

# INTERREGNUM

– In Between States

PSi # 14

University of Copenhagen, August 20-24, 2008

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		PLEX / liminal.dk	
		The Bodily Turn	

# CREDITS

## CONFERENCE DIRECTORS

Rune Gade, University of Copenhagen  
Gunhild Borggreen, University of Copenhagen

## CONFERENCE ASSISTANTS

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## EVALUATION TEAM

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## SPECIAL THANKS

Stig Andersen, Ivar Ljungstrøm, Jens Wickmann Moesgaard, Pia Møller and staff at the Service Department of the Faculty of Humanities, University of Copenhagen

## INSTITUTIONS

Museum of Contemporary Art Roskilde  
Nikolaj Copenhagen Contemporary Art Center  
Overgaden. Institute of Contemporary  
Warehouse9  
Camp X International Contemporary Theatre

## SPONSORS

Department of Arts and Cultural Studies,  
University of Copenhagen  
The Danish Research Council for the Humanities  
The Danish Arts Council  
Einar Hansens Fond  
The Scandinavia-Japan Sasakawa Foundation  
The Bodily Turn Research Network  
The Nordic Network of Avant-Garde Studies  
Roskilde University, Performance Design

# WELCOME TO INTERREGNUM: IN BETWEEN STATES

Welcome to PSi #14, Interregnum: In Between States, welcome to Copenhagen, Denmark. The conference takes place at the University of Copenhagen, but in fact represents the outcome of the close collaboration of several institutions in the Øresund region. From the outset the intention has been to create an event that may be clearly located in a specific place and at a specific time, but nonetheless will have many positive offshoots and after-effects reaching far beyond this particular location and time.

Thus the conference might have one primary location. However, its true location is of course in between all the participants that partake in its realization, that certain space of collective creation and shared production of knowledge, mind sharing, which characterizes most interesting events. It is in your mind and it is in between you all. We hope that Interregnum: In Between States will make room not just for temporary exceptions, but for more lasting transitions and changes as well.

Interregnum is a term designating the state of exception. Historically a sovereign's death was often accompanied by an interregnum, a period of unrest and lack of stability. As recently noted by Italian philosopher Giorgio Agamben the notion of interregnum or *justitium* – the state of exception, the state of emergency – is today used politically in the Western societies, as an outcome of the so-called War Against Terror, to justify extensive limitations on civil liberties.

Most Western societies have been subject to such radical and far-reaching changes recently, Scandinavia not being an exception.

Both as a historical concept and a contemporary idea interregnum designates states of transition in which established hierarchies are broken down, power relations are unsettled and the general sense of order is challenged and destabilized. Interregnum thus is a situation containing danger and possibilities, threats and opportunities. Most important, however, interregnum potentially facilitates a reconfiguration of reality, an upheaval of fixed boundaries.

Interregnum does not only apply to a temporal break, but also to spatial in between or terrain vagues as well as to social, psychological and bodily states of exception. As a metaphor interregnum further refers to that which is in between disciplines, that which is interdisciplinary, postdisciplinary or even 'undisciplinary'. Interregnum: In Between States wants to critically address the threats and the hopes that this situation involves.

To investigate interregnum of our present condition is to ask not about the fixed state of affairs but about the gaps between. Interregnum as concept will guide the conference and focus attention on the brief moments of instability or surplus that exist between two sets of conditions. We ask what shapes transition from one phase to another, what initiates a change in perspective and perception.

For each of the three main days of the conference we choose a sub-theme for inquiry that relates to interregnum. The subthemes are:

### **IN BETWEEN STATES OF SPACES/GEOGRAPHIES**

A focus on In Between States of Spaces/Geographies deals with the upcoming of new spaces of belonging and of changing geographies. We wish to discuss how the concept of the nation state worldwide is challenged by both regionalism and globalism. New conceptions of both place and space are coming into effect as a result of these changes. How are our concepts of place and space, of belonging and longing, affected by the ongoing negotiation of 'borders'? How does 'place' connect to spaces of identity? How is visual culture and imagery in general mobilized to reinforce ideas about belonging within changing and unstable geographies? How are we made to look upon ourselves as simultaneously situated and disconnected subjects? The concept of interregnum addresses relationships and exchanges between cultures, changing geographies, and changing spaces.

### **IN BETWEEN STATES OF DISCIPLINES**

Investigating the In Between States of Disciplines involves a discussion of artistic and academic identification, a look into the politics of research and culture. The area of performance studies is in itself often perceived as an interregnum between conventional fields of research, as a discipline that challenges definitions of borders between aesthetics and social sciences. Interregnum creates a space

for asking new questions about disciplinary, interdisciplinary and ontological positions. In this regard, the role of vision and visibility as inherently interdisciplinary phenomena is particularly relevant. How is disciplinarity and interdisciplinarity performed in various academic contexts? Can there be such a thing as a discipline in between disciplines?

### **IN BETWEEN STATES OF SUBJECT/BODY**

In Between States of Subject/Body turns towards states conceived as mental, emotional and bodily. By this subtheme we want to consider what happens to the body that is in-between: In between sexes, races, ages or in between states of emotions. Bodies exist in phases of interregnum and hybridity when social conditions change, when nations form or disintegrate, when individuals move from one place to another, from one culture to another. Bodies transform from human to cyborg in interaction with machines and technology. How are bodies imagined and imaged in various contexts of 'change', 'fluidity' and 'hybridity'. Questions may be raised concerning the readability of 'in-betweens' who challenge distinct categories such as object and subject, suggesting instead a shift in focus towards the performativity of embodied interpretation itself.

Apart from these three subthemes included in the original Call for Papers, a number of concurrent subthemes have emerged from the proposals submitted by the large number of people wishing to attend and contribute to the Interregnum conference. Many address

themes of pedagogy and the role of the audience, while a number of presentations relate to issues of environment and climate. Performativity in relation to technology form yet another theme, so do concepts such as visibility and visuality. We have tried to bundle papers and performances addressing the many undercurrent themes in order to let as many relevant discussions as possible unfold.

One of the most urgent issues is the aspect of documentation: how and why should a performance be documented, described or stored as archival material – is it even possible within the ontology of performance? At the same time we will see a number of documentations being played or displayed during the conference, as references to events of the past, as source material for visual analyses, as works of art in their own right. A number of events will likewise be registered and recorded during the conference and serve as documentation for the future.

In line of PSi's focus on exchange between scholars and practitioners in the field of performance, we are proud to present a large number of exhibitions, performances, and live art events in our program. Most of them take place at the conference site, while others take place at venues in Copenhagen or elsewhere, allowing the Interregnum conference to open up for broader audiences and environments. Some performances last for hours or even days, others require sophisticated equipment and stage settings, while others again are elegantly simple and short. A number of panel sessions

include both performances and academic presentations in order to encourage direct dialogue and exchange not only between the performers, but also among audiences.

Thus in a truly performative manner, conference participants have already contributed to the conception and formation of the event even before it takes place. This has been of great inspiration and encouragement for us during the many months of preparation, and we wish to thank all of you for being a part of this special time and space In Between.

*Rune Gade and Gunhild Borggreen*  
*Conference Directors*  
*Department of Arts and Cultural Studies*  
*University of Copenhagen*

## MESSAGE FROM THE PRESIDENT

How ingenious it was to devise a conference theme for PSi around the topic of the Interregnum: In Between States. Not only because of the unique geographical location of the Øresund region where this conference occurs, in between land and sea, in between Denmark and Sweden, nor even that we in performance studies can thereby once again legitimately return to our favourite problematic, the question of the liminal, but also because of the reference in the title to the larger political condition of in between-ness, or state of exception, in which so many of us now live and work. This background to our lives in which our governments routinely manufacture and administer crises to achieve an effect of legitimacy beyond their limited electoral mandates, becomes one point of focus in this year's conference.

In the legal system of ancient Rome, the Interregnum (period in between monarchs) was accompanied by a suspension of law in a state of emergency or state of exception. In Giorgio Agamben's *State of Exception* (2005) the proposal is made that this state has become normative for modern governments. He writes, 'Under the pressure of the paradigm of the state of exception, the entire politico-constitutional life of Western societies began gradually to assume a new form, which has perhaps only today reached its full development.\* The today in his text is of course post 2001, in which everywhere, but most obviously in the US and elsewhere in the Anglosphere in the UK and Australia, the techniques of governance have been characterised by a deployment of the state of exception in a way which is both highly visible and almost routine as if to endorse Foucault's and Agamben's perception of security as a paradigm for modern government.

We are now in the last months of the Bush regime and therefore in another kind of Interregnum as the US gears up for the next election and, in all probability, the next emergency, the next phase of 'necessary' suspensions of rights and laws. In my own country, Australia, there has been a similar development across all levels of government of expansion of state powers of surveillance and criminal enforcement under the pretext of protecting citizens from unspecified threats. So our meeting here as scholars and artists, as students, activists and citizens occurs in the highly charged world political environment named so presciently by the organisers in the conference title. The analysis and critique of the performance of power and even the development of alternative roles for citizens and other actors are of course topics with which performance studies has always engaged. We welcome the invitation extended here by the University of Copenhagen to continue this critical and creative mode of discourse.

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The *in between* is a key component of PSi's identity and activity, a fact which is represented and enacted in the annual Dwight Conquergood Award given to an artist, an activist or an emerging academic working in between or outside of educational or institutional structures and conducting research or working on projects with disenfranchised communities. (<http://psi-web.org/texts/awards.html>)

It is a special privilege then to welcome here to our gathering, the winners of the Dwight Conquergood Award for 2008: Rebecca Caines, an emerging scholar from Australia and based in Belfast and Farah Yeganeh and Masoud Nourmohammadian, activist-artists from Iran. In her statement to the judges Rebecca writes something I think

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\*Giorgio Agamben, *State of Exception* (2005) translated by Kevin Attell, University of Chicago Press. (<http://www.press.uchicago.edu/Misc/Chicago/009254.html>)

a number of us would like to endorse, 'Dwight Conquergood left a legacy of community activism and academic rigour that is both inspiring and difficult to live up to. It is a legacy that inspires me, as a young researcher, to continue to aim for new critical tropes and new ways of working with community politics. I strongly believe that community-based performance needs more international critical scholarship and academic partnership.'

In their letter of application, Farah and Masoud write, 'Our papers, which concern a community excluded from the dominant Globalised agenda and ideology, aim to familiarize other voices, world views, value systems and beliefs with the Iranian community in order that a conversation can be established between this culture and the world. By attending, we make grounds for a kind of interregnum: possibilities about bridging disciplinary frames, cultures and politics between Iran and wider contexts of Performance Studies in the West.' To me this expresses something fundamental about PSi as an organization. Not only are these words and these people contributing to our discussion they are the very reason for it to continue in its highly organised but off beat way, in its disciplined indisciplinary, in its rigorous and robust exchanges but also in its inclusiveness and its warmth.

