

PRACTICE SYMPOSIUM

29–30.9.2012

Sat 13–20h, Sun 10–16h

Konstnärsnämnden

Maria Skolgata 83, 2 tr. – 11853 Stockholm

<http://www.konstnarsnamnden.se>

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presents practices of

Eleanor Bauer, Valentina Desideri, Juan Dominguez, Nilo Gallego, Rosalind Goldberg,
Sandra Lolax, Stina Nyberg, Halla Ólafsdóttir, Petra Sabisch, Manon Santkin
and Mårten Spångberg

The *Practice Symposium* gathers practitioners in the field of choreography and performance to share practices with each other and the public. Set up as an encounter of divergent practices, the *Practice Symposium* uses the academic framework of a symposium in a different way by proposing *practices* instead of papers.

In the recent years the notion of *practice* has frequently occurred within the field of choreography, especially when insisting on a development achieved through continuity, a specific form of producing work and sharing experiences as much as a way of challenging knowledge. A practice addresses a particular idea or problem through a process of repetition. Emerging from specific defining parameters, sometimes in view of method, practices produce a know-how that cannot be separated from the particularity of the practice. This particularity arises from its being implicated into a specific materiality: there is no idea without a material expression, as much as there is no knowledge unless it is practiced. Engaging in these experience-based and usage-oriented practices allows for a cooperative knowledge production, where learning, doing and thinking intertwine.

With the guiding idea that each practice produces an intrinsic knowledge by being practically involved in its doing, this symposium of practices invites practitioners in the field of choreography and performance to share their practices.

The two-day *Practice Symposium* (29–30 September 2012) will take place in the studios at *Konstnärsnämnden* in Stockholm and consists of two parallel panels of practices. Based on the idea that a practice is done repeatedly, the second day of the symposium will consist of the exact same panels as the previous. Thus, during the symposium, you can either choose to partake in all practices or to do some of them twice.

The Practice Symposium is hosted by Stina Nyberg, Zoë Poluch, Petra Sabisch and Uri Turkenich in close collaboration with The International Dance Programme at The Swedish Arts Grants Committee (Konstnärsnämnden). With special thanks to Anna Efraimsson who made this event possible.

PRACTICES

after John and Claus # Mårten Spångberg

Mårten Spångberg proposes a two days practice for one or two participants. Spångberg's practice can be understood as an approach to a field, it's a ubiquitous practice that is specific or even singular yet shares a number of affective capacities. Not so much a dance or body practice as it is similar to mood swings. Over the two days the participants will hang out with, collaborate, undermine, follow up, produce and work with Spångberg. They will follow all workshops, or almost, and set in motion parallel workshops next to and on top. The practice will include after hours service, foyer practices, drink mixing and Dj-ing.

This practice is open to one or two participant, therefore it is necessary to send in an application to practice.symposium@gmail.com including bio, picture/s and a motivation letter.

Around the microphone # Nilo Gallego

Movement and thought generate an instant sound composition. We are interested in the recording and translation of this composition, but not in its future. Also, we are not interested in music, in making music, in making; only in the traces left by sounds. We recommend implanting lids on your ears before entering the room.

(Next day: replace the words "thought" and "composition").

Continuous Practice Assembled Differently # Petra Sabisch

Continuous Practice Assembled Differently is a choreographic practice that aims at producing a continuity line for research, shared experiences and constructive development. It assembles heterogeneous working desires and different people by combining physical and relational game structures, re-listenings (re-interpretations) of ready-made artefacts as well as live articulations.

Fake it till you make it # Halla Ólafsdóttir

Sensual hard core YouTube power Yoga for voice and body with a spiritual twist. We will do some serious superficial soul searching through medicine cards that will guide you to your inner spiritual animal and your physical voice. Using the video as a structure to get away from the pressure of being creative and adding some cliché ideas about being a free spirit on top creates a possibility for some weird shit to happen. I do not know yet what it is for- but you do get out your warrior voice, a six-pack and a sense of togetherness.

Fake somatic practice # Rosalind Goldberg # Sandra Lolax # Stina Nyberg

Three fake somatic practices engaging in the mythical body-mind split through a critical examination and loving adaptation of somatic practices. By the creation of fake practices, made up without reference to scientific or anatomical facts but rather out of speculation and fantasy, we want allow ourselves to imagine the world differently starting from imagining our own bodies differently. In a mini-symposium we will share interests, methods and workspace developed within the project *Fake somatic practice*, as well as three different practices: *Body beyond* – a self coaching practice with meditative character that can work as a parasitising application to any already existing somatic practice; *TOUCH* – a practice that takes place in a fictionalized space of air-masses being manipulated and upraised through the action of touch; *Emotional Anatomy* – a practice for the materialisation of emotions, creating a new anatomic map.

