Célia Fechas (Actress BE/PT), Yazan Khlaili (Photographer/Architect PL), Anna Koch (Choreographer/Director of Weld SE), Frederic Gies (Choreographer/Dancer FR/SE), Annika Olofsdotter (Game Designer SE), Vera Nevanlinna (Choreographer, Performer FI), Yukiko Shinozaki (Choreographer, Performer BE/JP), Nikolina Pristas (Choreographer, Performer CR), Eliisa Erávalo (Choreographer, dancer SE/FI), Manuel Perez (Dancer BE/VZ), Valentina Desideri (Choreographer, artist IT), Paula Caspao (Researcher, choreographer practitioner FR/PT), Meike

Shalk (Architect DE/SE), Astrud Angarita (Dancer VZ), Rebecka Stillman (Choreographer, dancer SE), Emma-Cecilia Ajanki (Choreographer, Performer SE/DK), Anders Mossling (Actor SE/DK), Mathias Kryger (Visual artist, art critic DK), Lars Persson (Producer of 3r: Väningen, Göteborg SE), Jesper Nordalh (Visual artists SE) , Åsa Andersson Broms (Visual artists, professor SE), Monica Aasprong (Poet NO/ SE), Britta Forestier (Architect SE), Kajsa Sandström (Choreographer, dancer SE), Cecilia Järdeemar (Visual artists SE), Tara Motazedkivani (Dancer SE), Kai Eng ((Scientist researcher SE), Sviatana Viarbitskaya (Scientist and researcher), Yumiko Hoshi (Textile Designer JP), Erik Pold (Performing Artist DK), Philipp Gallon (Photographer GE/SE)

TEXT TRANSLATION Rebecka Stillman and Sara Gebran

VIDEO INSTALLATIONS, SOUND, COSTUME Sara Gebran

SUPPORT The Danish Art Council

THANKS TO Guesting participants and Karis Zidore C., Olivia Riviera, Lydia Östberg

| DOCUMENTATION

DOCU-RICOCHET

Paula Caspão and Sara Gebran will be documenting the conference through a Docu-Ricochet approach:

The bodies, (f)acts and other filtering apparatus that will gather forces, weaknesses and capacities to document this conference are to be situated in a field of methodological contamination between experimental choreography and documentation practices. To be more accurate, both the conference and the process of its documentation will be approached as choreographic endeavours. We intend to use previously drawn scores of attention that will guide our perceptive machineries (and chosen fellow-accomplice technologies) as situated filters to assemble (disassemble, re-assemble) the *matter*ing ISSUES and related (or un-related) GESTURES. Set out as a drawing journey, ongoingly producing maps and diagrams, this guided tour of inter-mediation aims at remembering (read: *re-member-ing*) future spaces of re-existence for the issues and accompanying gestures 'spotted' all along the way – speaking, waving, distancing, listening, circulating, (un-)occupying spaces, searching for words, getting up, calling and responding, gathering, hailing, disseminating, looking (away), pointing, re-turning. In short: document production understood as a practice of RICOCHET, listening and responding to the constant reverberation between the live and the document. Exploring nonlinear continuities of duration that go beyond the usual imaginations regarding the temporality of animate and inanimate matters.