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In this spirit let me welcome you all here to beautiful Copenhagen: new and old members of Performance Studies international. I take great pleasure in thanking the director of PSi 14, Gunhild Borggreen for her truly exceptional administration and organisation of this event and for the Stakhanovite (look it up, I had to) efforts of Rune

Gade and their team. I thank them for their commitment, professionalism, attention to detail and for their friendship and I hope we can continue to work together on future PSi projects. Thanks also to Marianne Ping Huang the head of the Department of Arts and Cultural Studies who has been so supportive of this event and clear in her vision of what it could mean to bring all these different people and practices together here in Copenhagen and linking with the other major research partners in the region such as Performance Design at Roskilde University and Art History at Lund University in Sweden, but also the Royal Danish Academy of Fine Arts. They have all in various ways contributed to the organization of the conference. So have research networks such as The Bodily Turn and The Nordic Network of Avant-Garde Studies, both funded by NordForsk and both sponsoring our conference.

As the organisers say in the discussion of this year's theme: 'performance studies is in itself often perceived as an Interregnum between conventional fields of research, as a discipline that challenges definitions of borders between aesthetics and social sciences. Interregnum creates a space for asking new questions about disciplinary, interdisciplinary and ontological positions.' Over the next few days, we will explore this inter-subjective and interrogative space of possibility. I look forward to meeting with you and discussing these and other issues about the development of the field. I also hope you will join us at the PSi Annual General Meeting on Sunday morning to discuss our future as an organization and to contribute your voice to our plans for change.

*Edward Scheer, President, PSi*



## MESSAGE FROM HEAD OF DEPARTMENT

It is a great privilege to welcome the PSi # 14 Conference, Interregnum: In Between States, to the University of Copenhagen and to the Department of Arts and Cultural Studies. Pointing to states of being in between, the conference points not only to social and political issues of immediate and mutual relevance, connecting us in global terms, but also to a wide spectre of possible and desirable openings – in between cultures, institutions, disciplines; in between artists, researchers and intellectual engineers.

These days, questions of relevance are often raised when it comes to art and intellectual studies. And more often than not, the term of relevance is left without reflexion. Thus, questions of artistic relevance to political and social maltreatment are numbed and outnumbered by questions of quantification, of marketing and statistics. To which swift answers are demanded. No time for hesitation. No room for afterthought. Let alone for being in between states. Yet, art and intellectual endeavour struggle to uphold a minor power to stay in-between, to re-question without hasty answering and to re-open unpleasant doubts. Pointing at the interregnum.

It is my hope for the forthcoming few conference days that these lacunas will open up and will be left open, that Interregnum will be create space for questions, thought and participation.

I would like to thank PSi for this opportunity and not least Gunhild Borggreen, Rune Gade and the Interregnum Team for their tireless and immense effort to make the Interregnum conference a moment of transnational and interdisciplinary participation and a promise of further collaboration.

*Marianne Ping Huang*  
*Head of Department*  
*Department of Arts and Cultural Studies*  
*University of Copenhagen*

# PSi FAQ

Dear PSi Member. Welcome to Performance Studies international! PSi is the leading international professional association for scholars and practitioners working in the field of performance. It is a network promoting communication and exchange among academic and artistic communities in different cultures. For more general information about the organization please visit the website at [www.psi-web.org](http://www.psi-web.org). In what follows, however, you will find specific details about what it means to be a member of PSi.

## HOW DOES ONE BECOME A MEMBER OF PSi?

When you register for the annual PSi conference, you automatically become a member. Membership lasts for a calendar year and can be renewed at each year's conference.

## WHAT ARE THE BENEFITS OF MEMBERSHIP?

Members of PSi are automatically registered on the PSi E-list, which contains edited digest announcements regarding professional, creative and research initiatives in the international performance studies field.

As a benefit of membership of PSi, members can receive a 20% discount on annual subscription to a number of journals that make a valuable contribution to cultural and critical discourse on performance. See the website for details.

## HOW IS PSi RUN?

PSi is run by a Board of Directors, some of whom are also Officers, while others are Committee Chairs. Directors hold office for 2-4 years. When positions on the Board fall vacant, nominations are

invited from the membership, which are then voted on by the Board. This and other procedures are set out in the Bylaws of the organization. See below for a list of current Board members.

## HOW IS PSi FUNDED?

The costs of running the organization are met through fundraising, donations, and a percentage of the annual conference fees.

## WHAT IS THE RELATIONSHIP BETWEEN THE ORGANIZATION AND ITS CONFERENCE?

The annual conference is by far the most significant feature of PSi. Anyone interested in staging one can submit a proposal for consideration by the Board. Once accepted, conference organizers work independently, with input from PSi where required.

## WHAT ARE THE RIGHTS AND RESPONSIBILITIES OF MEMBERS?

The following list summarises those Bylaws that relate most directly to members:

- The Annual General Meeting of PSi takes place at the annual conference. A third of all members constitutes a quorum for the transaction of business.
- At any meeting, each member is entitled to one vote, and may request that the vote be conducted by ballot. A simple majority is required for any action to be authorized.
- An action may also be authorized without a meeting, if a majority of all members give their written consent.
- While the Board is authorized to act on behalf of the membership in some areas, actions relating to the dissolution or merger of the organization require the vote of members.

### **HOW CAN I GET MORE INVOLVED?**

- ■ Attend the AGM!
- ■ Participate in working groups (see programme for details)
- ■ Attend a committee meeting (see programme for details)
- ■ Consider hosting a PSi conference
- ■ Look out for opportunities to join the Board (see Digest for announcements)

To find out more, please feel free to approach any Board member in person, or to email the Secretary, Paul Rae: [ellrpa@nus.edu.sg](mailto:ellrpa@nus.edu.sg)

### **BOARD OF DIRECTORS, PERFORMANCE STUDIES INTERNATIONAL**

#### **Officers**

President: Edward Scheer (Australia/UK)  
Vice President: Freddie Rokem (Israel)  
Vice President: Ian Maxwell (Australia)  
Vice President: Joe Kelleher (UK)  
Secretary: Paul Rae (Singapore/UK)  
Treasurer: Kenneth Prestininzi (USA)

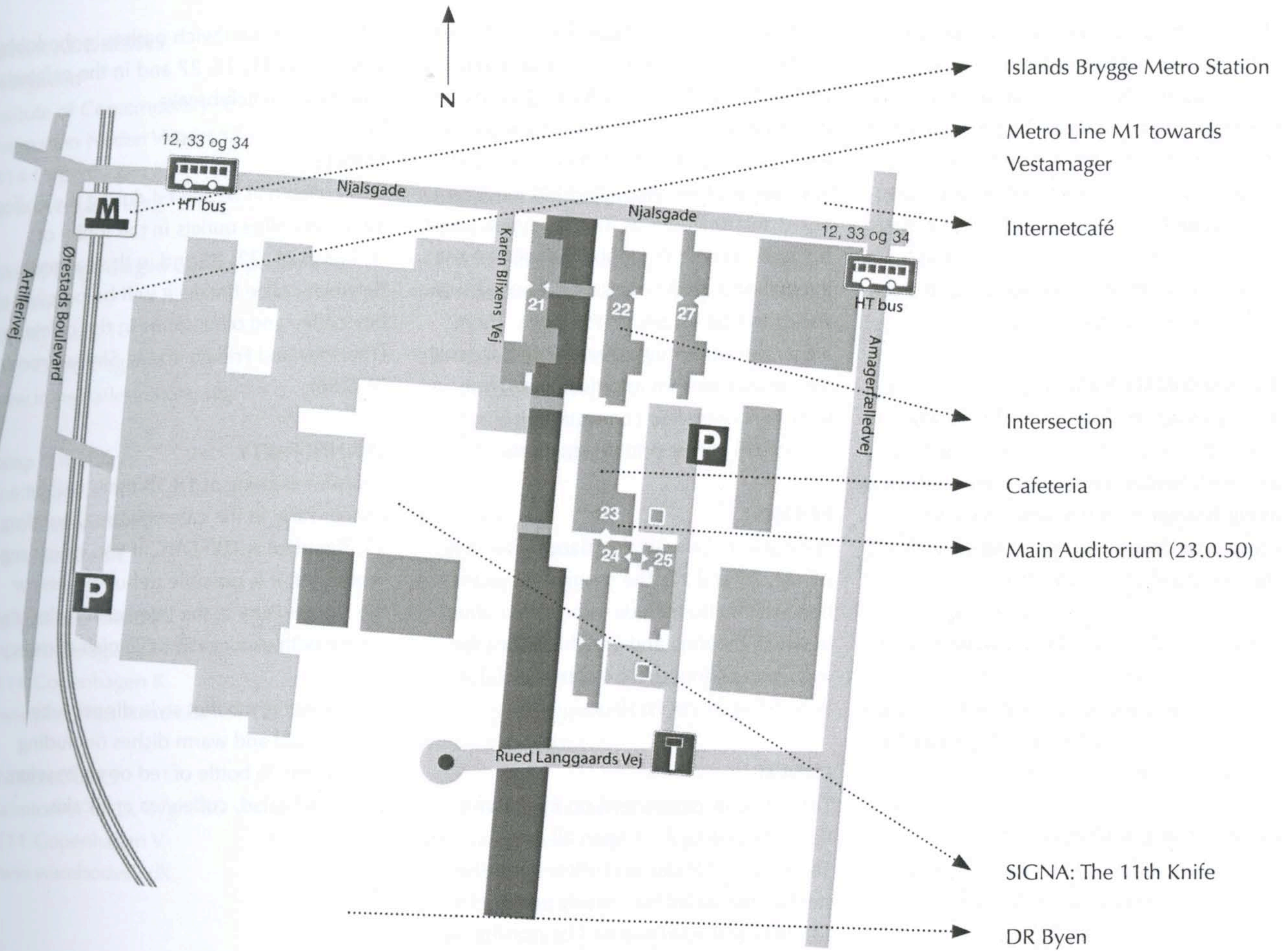
### **Chairs of Committees**

Artists Committee: Lois Weaver (USA/UK)  
Emerging Scholars Committee: Patrick Anderson (USA)  
Graduate Students Committee: Monica Stufft & Lara Shalson (USA)  
Independent Scholars Committee: Cobina Gillitt (USA/Indonesia)  
International Committee: Peter Eckersall (Australia)  
Pedagogy and Performance Committee (incoming): Rachel Fensham (Australia/UK)

### **Members**

Rune Gade (Denmark)  
Lois Keidan (UK)  
Peta Tait (Australia)  
John Emigh (USA)  
Tracy Davis (USA)  
Branislav Jakovljevic (USA)  
Adrian Heathfield (UK)  
Gunhild Borggreen (Denmark)  
Marin Blazeovic (Croatia)

# CAMPUS MAP



## PRACTICAL INFORMATION

The Interregnum conference will take place at the Faculty of Humanities, University of Copenhagen, which is located on the island of Amager in central Copenhagen. Usually referred to as KUA, the campus contains a number of buildings surrounded by canals and plazas. The conference will take place in the northern part of the new campus area, and mainly in auditoriums and lecture rooms on the ground and 1st floor.