Fake therapy # Valentina Desideri

Fake therapy is a practice between two persons which stimulates and revives the sometimes hidden capacities of anyone to cure anyone (or anything) else. It is a practice autonomous of disciplinary origins and refuses expertise or any form of knowledge-authority. The main focus for the therapist is to maintain him or herself in a state of not knowing what it is that he or she is doing, while setting the intention to cure the other person. The role of therapist and patient are always exchangeable.

Foyer Practice # ...

An informal practice that features – next to the bar – a resource corner encompassing selected works that we consider important for practicing practices: e.g. a video by Chrysta Parkinson: *Self-Interview on Practice*, 2009, the text *Experimental Practices* by Mette Ingvartsen... Please feel invited to add your own core resources on practice.

Questions # Juan Dominguez

To question my concerns?

Can I ask you a personal question?

What is right now your actual concern?

Whom do you want to ask about this concern?

By whom would you like to be questioned about this concern?

Can you formulate a question in relation to your concern?

Can you reformulate this question in order to make a new, unexpected, curious, fanny, sexy, intrigued, generous, complex, perverse, emotional relation to your concern?

SKILLFULL JUDGMENT or the Black & Yellow dance # Manon Santkin

Skillfull judgment or the Black & Yellow dance is a discursive practice rooted in motion, interweaving movement and speech.

It is a cooperative practice that involves different roles: one doer, who is the central role of the

practice, some moderators and some watchers. The doer dances during 10 minutes and comments his/her dance while doing it. The moderators are watching and request the doer to switch between focusing on some positive aspects of his/her dance (yellow) and some negative ones (black). In this practice we will consider criticism as a neutral behaviour where both positive and negative critics are used as fuel for motion. Dancing is the primary mission that we comment.

This practice is derived from the *6 Thinking Hats* technic of Edward De Bono, a thinking technique used as a tool for processes of decision making in groups or individually (also broadly used as a management technique for "efficient problem solving"). This technique demands that the thinking subject or group takes on various positions to consider a situation or problem, preferably positions that aren't his/her spontaneous tendencies.

The *problem* that we will consider for the occasion is "Dance". We could call it "it" and not define it more than that. We will take advantage of the unclarity of its concept to open all areas of interests it might activate. *Dance*: the obscure thing that we don't know what it is nor what for but that we do anyways. It is an exercise, it is a show, it is improvised, it is set, it is new, it is known, it is felt, it is looked at, it begins and it ends, it is thought through while it occurs.

Working on obscure concepts from a direct and subjective approach is in fact an exercise of detailed and rigorous observation. By exposing some of the systems of judgment each participant works according to, *Skillfull judgment or the Black & Yellow dance* is a practical way to start drawing the topography of idea(l)s at stake amongst the group.

It is possible to take part to the practice as a dancer and moderator or as a watcher only. We will work in smaller groups (doers and moderators alternating roles in rounds of +/-10min). The watchers can join the group of their choice and change between each round.

S.T.C. / "The Übersubjectivity Practice" # Eleanor Bauer

S.T.C./The Übersubjectivity Practice is inspired by composer Pauline Oliveros' Deep Listening practice, in which she speaks about a basic difference between "global attention" and "focal attention," and guides an approach to surfing the slippage between them.

S.T.C./The Übersubjectivity Practice operates by taking this perceptual approach to the point-continuum oscillation and applying it to other senses. Starting with hearing and moving on to seeing and touching, the practice enables a performer/subject to be immersed in one's environment, allowing the local or focal and the continuous or global perceptions to fold into one another, allowing sensations of one's body and one's surroundings to be continuous, diminishing the borders between oneself and everything else. In this way, S.T.C. is also a way of disappearing. In order to experiment with this receptive, meditative state as a movement practice, desire is enabled as a motor for direction outward, from subject towards environment, to honor and follow the propulsions within and outside of oneself that produce trajectories towards other things and people. In this practice, the mover through his or her environment continually relinquishes identification with or as oneself within a surrounding otherness, releasing judgment and recognition so that the walls of the "transparent cage" between perceiver and perceived melt away entirely and total immersive immanence is the name of the game.