DANSEHALLERNE

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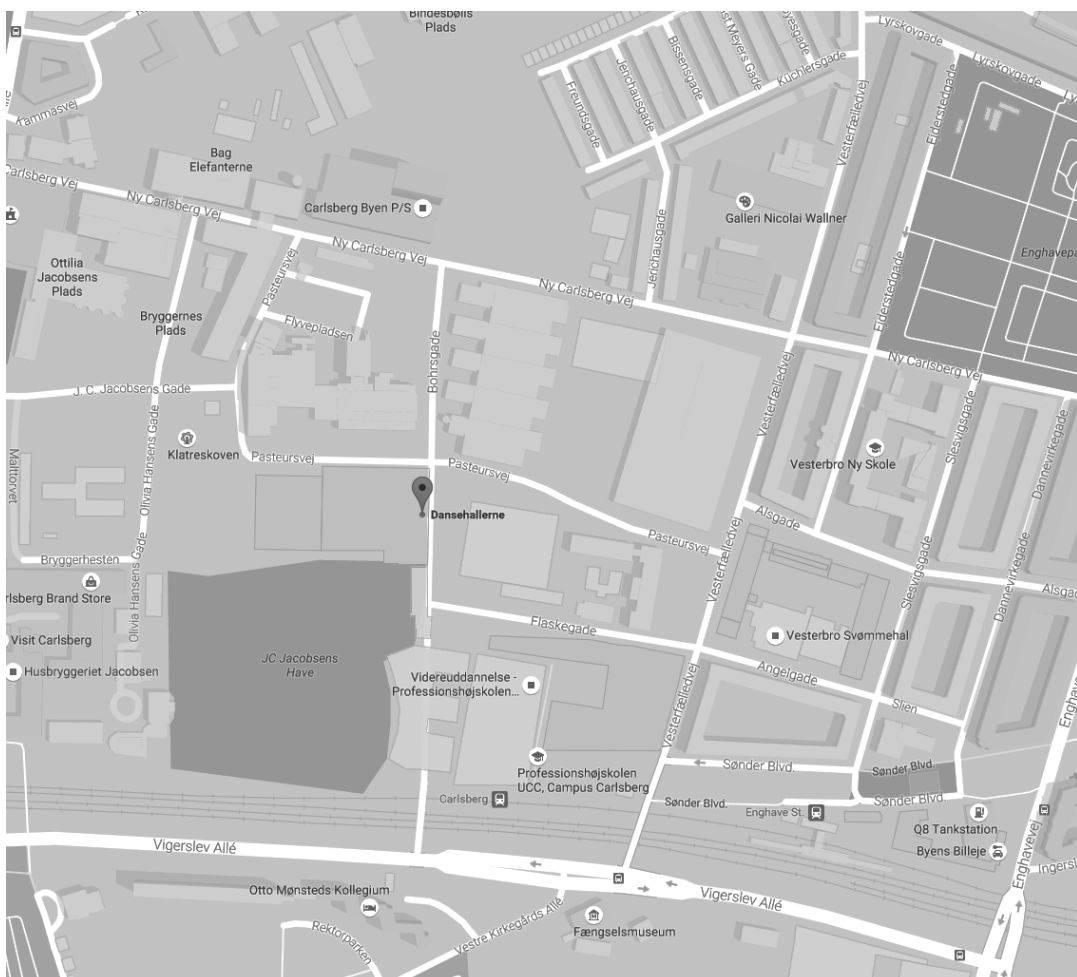
www.dansehallerne.dk

NEAREST TRAIN STATION

CARLSBERG

S-TRAINS

B, BX, C, AND H



| CREDITS

FICTION | REALITY is part of Anders Paulin's research project *Non-Mimetic Performativity* at DDSKS // The Danish National School of Performing Arts. The event is a sequel to the conference *Reflection* organised by Sara Gebran in October 2015.

CURATED AND ORGANISED BY Anders Paulin in collaboration with Sara Gebran

CO-PRODUCED BY DDSKS // The Danish National School of Performing Arts, Dansehallerne, The Royal Danish Academy of Fine Arts, Anders Paulin, and Sara Gebran.

SUPPORTED BY Nordisk Kulturfond, Statens kunsthåndværk & Kulturministeriets KUV udvalg

THANKS TO Hanne Svejstrup and Signe Allerup for coordinating and producing the work. Karis Zidore, Olivia Riviera and Lydia Östberg as interships. Johannes Hornberger and Jesper Møller as Dansehallernes light, and sound technicians and stage managers. Sofie Pedersen as Dansehallernes coordinator, Anne Mette Berg as PR, Christine Bonnichsen (DDSKS) for assistance, Frederikke Borge (DDSKS) for layout and visual identity, and Sebastian Nervil in the ticket sale of Dansehallerne.



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