### TRANSPORTATION

You can reach the campus by Metro M1 (direction toward Vestamager), and get off at Islands Brygge. Walk about five minutes along Njalsgade till you reach the new campus buildings and conference site on the right hand side of the street.

Busses no. 12, 33 and 34 run on Njalsgade and stop in front of the main entrance of the old campus buildings; follow Njalsgade to reach the new campus buildings and the conference site.

### CONFERENCE ADDRESS

Department of Arts and Cultural Studies  
University of Copenhagen, Amager  
Karen Blixens Vej 1, building 21  
2300 Copenhagen S

### CONFERENCE INTERSECTION

The centre of the conference is the Intersection, located in the lobby of building 22. The Intersection contains a desk for registration, conference folder pick-up, and information. The Intersection has a notice board and functions as meeting point. There is a cash point in the lobby that takes most international credit cards. Publishers' bookstands will be located in the lobby. There are a few public computers located around the campus area for internet access, but there is no wire-less connection. It is not possible to access printers for print-outs.

### ROOMS

The conference will take place in building 21, 22, 23 and 27. The rooms have numbers which also include information about in which building and on which floor the room can be found. Ex: room no. 21.1.49 is in building 21 on 1st floor.

### LUNCH

The cafeteria (or canteen) on the ground floor of building 23 is open all day Thursday and Friday and offers hot dishes, sandwiches, salad bar, sweets and drinks. Saturday and Sunday it will be possible to buy sandwiches during the lunch break.

There will be sandwich outlets in the lobby of buildings 21, 22, 27 and in the cafeteria area during lunch breaks.

### COFFEE

Free coffee will be served during the coffee breaks at coffee outlets in the lobby of buildings 21, 22, 27 and in the cafeteria. Between coffee breaks it will be possible to buy coffee and other items in the cafeteria (Thursday and Friday) and in Skybar (room 21.5.56)

### DINNER PARTY

Thursday evening at 18:30 there will be a Dinner Party in the cafeteria area, building 23. The price is 100 DKK. If you haven't registered yet, it is possible to buy tickets for the Dinner Party at the Intersection desk by paying with exact cash in Danish currency.

The Dinner is a buffet style dinner with various cold and warm dishes (including vegetarian), ½ bottle of red or white wine, bread and salad, coffee/tea and cake.

**OTHER ADDRESSES****Overgaden**

Institute of Contemporary Art  
Overgaden Neden Vandet 17  
1414 Copenhagen K  
[www.overgaden.org](http://www.overgaden.org)

**Nikolaj Copenhagen Contemporary Art Center**

Nikolaj Plads 10  
1067 Copenhagen K  
[www.kunsthallenikolaj.dk](http://www.kunsthallenikolaj.dk)

**Camp X Rialto**

Smallegade 2  
2000 Frederiksberg  
[www.campx.dk](http://www.campx.dk)

**PLEX Music Theatre**

Kronprinsensgade 7  
1114 Copenhagen K  
[www.plex-musikteater.dk](http://www.plex-musikteater.dk)

**WAREHOUSE9**

Halmtorvet 11 D, Bygn. 66  
1711 Copenhagen V  
[www.warehouse9.dk](http://www.warehouse9.dk)

**AIRPLAY Street Gallery**

Ravnsborggade 21  
2200 Copenhagen N  
[www.airplay.nu](http://www.airplay.nu)

**Museum of Contemporary Art Roskilde**

Stændertorvet 3D  
4000 Roskilde  
[www.mfsk.dk](http://www.mfsk.dk)

**The Karen Blixen Museum**

Rungsted Strandvej 111  
2960 Rungsted Kyst  
[www.karen-blixen.dk](http://www.karen-blixen.dk)

**DR Byen**

Emil Holms Kanal 20  
2300 Copenhagen S

**Karriere Bar**

Flæsketorvet 57-67  
1711 Copenhagen V  
[www.karrierebar.com](http://www.karrierebar.com)

**Royal Danish Academy of Fine Arts, Schools of Visual Arts**

Kongens Nytorv 1  
1022 Copenhagen C  
[www.kunstakademiet.dk](http://www.kunstakademiet.dk)

**Gallopperiet**

Bådsmandsstræde 43  
Loppebygningen  
1440 Copenhagen K

**Harbor Laboratory**

(project by Danish artist group parfyme)  
Bryghusgrunden  
1552 Copenhagen V  
[www.parfyme.dk](http://www.parfyme.dk)

**Kunsthall Charlottenborg**

Nyhavn 2  
1051 Copenhagen K  
[www.kunsthallcharlottenborg.dk](http://www.kunsthallcharlottenborg.dk)

**The Danish National Gallery**

Sølvgade 48-50  
1307 Copenhagen K  
[www.smk.dk](http://www.smk.dk)

**Louisiana Museum of Modern Art**

Gl. Strandvej 13  
3050 Humlebæk  
[www.louisiana.dk](http://www.louisiana.dk)

### LOCAL CAFÉS AND RESTAURANTS

A 15 minutes walk will bring you to the local cafés situated in the city quarter of Islands Brygge. It is a cosy and friendly area with new trendy cafés and small shops.

### CAFÉS

#### **Café Alma**

Isafjordsgade 5-7  
2300 Copenhagen S  
Tel: 32543204

#### **Café Saga**

Egilsgade 20  
2300 Copenhagen S  
Tel: 32571724

#### **Tobi's Café**

Leifsgade 3  
2300 Copenhagen S  
Tel: 88388033

### RESTAURANTS

#### **Prego – Italian restaurant**

Islands Brygge 33  
2300 København S  
Tel: 32541111

#### **Bryggens Spisehus**

Islands Brygge 18  
2300 Copenhagen S  
Tel: 32951394

### TAKE AWAY

#### **Sushiya**

Thorshavnsgade 16  
2300 Copenhagen S  
Tel: 32570606

#### **Il pane di mauro**

#### **– Italian bakery and kitchen**

Islands Brygge 23  
2300 Copenhagen S  
Tel: 32968687

#### **Sandwichmaker's**

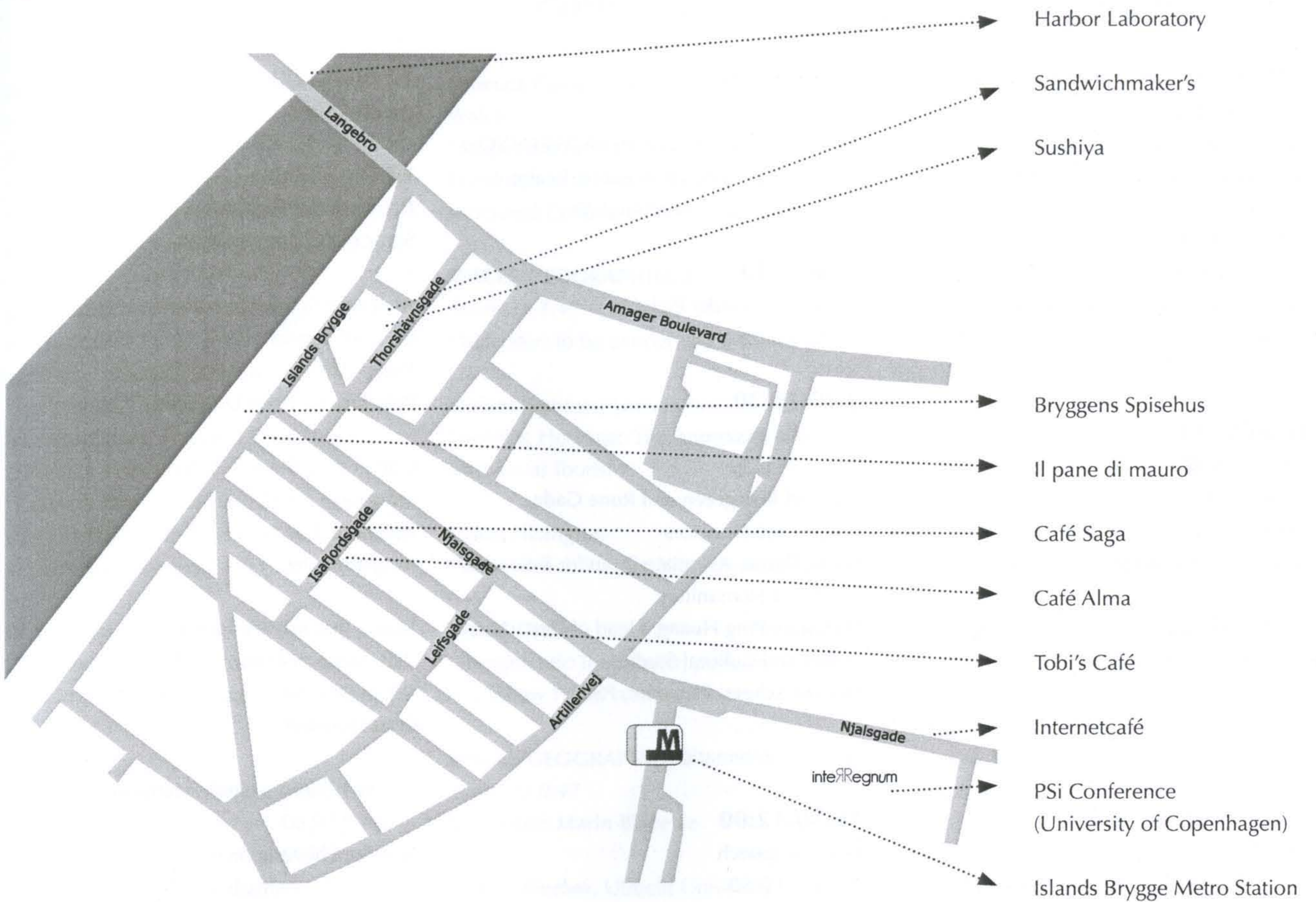
Vestmannagade 4  
2300 Copenhagen S  
Tel: 32960220

### INTERNETCAFÉ

#### **Copenhagen ProGramers Internetcafe**

Njalsgade 101  
2300 Copenhagen S  
Tel. 42363533

# LOCAL AREA MAP





## Wednesday, August 20 & Thursday, August 21 In between States of Spaces/Geographies

### WEDNESDAY, AUGUST 20

#### From 15:00

Conference Folder Pick-Up  
*Lobby, building 22*

#### From 15:00

SIGNA performance The 11th Knife opens  
(closes Saturday, August 23 at Midnight)  
*Campus area between building 21 and old  
KUA*