Inspired partially also by Nietzsche's notion of *übermensch*, S.T.C./The Übersubjectivity Practice is an active meditation in which we exercise in order to exorcise subjectivity itself, über here meaning super as in over, above, and beyond, as well as in utterly or extremely. While the "correlationist two-step" is a very good move for the disco, it is precisely that mental acrobatics, which locks the subject both inside and out of touch with reality, that this practice aims to overcome.

BIO-PRACTICES

Eleanor Bauer (US/BE) is an American choreographer, dancer, and performer based in Brussels, Belgium. She studied mainly at New York University's Tisch School of the Arts and P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels. As a performer, she has worked with David Zambrano, Mette Ingvartsen, Trisha Brown, Xavier Le Roy, Anne Teresa de Keersmaeker, Boris Charmatz, and Matthew Barney, among others. Bauer's writing on dance has been published in New York's Movement Research Performance Journal, The Swedish Dance History, Maska (Ljubljana), NDT by Contredanse (Brussels), and in various publications by Sarma, everybody's, Nadine, and P.A.R.T.S.. Her pieces *ELEANOR!* (solo, 2005), *At Large* (trio, 2008), *The Heather Lang Show* by Eleanor Bauer and *Vice Versus* (duo, 2009, 2012), *(BIG GIRLS DO BIG THINGS)* (solo, 2010), *A Dance for the Newest Age* (the triangle piece) (sextet, 2011), and *Tentative Assembly (the tent piece)* have toured internationally to critical acclaim. Her next piece, an outdoor performance entitled *Midday & Eternity (the time piece)*, will premiere in 2013.

Valentina Desideri (I/NL) was best defined by a friend who called her a 20 year old on tour. Although this was meant as a reproach, she found this definition more suiting than performance artist or anything on that tone. Lately she has also been called a psychic, which, if added to the previous description, makes of her a psychic 20 year old on tour. She trained in contemporary dance at the Laban Centre in London, she is doing a MA in Fine Arts at the Sandberg Institute in Amsterdam, she does *Fake* and *Political Therapy*, she makes performances, she writes biographies by reading people's palms and she writes other things too but mostly she's around.

Juan Domínguez (ES/DE), Valladolid 1964.

Juan is performer, choreographer, stage director and curator; he studied ballet, contemporary dance and video in Spain and USA. He received several grants to study at Movement Research in New York. Since 1987 he works as a performer and artistic assistant with different choreographers and companies in Europe. Since 1992 he develops his own work, predicated on questions of the theatre as medium, the parameters of dance: time and space. Exploring the relationship between the different codes, his works advocate the complete dissolution between fiction and reality. Currently he focuses on the intersection of different sensibilities and the question of how to radicalise the necessity of creation and the repercussions of choreographic work. Latest titles: **the taste is mine** 2000, **all good spies are my age** 2002, **the application** 2005, the 7th act of the opera **seven attempted escapes from silence** 2005, **shichimi togarashi** 2006, **all good artistes my age are dead** 2007, research project **from ... to ...** 2007, **don't even think about it** 2008, **blue** 2009, **Clean Room** (pilot) 2010, **characters arriving** 2011. **950, a room without view** 2011. **Clean Room (S01)** 2012.

He was artist in residence in Podewil (Berlin) 2004 and 2005.

Since 2003 he is artistic director of the **Festival In-Pretable/La Casa Encendida**, Madrid, since 2010 he is co designer of **Living Room Festival** (Berlin, Madrid).

Coach of Master in Performing Arts Practices and Visual Culture (UAH / ARTEA) 2010.

Director of the Laboratory "stage creation and media" Master in Performing Arts Practices and Visual Culture (UAH / ART) in 2011 and 2012.

Nilo Gallego (ES) is a musician and performer. He plays drums and electronics. His proposals, which have a playful side to them, take the idea of experimenting with sound as their starting point and seek participation from the audience. He has worked with the "La Danaus" street theatre company, choreographers Olga Mesa, Martine Pisani, Amalia Fernandez, Arantxa Martinez and Elena Alonso, contemporary theatre directors Rodrigo García, Carlos San Martín and Tomás Aragay, and documentary filmmaker Chus Domínguez.