#### From 15:00

Schauwerk ■ BLACK BOX open  
Transient Acts  
*Container at conference site*  
(closes Sunday, August 24, 14:00)

#### 17:00-18:00

Informel welcome reception  
*Lobby, building 22*

### THURSDAY, AUGUST 21

#### 8:00-20:00

AIRPLAY Street Gallery: IN BETWEEN YOU  
AND ART - Video art in Public Realm  
*DR Byen, Emil Holms Kanal 20*

#### From 8:30

Conference Folder Pick-Up  
*Lobby, building 22*

#### 9:30-10:30

Official welcome  
*Room 23.0.50*

**Gunhild Borggreen and Rune Gade,**  
Conference Directors

**Mette Thunø,** Associate Dean for Research,  
Faculty of Humanities

**Marianne Ping Huang,** Head of Department  
of Arts and Cultural Studies

**Edward Scheer,** President, PSi

Practical information

#### 10:30-12:00

Keynote speech  
*Room 23.0.50*

**Dorita Hannah,** Massey University  
"Black-Box: Architecture of the Void"

Respondant: **Branislav Jakovljevic,**  
Stanford University

#### 12:00-13:00

Lunch

#### 13:00-15:00

### Block I: In Between States of Spaces/Geographies

Welcome for all newcomers to  
PSi conferences  
*Room 21.0.49*  
**Peta Tait,** La Trobe University

Lighter than the Air (Performance)  
(no shoes)  
*Room 21.3.56*

**Jungmin Song**

Mama Butterfly (Performance)  
(NB: Starts t 14:00)  
*Room 21.0.54*

**Eyad Houssami**

Bones in Tansu – family secrets (Workshop)  
*Room 27.0.60*

**Yoshiko Shimada**

#### PIONEER PANEL # 1

*Room 22.0.11*

Hotel Pro Forma: **Kirsten Dehlholm & Ralf  
Richard Strøbech**

Moderator: **Olav Harsløf**

Revisiting Flaherty's Louisiana Story  
(Video Screening)

Room 27.0.09

Screening preceding the panel Between  
Performance and Documentary: Revisiting  
Flaherty's 'Louisiana Story' (Sunday Special 1)

### SPACES/GEOS 1

Room 23.0.49

Moderator: **Rachel Fensham**



**Ivy I-chu Chang**, National Chiao Tung  
University

"Postmodernism, Interculturalism, and Be-  
yond: Richard Schechner's 2007 Production  
of Hamlet in Shanghai"

**Dawn Hargy**, University of Ulster

"Prisoner Cell Block H: the threshold of the  
cell door on the Irish Stage as a transforma-  
tive limen"

**Laura Luise Schultz**, University of Copen-  
hagen

"The spatialization of identity: Gertrude  
Stein's deconstruction of dramatic character"

**Rebecca Caines**, University of New South  
Wales

"Shapes Made from Bodies and Words: The  
Construction of Space/Place/Site by Post-  
structured Communities in Australia"

### SPACES/GEOGRAPHIES 2

Room 21.1.47

Moderator: to be announced

**Miriam Kammer**, University of Washington

"Holding Heritage: The Anthracite People  
and Virtual Tourism"

**Esther Pilkington**

"Sunny Beach Project 2007" (Performance)

**Nicole Gruter**

"Transatlantic Tea" (Paper; performance part  
will follow Friday afternoon)

### SPACES/GEOGRAPHIES 3

Room 22.0.47

Moderator: **Marin Blazevic**

**Maaïke Bleeker**, Utrecht University

"Visions of the Real and the Architecture of  
Passion"

**Joanne Taylor**

"On Location: The Many Spaces of Dogville"

**Jennifer Tyburczy**, Northwestern University

"Touch"

**Angela Bartram**, University of Lincoln

"Liminal Collisions: the habitation of spaces  
between bodies, artistic positions and tradi-  
tional art sites"

### SPACES/GEOGRAPHIES 4

Room 27.1.49

Moderator: to be announced

**Lars Bang Larsen**, University of  
Copenhagen

"Radical Subjectivity and the Political Visu-  
ality of Media-Interventions"

**Jonathan Mullins**, New York University

"Topos of Potentiality: Autonomia as  
Interegnum"

**Tyrone Williams**, Xavier University

"Visible Bones of Spoken Contention:  
Langston Hughes, Zora Neale Hurston,  
Harold Cruse and the Construction of Black  
Identity"

**CROSSING TERRAIN: FOREST, FIELD,  
ISLAND, WRECK**

*Room 27.0.47*

Moderator: to be announced

**Dee Heddon**, University of Glasgow  
"Forest Walks"

**Mike Pearson**, Aberystwyth University  
"Carrlands: chorography, landscape and  
performance"

**Stephen Hodge**, University of Exeter  
"2ND LIVE: Island Version 2.0"

**Minty Donald**, Glasgow School of Art  
"glimmers in limbo: performing heteroto-  
pias in a ruined music hall"

**ENVISIONING PERFORMANCE  
IN IRELAND**

*Room 27.0.49*

Moderator: **Solveig Gade**, University of  
Copenhagen

**Mary Caulfield**, Trinity College, Dublin  
"Between Women and Warriors: Dublin  
City off-stage and the performance of  
nationalism during the revolutionary years  
of 1900-1925"

**Steven Elliot Wilmer**, Trinity College, Dublin  
"Are Images of the nation Now Obsolete?"

**Aoife McGrath**, Trinity College, Dublin  
"Warped Visions with hard edges: Re-Vising  
the Irish dancing body in Michael  
Keegan-Dolan's The Bull"

**Fintan Walsh**, Trinity College, Dublin  
"Between Performance and Iconography:  
Envisioning Queerness"

**MOTION BLUR: INTERDISCIPLINARY  
ART IN DENMARK, THE SIXTIES AND  
THE EIGHTIES**

*Room 27.0.17*

Moderator: To be announced

**Ann Lumbye Sørensen**, University of  
Copenhagen  
"Performances by Værst"

**Sanne Kofod Olsen**  
"Condensation: the 'Plagiat boys' and all  
the rest in Danish art performance 1962-  
1967"

**Peter van der Meijden**, University of  
Copenhagen  
"A Pissing Contest at Red Square in Moscow"

**Stig Jarl**, University of Copenhagen  
"Poi Poi in Copenhagen 1961"

**NOMADS, CITIZENS AND SPEAKING  
COMMODITIES: TOWARDS THE APPEAR-  
ANCE OF VALUE**

*Room 22.1.49*

Moderator: **Joe Kelleher**, Roehampton  
University

**Joshua Abrams**, Roehampton University  
"Multiplications Citizenry: The Individual  
outside of the State"

**Maurya Wickstrom**, City University of  
New York  
"Nomadism, neoliberalism and appearance  
in Ireland"

**Katie Gough**, University of Glasgow  
"Kinship Trouble: Gendered Commodities  
and Transnational Performance"

**PERSPECTIVES: THE SPACES CREATED  
BY ABSTRACTED TOY THEATRE**

(workshop)

*Room 22.0.49*

Workshop facilitators:

**Megan Alrutz**

**Julia Listengarten**

**Alicia Lark Fuss**

**Meredith A. Hoppe**

**Colin C. Peterson**

**TO SHAPE: CURATE, EDIT, FRAME,  
MANIPULATE, CONSTRUCT**

*Room 27.1.47*

Moderator: **Rodrigo Tisi**, Universidad Católica de Chile and Universidad Diego Portales

**Christián Frías**, Universidad Central de Chile  
"Peruvians in Santiago: a project to discuss performance and possible architectures"

**Javier Rioseco**, Universidad Católica de Chile

"Strategies to re-build: From Edificio Diego Portales to Centro Cultural Metropolitano Gabriela Mistral"

**Pablo Brugnoli**, Universidad Católica de Valparaíso

"Spam\_Arq: alternatives for new architectures in Chile"

**Rodrigo Tisi**, Universidad Católica de Chile and Universidad Diego Portales

"Architecture as Performance: the construction of Display"

**TRANSITIONS IN SITE AND SEEING: A  
CRITICAL JOURNEY INTO ISRAELI ALTERNATIVE PERFORMANCE**

*Room 21.1.49*

Chair: **Freddie Rokem**

**Dror Harari**, Tel Aviv University

"We Don't Need No Thought Control"

**Daphna Ben-Shaul**, Tel Aviv University

"Where Land and Stage Swallow Place: On Dionysus at Dizengoff Center"

**Sharon Aronson-Lehavi**, Bar Ilan university

"Entering the Bus Station"

**TOUR PERFORMANCE TOKYO/OLYMPICS:  
AN INTERDISCIPLINARY PANEL ON THE  
PERFORMANCE OF PORT B AS RESEARCH**

*Room 22.1.47*

Moderator: **Peter Eckersall**, University of Melbourne

**Peter Eckersall**, University of Melbourne

"Tour Performance Tokyo/Olympics: critiquing the 'bright space' of 1960s Tokyo"

**Fujii Shintaro**, Waseda University

"Process and Performance : Tour Performance Tokyo/Olympics as research"

**Takayama Akira**

"Port B and the making of Tour Performance Tokyo/Olympics"

**Hayashi Tatsuki**

"Port B and the dramaturgy of Tour Performance Tokyo/Olympics"

**15:00-15:30**

Coffee break

**15:30-17:30**

**Block II: In Between States  
of Spaces/Geographies**

Dusting Borders (Performance)

Room 21.3.56

**LEIBNIZ performance collective** in collaboration with **P.A. Skantze**, Roehampton University

THE CATALYST (Performance)

Room 21.1.47

**Yvette Brackman**

**PIONEER PANEL # 2**

(NB: starts at 16:00)

Room 22.0.11

**Kirsten Justesen**

moderator: **Birgitte Anderberg**

**SPACES/GEOGRAPHIES 5**

Room 23.0.49

Moderator: **Niels Erik Wille**, Roskilde University

**Laura Dougherty**, Arizona State University  
"Belonging to the (W)Hole: Negotiating the Borders of History, post-Katrina New Orleans and 'The American Play'"

**Emma Willis**, University of Auckland  
"Doing again what has already been done: restoration and authenticity in concentration camp tourism"

**April Sizemore-Barber**, University of California Berkeley  
"Embodying the Past: Rethinking and Remembering History in South Africa's Living Museums"

**SPACES/GEOGRAPHIES 6**

Room 27.0.09

Moderator: **Paul Rae**, National University of Singapore

**Trine Mee Sook Gleerup**

"INTERREGNUM/in between states of... – A performance lecture and play"

**Tiffany Noell**, University of Arizona  
"Surrogation in the Native American art market in Diane Glancy's Segwohi"

**Lotte Sophie Lederballe Pedersen**, The Danish Art Council  
"Staging Un/Homely Territories: The public and private performances of Zurich Dada and Kurt Schwitters"

**SPACES/GEOGRAPHIES 7**

Room 27.1.47

Moderator: **Rune Gade**, University of Copenhagen

**Joshua Chambers-Letson**, New York University  
"Passport: Racial Exception, Migrant Labor, and Felix Gonzalez-Torres"

**Melissa Wansin Wong**, City University of New York  
"Of Art, Representation and 'Global' Inequalities: Negotiating the borders in selected works of Alfredo Jaar"

**Helga Franke**

"Picking Up the Threads: A Spider's Web, Two Strangers, a Parachute"

**Lena Simic and Gary Anderson**,  
Liverpool Hope University  
"A Family of Activists between the Public  
and the Private"

**SPACES/GEOGRAPHIES 8**  
Room 22.0.47  
Moderator: to be announced

**Silvija Jestrovic**, Warwick University  
"Immigrant and the City: (Dis)embodies  
bodies, nomadic spaces, and Gypsy-Punk"

**Alanna Thain**, McGill University  
"Within the Blink of an Eye: Refreshing  
Doubled Vision"

**Emma Cocker**, Nottingham Trent University  
"Beating the 'Invisible' Boundary: Navigat-  
ing the space in-between"

**SPACES/GEOGRAPHIES 9**  
Room 22.0.49  
Moderator: to be announced

**Rania Khalil**  
"Flag Piece" (performance)

**Johann JK Reusch**, University of Washington  
"GI Yussuf: Performing icons of US hege-  
mony through military fashion, equipment  
and technology in Iraq"

**Dominika Bennacer**, New York University  
"The Hyper-Visibility and Disappearance of  
Muslims in Post-9/11 America"

**James Reed Ball III**, New York University  
"Embodied Borders: Peacekeeping as  
Performance"

**SPACES/GEOGRAPHIES 10** ✎  
Room 22.1.47  
Moderator: to be announced

**Yuh-jen Lu**, National Dong Hwa University  
"Modernity and Contemporary Dance in  
Taiwan: From Obsession with 'China' to  
Obsession with 'Formosa'"

↳ 1/4 indigenous groups

dance/song as moral  
instruction - how not to be ...

↳ dance anthrop'y

**Birgitte Bauer-Nilsen**, University of  
Copenhagen  
"Creating a Choreographic Concept for  
Intercultural Performance: Fieldwork on  
Tanzanian Courtship Dances from Ritual to  
Performance"

**Beth Weinstein**, University of Arizona  
"Reconfiguring Moses' Space"

**Peter Schneider**, University of Colorado  
"Making Buildings That Dance: Perform-  
ance in the Architecture of Douglas  
Darden"

**SPACES/GEOGRAPHIES 11**  
Room 22.1.49  
Moderator: to be announced

**Kinga Araya**, ICI Berlin Kulturlabor  
"Performing Exile: Walking the Berlin Wall"

**Jens Fleischer**, University of Copenhagen  
"The gaze and the walkscape: the garden of  
the Baroque"

**Kate Rosmanith**, Macquarie University  
"Steve Irwin, crocodiles, and being in  
place: how people enact a 'living-with-  
croc'"

**SPACES/GEOGRAPHIES 12**

*Room 27.0.49*

Moderator: **Michael Eigtved**, University of Copenhagen

**Aneta Szylak**, Wyspa Institute of Art  
"Gdansk Shipyard and the State of Exception"

**Sophie Nield**, University of London  
"On St Margaret Street"

**Sarah Wishart**, Queen Mary's University  
"Contested sight – the 2012 Olympics and the politics of vision"

**Alpesh Patel**, University of Manchester  
"(De-)Constructing a 'Cosmopolitan' Manchester: Aesthetics, Space, and Visuality"

**SPACES/GEOGRAPHIES 13**

*Room 27.1.49*

Moderator: **Jacob Lillemose**, University of Copenhagen

**Mette Sandbye**, University of Copenhagen  
"Making pictures talk. The re-opening of 'a dead city' through vernacular photography as a place for the performance of memories"

**Joshua Schwebel**  
"Hiding"

**Dani d'Emilia**  
"In-Between Sophie Calle and her Articulation of Everyday Life"

**Paul Dwyer**, University of Sydney  
"Between Performance and Ethnography, Between War and a Just Peace: The Bougainville Photoplay Project"

**ACTIVISM AND PARALYSIS**

*Room 21.0.49*

Moderator: **Peter van der Meijden**, University of Copenhagen

**Sue Gallagher**, Auckland University  
"Dead space"

**Chaz Dougherty**  
[no title]

**Albert Refiti**, Auckland University  
"Gene-Archaeological Matter"

**Tina Engels-Schwarzpaul**, Auckland University  
"Staging visibility"

**BETWEEN THE ROCK AND THE HARD PLACE: PERFORMANCE ART IN BELGRADE, 1968-1981**

*Room 21.1.49*

Moderator: **Branislav Jakovljevic**,  
Stanford University

**Branislav Jakovljevic**, Stanford University  
"Balkan Baroque: Yugoslav Gestural Culture and Performance Art"

**Aleksandra Jovicevic**, La Sapienza  
University, Rome

"Body Politics and Performance Arts in Yugoslavia in the Late Sixties and Early Seventies: Between International Freedom and national Censorship"

**NATURE AS A STATE OF EXCEPTION**

*Room 27.0.47*

Moderator: **Kim Skjoldager-Nielsen**,  
University of Copenhagen

**Annette Kristina Arlander**, Theatre  
Academy of Finland

"Performing landscape – documenting weather"

**Tuija Kokkonen**, Theatre Academy  
of Finland

"Acting with Weather – task of perceptibility, politics of impotentiality"

**Hanna-Kaisa Johansson**, Finnish Academy  
of Fine Arts

"Changing weather conditions"

**PERFORMANCE DESIGN:  
PANEL DISCUSSION**

*Room 27.0.17*

**Dorita Hannah, Olav Harsløf a.o.**

**17:30**

Book launch reception

*Lobby, building 27.*

**Dorita Hannah** and **Olav Harsløf** (eds)

Performance Design (Museum Tusulanum  
Press, University of Copenhagen)

**18:30-22:00**

Dinner party

*Cafeteria, building 23*

AIRPLAY Street Gallery

"IN BETWEEN EARTH AND SKY – A space odyssey with concert-performance"

**22:00- ?**

Performance concert event:

Claus Beck-Nielsen Memorial Concert

*Room 21.0.54*

Related Events (see elsewhere in programme for details):

Opening reception, 19:00-24:00

Body Images – Gender Realities 2008,  
Warehouse9,



## Friday, August 22

# In Between States of Disciplines

### 8:00-20:00

AIRPLAY Street Gallery: IN BETWEEN YOU AND ART - Video art in Public Realm  
DR Byen, Emil Holms Kanal 20

### 9:00-10:30

Keynote speech

*Room 23.0.50*

**Erika Fischer-Lichte**, Freie Universität Berlin  
"Interweaving Cultures in Performance"

Respondant: **Marin Blazevic**, University of Zagreb

### 10:30-11:00

Coffee break

### 10:30

Reception

*Lobby, building 22*

Routledge Journals Drinks Reception  
– meet the editors

### 11:00-12:30

## Block III: In Between States of Disciplines

Soft skin / harsh life (performance)

*Room 21.3.56*

**Johanna Tuukkanen**

### DISCIPLINES 1

*Room 21.0.49*

Moderator: **Laura Luise Schultz**, University of Copenhagen

**Shannon Jackson**, University of California Berkeley

"High Maintenance: The Infrastructural Politics of Performance"

**Mark Harvey**, University of Auckland  
"Taking Off the underwear While Putting It On – Performing Unraveling While Raveling: Questioning Us Questioning 'It'"

**Mette Thobo-Carlsen**, University of Southern Denmark

"Between 'text' and 'event'"

### DISCIPLINES 3

*Room 21.1.49*

Moderator: **Katie Gough**, University of Glasgow

**Nina Billone**, University of California, Berkeley

"High Art / Low Art: The Prison Project at Intersection for the Arts"

**Virginie Magnat**, University of British Columbia

"Interdisciplinary Research in Performance Studies: Catching up with post-Victor Turner Performance Ethnography"

**Marina Peterson**, Ohio University

"The LAPD: Performance and Ethnography in Downtown L.A."

**DISCIPLINES 4**

*Room 22.0.47*

Moderator/respondent: **Edward Scheer**,  
University of Warwick

**Stuart Lynch**, Lynch Company  
"The Artaud Engine"

**Ian Maxwell**, University of Sydney  
"The Space Between: Pneumatism, magnetism,  
transluminescence and the actor"

**DISCIPLINES 5**

*Room 22.0.49*

Moderator: **Angel Viator Smith**

**Gert Reifarth**, Freie Universität Berlin  
"The voices of location: Re-territorializing  
opera in Berlin"

**Live Hov**, University of Oslo  
"In between music and theatre, baroque  
and modern, convention and invention:  
Händel's *Giulo Cesare* at the Oslo Opera,  
2005/07"

**Ståle Wikshåland**, University of Oslo  
"Poppea unveiled? A Hermeneutics of  
Performativity"

**DISCIPLINES 6**

*Room 22.1.47*

Moderator: **Mette Sandbye**, University of  
Copenhagen

**John Andreasen**, University of Aarhus  
"Solvognen (The Sun Chart) – climax and  
decline"

**Theresa Smalec**, New York University  
"Crossing Over: Visual Continuities  
between Ron Vawter and Elizabeth  
LeCompte"

**Lindsay Hunter**, University of California  
Los Angeles  
"The fallible durable: Burton's Hamlet, the  
Wooster Group and the 'Miracle of Elec-  
tronovision'"

**DISCIPLINES 7**

*Room 22.1.49*

Moderator: **Carmen Szabo**, University Col-  
lege Dublin

**Solveig Gade**, University of Copenhagen  
"A Strategy of the Interregnum: The environ-  
mental, social and mental Ecology in the  
Work of Center for Land Use Interpretation"

**Emily Orley**, Roehampton University  
"Changing states of the in between-ness:  
when space becomes place, and we be-  
come responsible"

**Milija Gluhovic**, University of Warwick  
"Performance and Cosmopolitanism: The  
Black/North SEAS Project, 2008-2010"

**DISCIPLINES 8**

*Room 27.0.47*

Moderator: **Kinga Araya**, ICI Berlin  
Kulturlabor

**Boryana Rossa**

"Performance Documentation as an Art Strategy"