Rosalind Goldberg (SE/DE) is a dancer and choreographer working in Stockholm and Berlin since 2007. She is educated at Balettakademien in Stockholm 2004–2007. Her works have been shown at Tanzoffensive, Tanztage Berlin, K15, Bochum Schauspielhaus, Fabrikationen, Diversia, Weld and MDT in Stockholm, Sophiensaele and Tanz Fabrik in Berlin. Since 2008 Goldberg has collaborated with Stina Nyberg and Sandra Lolax. Within this collaboration she created the piece *A section of falling* which toured in Scandinavia, Germany and Russia 2008 and 2009. 2010 they initiated the project *Fake Somatic Practice* which premiered at Weld autumn 2011. During 2012/2013 Goldberg is in collaboration with the choreographic centers *Station-service* for contemporary dance in Serbia, Belgrade and *Residencias Artisticas Habitantes* in Argentina, Buenos Aires for two coming productions.

As a dancer and performer has Goldberg been working with choreographer Anne–Mareike Hess, Sara Larsson, Ingri Fiksdal etc. and the Berlin based performance company Banality Dreams. In 2010 Rosalind Goldberg was a danceWEB scholarship recipient.

Sandra Lolax (FI/DE) was born and raised in Vasa, Finland. She got her education at Balettakademien in Stockholm. Since 2007 she has been working freelance as a performer with her base in Berlin and Finland.

She has performed in works by choreographers as Maya Lipsker, Deborah Hay, Miriam Horwitz, Anne Mareike Hess and Carl Knif. Since 2008 Sandra has realized several projects in collaboration with Rosalind Goldberg and Stina Nyberg, the latest one, *Fake somatic practice*, in which she made the solo, *And I'm ready for action*, was developed in residency at Weld in Stockholm 2011. She is currently touring the performance *I believe that we are having a dialogue*, which was created in collaboration with choreographer Anne–Mareike Hess in 2012.

Stina Nyberg (SE) comes from Sweden where she makes and performs choreography. She graduated from the MA in choreography at DOCH in Stockholm in January 2012. During her studies she has to a large extent worked collectively with her fellow students and has through working with international choreographers, artists and theorists expanded her choreographic work. She is interested in choreographic methods and the notion of *practice*, and has created practice–based performances and a workshop in the political practice *Radikal Aktiveringsteknik*. During 2012 she has worked as a performer with Andros Zins–Browne, Mårten Spångberg and Sidney Leoni.

Stina has been working in several collaborative projects, most recently with Rosalind Goldberg and Sandra Lolax within the project *Fake Somatic Practice*. This autumn she will rework her solo *Loudspeaking*, made within that project, during a residency at Movement Research in New York. At the moment, Stina is making a piece for the Swedish Ballet School to be performed at the Opera in September.

Halla Ólafsdóttir (IS/SE) is an Icelandic artist, dancer and choreographer living and working in Stockholm. Her work is concerned with methods of reinterpretation of recognizable formats of representation facilitating a new shared experience. Halla is a MA choreography graduate from DOCH (Stockholm) and for the past four years Halla has been part of mychoreography and INPEX, creating and performing a number of pieces which have toured to festivals in Sweden, England, Belgium, France, Germany and the United States. She has recently been touring her pieces *It's definitely the spiritual thing* and *Beauty and the Beast*. Halla is currently working on the remake of *Giselle* and with the curation of Reykjavík Dance Festival.

Zoë Poluch (CA/SE) These days, Zoë wonders how and what a local practice can be, compelling her to decipher what 'local' and 'practice' really want. The practice at stake is choreography and she recently finished an MA at the University of Dance in Stockholm where she focused on initiating alternative models of working together thinking choreography as a structural and organizational capacity. The local is, at this moment, Stockholm where she engages in dancing,

choreographing, organizing, performing, and reading with the likes of Gunilla Heilborn, Mårten Spångberg, mychoreography, Enlightenment Hearts, amongst others. She still works in Brussels and Montreal respectively as a dancer and project archeologist.

Petra Sabisch (DE) is working as a choreographer and philosopher. Currently, Sabisch is Visiting Professor in Dance Studies at the Institute for Applied Theatre Studies in the University of Giessen, directing the M.A. "Choreography and Performance".