**Brian Rusted**, University of Calgary

"Portapak Performance: Documentary Performance, Visual Culture, and the National Film Board of Canada's Challenge for Change"

**DISCIPLINES 9**

*Room 27.0.49*

Moderator: **Jennie Klein**, Ohio University

**Lilja Blumenfeld**

"Cutting the Flesh of the Other: Constructions of Ethical Consciousness in The Merchant of Venice"

**May-Brit Akerholt**, University of Sydney

"Bless thee, Bottom, bless thee, thou art translated"

**DISCIPLINES 10**

*Room 27.1.47*

Moderator: to be announced

**Julia Listengarten**, University of Central Florida

"Performing Paintings and Drawing Fantasies in Contemporary Theatrical Space"

**Pauliina Hulkko**, Helsinki Theatre Academy

"The Birth of the Performer in Interregnum"

**Hanafi Hussin**, University of Malaya, Kuala Lumpur

"Performing Rice Farming Rituals by Penampang Kadazan of East Malaysia: Between Sacred Ritual and Secular Performance"

**PERFORMANCE IN HISTORICAL PARADIGMS WORKING GROUP**

*Room 27.0.17*

Conveners: **Robin Bernstein**, Harvard University, and **Ioana Szeman**, Roehampton University

Panel I: Revisitations

Chair: **Ioana Szeman**, Roehampton University

**Robin Bernstein**, Harvard University

"Scriptive Things"

**Uri McMillan**, Yale University

"Staging a Hoax: Joice Heth, P.T. Barnum, and Performances of Antebellum Subterfuge"

**Sophie Nield**, University of London

"After the Wall: Ruin Value and Boundary Traces"

**Avanthi Meduri**, Roehampton University

"Performance as History and History as Performance"

**12:30-14:00**

Lunch, including Committee and Working Group Meetings

Artists Committee:

*Room 22.0.49*

Graduate Students Committee:


*Room 21.1.47*

Independent Scholars Committee:

*Room 21.1.49*

International Committee:

*Room 27.1.49*

Performance and Pedagogy Committee: 

*Room 22.0.47*

Site-Specific Performance Working Group:

*Room 27.1.47*

Sandwiches will be available at the rooms

**14:00-16:00**

**Block IV: In Between States of Disciplines**

Transatlantic Tea (performance)

*Room 27.0.60*

**Nicole Gruter**

**PIONER PANEL # 3**

*Room 22.0.11*

**Trevor Davis**

Moderator: **Stig Jarl**

**DISCIPLINES 11**

*Room 21.1.47*

Moderator: **Nicoletta Isar**, University of Copenhagen

**Laura Malacart**, University College London  
"Ventriloquisms: voice, agency and blinking"

**Lisa Fitzpatrick**, University of Ulster  
"Accusing the Audience: Dislocated Voice and Image in Lemaz Production's Ashes to Ashes"

**Ana Pais**  
"Resisting visuality - it sounds like a performance, doesn't it?"

**DISCIPLINES 12**

*Room 22.0.49*

Moderator: to be announced

**Shih-Lung Lo**, Université de la Sorbonne Nouvelle  
"Between Music and Acrobatics: In a Monkey's Journey to the West"

**Zoe Clare Barltrop**, Lancaster University  
"Subject/Object Manipulation in Circus Performance"

**Michael Eigtved**, University of Copenhagen  
"The Co-Creative Circus Audience - Communication across the Rink: A case of do or die"

**Peta Tait**, La Trobe University  
"Performing Species and Blurred Geographies in Circus"

**BETWEEN THE EVENT AND THE DOCUMENT: Placing the Viewing Subject Inside the Frame**

*Room 27.0.47*

Moderator: to be announced

**Beth Hoffmann**, University of California, Berkeley

"Between repetition and originality: Lone Twin's Sledgehammer Songs"

**Chloe Johnston**, Northwestern University

"Part of the Performance: Philippe Petit's Foot"

**Laura Levin**, York University

"Now You See Me, Now You Don't: Locating the Artist inside the Image"

**Jon Sherman**, Northwestern University

"Absent Touches: Space, Documentation and Performance"

**FROM SIGN TO SIGNAL – IN CULTURE, MEDIA AND ART**

*Room 22.1.47*

Moderator: to be announced

**Bodil Marie Stavning Thomsen**, University of Aarhus, Denmark

"From sign to signal - and the status of the haptic event in new media"

**Kristin Ørjasæter**, University of Aarhus, Denmark

"The Visuality of Voidness"

**Ulla Angkjær**, Norwegian University of Science and Technology


"Håkki – Scandinavian global ID"

**Carsten Stage**, University of Aarhus, Denmark

[no title]

**Camilla Møhring Reestorff**, University of Aarhus, Denmark

"When art produces parliaments – The Democracy: Destination Iraq"

**IF I CAN'T DANCE, I DON'T WANT TO BE PART OF YOUR REVOLUTION** 

*Room 22.0.47*

Moderator: to be announced

Part 1

**Annie Fletcher and Frederique Bergholtz**

About If I Can't Dance... from the perspective of black box versus white cube.

Part 2

**Annie Fletcher and Frederique Bergholtz**

Focusing on the new theme of the masquerade

Part 3

**Frances Stark / Hito Steyerl**

Two works are screened by Frances Stark, "Structures that fit my opening and other parts related to their whole" (2006) and Hito Steyerl's, "Lovely Andrea" (2007)

**INTERACTIVE NARRATIVES  
AND SPECTACLES**

*Room 21.0.49*

Moderator: **Kristina Junttila**

**Hanne-Louise Johannesen**

"The Interactive Spectacle – a Gothic Tale about Karen Blixen and Sensor Technology"

**Gitte Mose**

"Spectacular Narratives"

**Lisa Rosenmeier**

"Interactive Narratives of Love"

**PAUSE FOR THOUGHT:  
MAKING CRITICAL JUDGMENTS**

*Room 27.0.49*

Moderator: **Rune Gade**, University of Copenhagen

**Helena Grehan**, Murdoch University

"The 'Disconnected' Spectator: Witnessing and Responding to Acts of Control at a Public Event"

**Ray Langenbach**, Finnish Academy of Fine Arts

"Suspended Judgments"

**Paul Rae**, National University of Singapore  
"Duct Tape His Mouth! On Being Judged"

**Martin Welton**, Queen Mary University of London

"What's Not to Judge? Atmospheres, Affects and Experiences of the Material Immaterial"

**PEDAGOGY AND METHOD**

(workshop)

*Room 22.1.49*

**Joe Kelleher**, Roehampton University

**Lis Austin**, Roehampton University

**Jennifer Parker-Starbuck**, Roehampton University

**Avanthi Meduri**, Roehampton University

**PICTURE – BODY / MOTION  
– PLANE: ENCOUNTERS OF IMAGE  
AND MOVEMENT**

*Room 23.0.49*

Chair: **Erika Fischer-Lichte**

**Bettina Brandl-Risi**, Freie Universitaet Berlin

"Dynamic Poses. The Paradox of the 'Tableau Vivant'"

**Christiane Hille**, Freie Universitaet Berlin  
"Floating the Image: Kinetic Expansions of the Picture-Plane in Sasha Waltz' Medea and Dido and Aeneas"

**Heike Fuhlbruegge**

"'ut pictura saltatio'? Mapping Transgressions between Performance and Visual Arts"

**Isa Wortelkamp**, Freie Universitaet Berlin  
"The Figures' Dance – Representing Movement in Pictures"

**(RE-?) CONSIDERING KIERKEGAARD:  
PERFORMATIVE AESTHETICS IN THE  
WORK AND LEGACY OF S.K.**

Room 21.1.49

Moderator: **Jerry C. Jaffe**, University of Otago

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“(Re-?) Considering Kierkegaard: Performative Aesthetics in the work and legacy of S.K.”

**William Farrimond**

“‘The spectator becomes the participant’: Anticipating the ‘Verfremdungseffekt’”

**Joseph Westfall**

“Operatic Philosophy: Kierkegaard, Irony, and Performance”

**Adam Broinowski**

“Hope in a dark era: Kierkegaardian performative possibilities”

**Ragni Linnet**, University of Copenhagen

“Kierkegaard’s Pictures: Performativity versus Theatricality”

**BUS TOUR TO ROSKILDE**

*Sidewalk on Njalsgade at north end of building 22*

Bus for Roskilde leaves at 14:00 and will return to Copenhagen around 22:00. The trip includes panel at Roskilde University and visit to the exhibition Fluxus Scores and Instructions at Museum of Contemporary Art, Roskilde

Moderator: **Niels Erik Wille**, Roskilde University

**Tania Ørum**, University of Copenhagen  
“Concrete poetry as performance”

**Andreas Engström**

“The score and the performative exploration of new music – instrumental theatre in Sweden 1961-65”

**Sanne Krogh Groth**

“Concrete poetry as music and score?”

**VISUALISING EFFICACY**

Room 27.1.49

Chair: **Nicholas Ridout**, Queen Mary University of London

**Theron Schmidt**, Queen Mary University of London

“Theatricality, ‘Relational Economics’ and Performance of public Space”

**Tim Edkins**, Queen Mary University of London

“Maintaining An open Mind: The Promise of Open-endedness from Artangel and from Life Coaching”

**Jen Mitas**, Queen Mary University of London

“Towards an Acting Aesthetic Model of Affective Labour”

## VISUALIZING PAIN

Room 27.1.47

Moderator: **Kenneth Prestininzi**, Brown University

**Sara Brady**, Trinity College Dublin

"Mock Death: Waterboarding, Performance, Exception"

**Hannah Grady**, Trinity College Dublin

"The Exceptional Wound in Kira O'Reilly's 'Bad Humours'"

**Gabriella Calchi Novati**, Trinity College Dublin

"Symbolising the Real and screening the gaze: Sophie Calle's Exquisite Pain"

## PERFORMANCE IN HISTORICAL PARADIGMS WORKING GROUP

Room 27.0.17

Conveners: **Robin Bernstein**, Harvard University, and **Ioana Szeman**, Roehampton University

Panel II: Genealogies and Diasporas

Chair: **Robin Bernstein**, Harvard University

**Ioana Szeman**, Roehampton University

"'Gypsy Music' Performances, from Balkan Romani Bands to DJ Shantel: Cosmopolitanism, Balkanism and Orientalism"

**Nick Salvato**, Cornell University

"Fag Hag Histories"

**Julia Fawcett**, Yale University

"Overwriting the Self: The Case of Colley Cibber's Wig"

**Radclani Clytus**, Tufts University

"Out of Fashion: Clothing, Race, and Historical Continuity"

**16:00-16:30**

Coffee break

Book Launch

*Lobby, building 22*

Baz Kershaw's Theatre Ecology: Environments and Performance Events (Cambridge University Press)

**16:00**

A Fantastic Tale: Bus Tour to the Karen Blixen Museum

*Sidewalk on Njalsgade at north end of building 22*

Bus leaves for the Karen Blixen Museum, Rungsted (north of Copenhagen) at 16:15 and will return to Copenhagen around 21:00. Opening reception for A Fantastic Tale, an interactive installation at the Karen Blixen Museum





## VISUALIZING PAIN

Room 27.1.47

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**Jacob Lillemose**, University of Copenhagen  
“Not-just-art/Not-just-tools: The Encounter of Aesthetics and Instrumentality on a computer Screen”

**Sarah Cameron Loyd Grey**, University of Minnesota  
“Pixelscape: natural beauty and critical videogaming”

**DISCIPLINES 17**

*Room 27.0.49*

Moderator: to be announced

**Francesca Lawson**, Brigham Young University  
“The Way of the Qin: the Ideology of a Performance and the Performativity of an Ideology”

**Martin Rosengaard**, Wooloo Productions  
“New Life Movement – Founding Assembly Speech”

**ARCHIVAL EVENTS AND EVENTFUL ARCHIVES: IN-BETWEEN PERFORMANCE AND DOCUMENT**

*Room 27.0.47*

Moderator: to be announced

**Paul Clarke**, University of Bristol  
“Ephemera: Performing the Archive”

**Mike Pearson**, Aberystwyth University  
“Theatre/Archaeology: visualising past performance”

**Heike Roms**, Aberystwyth University  
“Repeating Singularity: Archiving Performance Art”

**Johannes Lothar Schröder**  
“Schauwerk – BLACK BOX as a Platform for Activities”

**BETWEEN BETWEEN-STATES**

*Room 22.0.49*

Moderator: **Jens Fleischer**, University of Copenhagen

**Freddie Rokem**, Tel Aviv University  
“Who’s There?: Philosopher or Thespian”

**Jisha Menon**, University of British Columbia  
“Hauntology of Nation: Between the Stage and the State in Kashmir”

**CONSTRUCTING PRESENCE – ASPECTS OF DRAMATURGY IN PERFORMANCE ART AND EXPERIMENTAL THEATER**

*Room 27.1.49*

Moderator: to be announced

**Jette Lund**, warehouse9.dk  
"The Meaning of Presence"

**Jørgen Callesen**, warehouse9.dk  
"Between physical presence and media representation"

**Gritt Uldall-Jessen**, warehouse9.dk  
"Between the presented text and the present picture"

**IN BETWEEN BERT O. STATES: PHENOMENOLOGICAL CRITICISM AND THE BODY IN PERFORMANCE**

*Room 27.0.09*

Moderator: to be announced

**Joanne Taylor**, University of California, Berkeley  
"Visceral Viewing and Nonlinear Embodiment:  
(Re-)Conceptualizing Our Approach to the Film Experience"

**Pannill Camp**, Brown University  
"Altered States: Phenomenology and Performance Criticism after Husserl"

**James Dennen**, Brown University  
"Mime & Mimesis: On Phenomenology of Absence"

**Ariel Osterewis Scott**, University of California, Berkeley  
"Saying soul as the body does... (a study of dancers' rhetoric in phenomenology's shadow)"

**THEATRUM PHILOSOPHICUM: ON THE INTER-ZONE OF PHILOSOPHY**

*Room 21.1.49*

Moderator: **Kim Skjoldager-Nielsen**, University of Copenhagen

**Matthew Goulish**, School of the Art Institute of Chicago  
"The time of the ordinary"

**Laura Cull**, University of Exeter  
"Theatre-without-organs: Artaud, Deleuze and theatrical presence"

**John Mullarkey**, University of Dundee  
"Performative Metaphysics"

**WRITING ACROSS ART HISTORY'S  
TEARS: AN EXAMINATION OF THE TRAU-  
MATIZED BODY OF KNOWLEDGE**

*Room 27.1.47*

Moderator: **Bente Larsen**, Lund University

**Elizabeth Carlson**, Lawrence University  
"Nearly Departed: The Seams Between  
Life and Death in the Artwork of Anette  
Messenger"

**Tiffany Johnson Bidler**, University of Min-  
nesota, "Experiments in Dying: Queered  
Colors and Supersaturated Art Historical  
Visions"

**Andrea Nelson**  
"Between Beauty and Pain: Hannah Wilke's  
intra-Venus Series"

**PERFORMANCE IN HISTORICAL  
PARADIGMS WORKING GROUP**

*Room 27.0.17*

Conveners: **Robin Bernstein**, Harvard  
University, and **Ioana Szeman**, Roehampton  
University

Panel III: Round Table of Participants  
**Robin Bernstein**, Harvard University

**Radclani Clytus**, Tufts University

**Julia Fawcett**, Yale University

**Uri McMillan**, Yale University

**Avanthi Meduri**, Roehampton University

**Sophie Nield**, University of London

**Nick Salvato**, Cornell University

**Ioana Szeman**, Roehampton University

Related Events (see elsewhere in pro-  
gramme for details):

Body Images – Gender Realities 2008,  
Warehouse9, 20:00-02:00

Camp 22:30, Camp X Rialto, from 22:30

## Saturday, August 23

### In Between States of Subject/Body

#### 8:00-20:00

AIRPLAY Street Gallery: IN BETWEEN YOU AND ART - Video art in Public Realm  
*DR Byen, Emil Holms Kanal 20*

#### 9:00-10:30

Keynote speech  
*Room 23.0.50*

**Gavin Butt**, Goldsmiths, University of London

"Should we take Performance Seriously?"

Respondant: **Peta Tait**, La Trobe University

#### 10:30-11:00

Coffee break

Dough Portraits (ongoing performance – till 14:00 or longer)

*Room 22.0.47*

**Søren Dahlgaard**

#### 11:00-12:30

### Block VI: In Between States of Subject/Body

S P E L L (performance)

*Room 21.0.54*

**Gabriella Daris** and **Michael Clark**

Honey IS Home: III (performance)

*Room 27.0.09*

**Lisa Newman** and **Llewyn Maire**, gyrl grip

Burden or Support

(Artist talk and performance)

*Room 27.0.49*

**Kyungwoo Chun**

Paper Doll (performance)

*Room 22.1.49*

**Angel Viator Smith**

a (t) tribute (a one-to-one performance)

*Room 27.0.60*

**Lynn Charlotte Lu**

#### DISCIPLINES 2

*Room 21.1.49*

Moderator: to be announced

**Cecilie Ullerup Schmidt**, Angewandte Theaterwissenschaft Giessen

"Creator, consumer, obedient: framed roles of the performative spectatorship"

**Monna Dithmer**

"Reality Strikes Back: Reality Friction and Fiction in the Work of SIGNA and Das Beckwerk"

**Kim Skjoldager-Nielsen**, University of Copenhagen

"'A SIGNA Performance is as Boring to Watch as a Blue Movie...': Visuality, Interactivity and Dramaturgy in SIGNA's work"

#### SUBJECT/BODY 1

*Room 27.0.17*

Moderator: **Branislav Jakovljevic**, Stanford University

**Dan Dinero**, New York University

"The Story of Luis: Gay Asylum, Narrative, and Strategic Visibility"

**Michelle Baron**, University of California, Berkeley

"Missionaries, Motorcycles, and Memory: Funeral Protests and Performing Public Mourning"

**Gregory Mitchell**, Northwestern University

"In Media Res: Transnational Flows of Sexual Labor and Identity in Brazil's Gay Sex Tourist Industry"

**SUBJECT/BODY 2**

*Room 22.0.49*

Moderator: **Peta Tait**, La Trobe University

**Elle Weatherup**, University of California,  
San Diego

"Transforming the Act of Self: Beau Brummell and Performative Impressionism"

**Gwendolyn Alker**, New York University

"Embodied and Unruly in the British Interregnum"

**Yuichiro Takahashi**, Dokkyo University

"Interregnum performance: Japan, 1989"

**SUBJECT/BODY 3**

*Room 27.1.47*

Moderator: to be announced

**John T. Dorsey**, Rikkyo University

"Role-Playing in Pinter's Political Plays: The Artist, the Citizen and the Torturer"

**Anna Chisholm**, University of Minnesota

"Testimony Through the Lens: the Body and Contemporary Art"

**Nicholas de Villiers**, University of Minnesota

"Incorporating the Medical Gaze in Queer and Transgender Life Writing and Video"

**SUBJECT/BODY 4**

*Room 27.1.49*

Moderator: to be announced

**Carol Langley**, University of New South  
Wales

"Break Points, Gender Shifts and Gender Amalgamations: In-Between States during the Drag Performance"

**Anne Pender**, University of New England

"The Art of the Frock: Dame Edna's Visual Spectacle"

**Giulia Palladini**, University of Pisa

"Jackie Curtis in Between Genders"

**SUBJECT/BODY 15**

*Room 21.1.47*

Moderator: to be announced

**Gianna Bouchard**, Anglia Ruskin University

"The Dissective View"

**Mandy Romero**,

"TRANS-ART – AN-OTHER or ANOTHER ART?"

**PRELUDE, OR BETTER!: IN TIME!**

*Room 27.0.47*

Moderator: to be announced

**Nanna Wraae** and **Jane Jin Kaisen**

Introduction to "Prelude, or Better!: In Time!"