Most recent artistic works encompass *method, unplugged* (Madrid, In-Presentable 2012) and the *Conversation Piece* (Berlin, 2008), and a new piece is programmed for January 2013 in Berlin. Artistic collaborations e.g. with Antonia Baehr, Alice Chauchat, Mette Ingvartsen and Mårten Spångberg. Since 2005 Sabisch has been involved in the development of the open group *Everybody's* that centres around the exchange & open source distribution of methodologies & practical know-how between art practitioners as well as in the artist-run Performing Arts Forum PAF in France.

In 2010 Sabisch is awarded the doctor of philosophy with her book *Choreographing Relations. Practical Philosophy and Contemporary Choreography in the works of Baehr, Deleuze, Dominguez, Guattari, Le Roy and Salamon*. In 2011, Sabisch receives the award for dance studies (tanzwissenschaftspreis) by Tanzarchiv Köln and the Minister of Innovation, Research and Education in NRW.

Sabisch is lecturing, practicing and teaching in key art institutions in Europe (e.g. at the Inter-University Center of Dance Berlin, Université Paris 8, Hochschule für Musik und Tanz Cologne, the University College of Dance Stockholm, Tanzquartier Vienna).

Manon Santkin (F/BE) is a free-lance artist based in Brussels.

Since her graduation from P.A.R.T.S. in 2004, Manon works in the field of Performing Arts as an interpreter, choreographer, advisor, rehearsal director, after-talk moderator and writer.

She collaborates with choreographers Mette Ingvartsen, Salva Sanchis, Eleanor Bauer, Sidney Leoni and Xavier Leroy, with visual artist Jennifer Defays and with composers Peter Lenearts and Gerald Kurdian. She develops works in cooperation with Leslie Mannès under the name of L.O.C./Local d'Opérations Collaboratoires.

Mårten Spångberg (SE) is a performance related artist, choreographer and theoretician living and working in Stockholm. He has been active on stage as performer and creator since 1994, and has since 1999 created his own choreography's from solos to larger scale works, which has toured internationally. He has collaborated with among others Xavier Le Roy, Christine De Smedt/Les Ballets C de la B, Jan Ritsema, Krööt Juurak. With the architect Tor Lindstrand he initiated International Festival, an interdisciplinary practice merging architecture and choreography/performance. From 1996 - 2005 Spångberg organised and curated festivals in Sweden and internationally. He initiated the network organisation INPEX in 2006. He has thorough experience in teaching both theory and practice. He is since 2008 director for the MA program in choreography at the University of Dance in Stockholm.

Uri Turkenich (IL/SE) is a dance and performance related artist currently residing in Stockholm. He has been active in the field of performance and choreography since 2003. In his works he is concerned with notions of change, vitalism and the Marxists idea of social relations. Lately he graduated from the MA program for Choreography at the University of Dance in Stockholm where he continues to create performances alone and in various collaborations settings.

PRACTICE SYMPOSIUM

Programme Overview

SAT	BIG STUDIO	LIGHT STUDIO	continuous	
13	arrive, refresh & talk			
14-14.15	get introduced by Stina Nyberg, Zoë Poluch, Petra Sabisch & Uri Turkenich			
14.15-15.45	Eleanor Bauer # S.T.C. /The Übersubjectivity Practice 90'	Halla Ólafsdóttir # Fake it till you make it 90'	Märten Spångberg # After John and Claus # Foyer Practice	
15.45-16.35	Valentina Desideri # Fake Therapy 50'	Manon Santkin # Skillful judgment or the black and yellow dance 90'		
16.35-17.20	Nilo Gallego # Around the microphone 45'			
17.20-18	break & talk			
18-19	Stina Nyberg / Sandra Lolax / Rosalind Goldberg # Fake somatic practice 120'	Juan Dominguez # Questions 60'		
19-20		Petra Sabisch # Continuous Practice Assembled Differently 60'		

SUN	BIG STUDIO	LIGHT STUDIO	continuous	
10-11.30	Halla Ólafsdóttir # Fake it till you make it 90'	Eleanor Bauer # S.T.C. /The Übersubjectivity Practice 90'	Märten Spångberg # After John and Claus # Foyer Practice	
11.30-12.20	Manon Santkin # Skillful judgment or the black and yellow dance 90'	Valentina Desideri # Fake Therapy 50'		
12.20-13.05		Nilo Gallego # Around the microphone 45'		
13.05-14	break & talk			
14-15	Juan Dominguez # Questions 60'	Stina Nyberg / Sandra Lolax / Rosalind Goldberg # Fake somatic practice 120'		
15-16	Petra Sabisch # Continuous Practice Assembled Differently 60'			