**Jane Jin Kaisen**

Artist Talk

**Jalal Toufic**

"The Dancer's Two Bodies"

**12:30-14:00**

Lunch, including Committee and Working Group Meetings

Artists Committee:

*Room 22.0.49*

Emerging Scholars Committee:

*Room 22.1.47*

Graduate Students Committee:


*Room 21.1.47*

Independent Scholars Committee:

*Room 21.1.49*

International Committee:

*Room 27.1.49*

 Performance and Pedagogy Committee:

*Room 22.0.47*

Performance and Philosophy Working Group:

*Room 22.1.49*

Site-Specific Performance Working Group:

*Room 27.1.47*

Sandwiches will be available at the rooms

**13:00-16:00**

Iconographia (durational performance installation)

*Room 21.0.54*

**Richard Hancock and Traci Kelly**

**14:00-16:00**

**Block VII: In Between States of Subject/Body**

**PERFORMANCE-KUNSTEN I DANMARK – INSTITUTIONELT OG KULTURPOLITISK**

*Room 22.0.11*

Moderator: **Solveig Gade**, University of Copenhagen

Panel discussion in Danish

Paneldeltagere:

**Ditte Maria Bjerg**, Camp X

**H.C. Gimbel**, KIT/Metropolis

**Jørgen Callesen**, Warehouse9

**Christine Fentz**, Secret Hotel

**Ellen Nyman**, Kunstrådets Scenekunstvalg

**Solvej Helweg Ovesen**, U-TURN

**Mikkel Bogh**, Kunstakademiets

Billedkunstskoler

**Lone Pedersen**, Zene+

Revisiting Flaherty's Louisiana Story (Video Screening)

*Room 27.0.09*

Screening preceding the panel Between Performance and Documentary: Revisiting Flaherty's 'Louisiana Story' (Sunday Special 1)

**SUBJECT/BODY 5**

*Room 27.0.17*

Moderator: **Michael Eigtved**, University of Copenhagen

**Anna Fisher**, Brown University

"We Love This Trainwreck!: Sacrificing Britney To Save Amercia"

**Liz Rosenfeld**, New York University

"Trans-Fat: Gainer culture and performing queer becomings in the film Hard Fat"

**Jonatan Leer**, University of Copenhagen

"Queer in the kitchen! The modern cook as gender performance"

**SUBJECT/BODY 6**

*Room 21.0.49*

Moderator: **Freddie Rokem**, Tel Aviv University

**Jonah Bokaer**

"CHARADE"

**Cara Ogburn**, University of Wisconsin-Milwaukee

"Skin Boundaries: Marking and Embodying the Document"

**Kelly Rafferty**, University of California, Berkeley

"Connective Tissues: BioArt and Interdisciplinarity"

**Adele Senior**, Lancaster University

"Messianic Visions: Bioart and the Aesthetics of the Semi-Living Image"

**SUBJECT/BODY 7**

*Room 21.1.47*

Moderator: **Rune Gade**, University of Copenhagen

**Joshua Paul Dale**, Tokyo Liberal Arts University

"Fetish Performance: Absolute Difference, Radical Sameness and the Interregnum of Identity"

**Velvet Lee Black**, Buttkraaker Queer Cabaret

"Miss Taken as a Man': Voicing the Queer Performatvie In-Between Our Legs"

**Judit Vidiella Pagès**, University of Barcelona  
"XX? XXY? XY? Queer postpornographies: deconstructing sexuality through performance"

**ANIMATING PERFORMANCE**

*Room 27.0.49*

Moderator: to be announced

**M.G. Renu Cappelli**, University of California, Berkeley

"Objections to Light: Grave Historiography in Kara Walker's Films"

**Kristina Hagström Ståhl**, Lund University, Sweden

"William Kentridge's BLACK BOX. Between the Eye and the Other"

**Heather Warren-Crow**, University of Wisconsin, Milwaukee

"Like a Virgin: Girl Bodies in Huyghe and Parreno's NO GHOST JUST SHELL"



**CONTRADICTION, FAILURE AND OPPOSITION: TRANSNATIONAL ENCOUNTERS, AVANT-GARDE PERFORMANCES, AND LINES OF (DI) VISION**

*Room 22.0.49*

Moderator: to be announced

**James M. Harding**, University of Mary Washington

"Encountering the Visible and the Invisible: C.I.A. Gosts, and Ghosting in the Brig, New World Order, and Guantanamo: 'Honor Bound to Defend Freedom'"

**Cindy Rosenthal**, Hofstra University

"Visualising the Older Living: Judith Malina in Maudie and Jane"

**Alex Pittman** and **Lydia Brawner**, New York University

"Collaborative Failure, Collaborative Performance: A Transatlantic Panic...Translated"

**'FINE-TUNING' – IN BETWEEN STATES OF [THE SITUATION AND] THE SUBJECT/BODY**

*Room 22.1.49*

Moderator: **Bente Larsen**, Lund University

**Linda Cassens Stoian**

"Formulating and Developing Inquires and Methods of Exploring Embodied Experience in Artistic Research"

**Sabine Gebhardt Fink**, Zurich University of the Arts

"Case study Articulation: San Keller's Performance and the Aesthetics of Action"

**Beate Engel Keinert**

"Curatorial Praxis in between Art and Public"

**PERFORMING EXPERIENCE**

*Room 27.0.47*

Moderator: to be announced

**Karin Søndergaard**

"Realising the Inner Virtual"

**Merete Madsen**, The Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen

"Performing Visual Perception"

**Kjell Yngve Petersen**, Brunel University

"Composed Experience"

**QUEER VISIBILITIES AND HOMOTOPIAS**

*Room 27.1.49*

Moderator: to be announced

**Katie Brewer Ball**, New York University

"In Sight, Out of Focus: Marriage, the union of Woo Tsang and Math Bass"

**Eric Stanley**, University of California at Santa Cruz

"Homotopia: Love Revolution, Not State Delusion"

**Julia Stienmetz**, New York University

"The Value of the Vague: Slippery Aesthetics, Transfeminist Politics"

**RUPTURES, CRISES AND PARADOXES  
– ABOUT THE SHIFTING VISIBILITY OF  
THE VISUALITY IN THE PERFORMANCE**

*Room 22.1.47*

Moderator: **Annette Arlander**, Theatre  
Academy of Finland

**Pilvi Porkola**

“The Crises of Visuality – Exhibition of Infinity Possibilities”

**Maiju Loukola**

“Virtual space and haptic visuality – on the intimacy of distance”

**Tomi Humalisto**, Theatre Academy of  
Finland

“Paradox of visibility – uncanny moments  
in an infrared lit performance”

**SITES OF MEMORY: REMAKING BLACK  
COMMUNITIES**

*Room 21.1.49*

Moderator: **Tavia Nyong’o**, New York  
University

**Lisa Biggs**, Northwestern University

**Tanisha Brady Christie**, New York, NY

**Keith Byron Kirk**, Northwestern University

**Mario LaMothe**, Northwestern University

**TRAUMA/TORTURE/TOURISM**

*Room 27.1.47*

Moderator: to be announced

**Micheal Peterson**, University of Wisconsin

“Spectacle and Disappearance: the Rendered Body of the Anti-Tourist”

**Laurie Beth Clark**, University of Wisconsin

“The Visual Culture of the Trauma Tourism”

**Christina Schwenkel**, University of California,  
Riverside

“Tortured Bodies or Compassionate Acts?”

**VISUALIZING LIVE ART**

*Room 23.0.49*

Moderator: **Amelia Jones**

**Meiling Cheng**, University of Southern  
California

“Regarding Performative Photographs”

**David Cross**, Massey University

“Re-visioning The Performative Trace: On  
The Diminishing Necessity of Being There”

**Jennifer Doyle**, University of California  
Riverside

“Girls, Interrupted: Abortion, Performance,  
and Narrative Policing”

**Martha Wilson**

“From Presenter to Preserver: 30 Years at  
Franklin Furnace”

**16:00-16:30**

Coffee break

Book Launch

*Lobby, building 22*

Maaïke Bleeker’s Visuality in the theatre.

The locus of looking (Palgrave Macmillan)



**16:30-18:30**

**Block VIII: In Between States of Subject/Body**

**PIONER PANEL # 5**

(NB: 17:00-18:00)

*Nikolaj Copenhagen Comptemporary Art Center*

**Eric Andersen**

Moderator: **Peter van der Meijden**

**SUBJECT/BODY 8**

*Room 22.0.49*

Moderator: to be announced

**Katrine Dirckinck-Holmfeld**

"A dialogue on love. Notes for a Reparative Critical Practice" (performative dialogue with David Hoyle)

**Nicholas Hope**, University of Sydney

"Actor in Interregnum"

**Kristian Husted** in collaboration with **Kristoffer Ørum & Anders Bojen**

"The Pattern in Us All: Exposing the Sub-structures of the World"

**SUBJECT/BODY 9**

*Room 27.0.09*

Moderator: **Birigte Bauer-Nilsen**, University of Copenhagen

**Jan-Gunnar Sjölin**, Lund University

"Between the Visible and the Invisible in Dance Performance"

In part illustrated with live examples by the dancer **Stina Nyberg**

**Elizabeth Dempster**, Victoria University

"Touching and being touched: new dance and the critique of vision"

**Bjørn Laursen**, Roskilde University

"Interregnum: Touch – Sound – Visualisation. Complex multi-sensory experience, multi modality and tactile multi-media design"

**Laura Erber**, Rio de Janeiro Catholic University

"Vocal performance and visual materiality in Ghérasim Luca's poetry"

**SUBJECT/BODY 10**

*Room 27.0.17*

Moderator: **Tania Ørum**, University of Copenhagen

**Kenneth Prestininzi**, Brown University

"Between Breath Bride Birth and an Elizabeth: A Performative Spectacle of the Aporias in the Feminine"

**Musetta Durkee**

"VisualityAffectSubjectBody: Kiki Smith, Marina Abramovic and Ana Mendieta"

**Hyun Joo Lee**, New York University

"Performativity and Theatricality: The Projects of Nikki S. Lee"

**Adele Tan**, Courtauld Institute of Art

"Mother and Madness: Touching the maternal in the work of He Chengyao"

**SUBJECT/BODY 11**

*Room 21.0.49*

Moderator: **Anders Michelsen**, University of Copenhagen

**Emily Brostoff**, University of California, Los Angeles

"Robotic Performance: Technophilia, the Ideal Slave, and the Seduction of Robots"

**Audrone Zukauskaitė**, Culture, Philosophy, and Arts Research Institute, Vilnius  
 "Between the Body and the Machine: John Fare and Romeo Castellucci"

**Carmen Szabo**, University College Dublin  
 "Suspended Between Human and Machine – Representaion of the Post-Human in Performances by Stelarc and Operating Theatre"

#### **SUBJECT/BODY 12**

*Room 21.1.47*

Moderator: to be announced

**Max Liljefors**, Lund University  
 "The Work of Tching Hsieh: Creative Violence and Sociosymbolic Sleep"

**Sam Trubridge**, Massey University  
 "Coming To Sleep"

**Lynn Charlotte Lu**  
 "A Punch in the Gut: Experiential Knowledge, Empathy, and Performance Art"

**Lara Shalson**, University of California Berkeley  
 "Enduring Objecthood: A Reconsideration of Spectatorship and Embodiment in Yoko Ono's Cut Piece"

#### **SUBJECT/BODY 13**

*Room 22.1.47*

Moderator: to be announced

**Kathryn Oliviero**, University of California, Los Angeles  
 "A Boundary of Activist Body-Politics"

**Farah Yeganeh**, University of Qom  
 "The In-Between State of Performer-Spectator in the Iranian Traditional Performance of Ta'ziyeh"

**Bree Hadley**, Queensland University of Technology  
 "Encountering in-between bodies: complicity, proximity and the crisis of meaning"

**Nicoletta Isar**, University of Copenhagen  
 "Viola's Passionate Interregnum: Performing the Chôra Space-in-Between"

#### **SUBJECT/BODY 14**

*Room 22.1.49*

Moderator: to be announced

**Selen Eser**, Izmir University of Economics  
 "Chains of Repression: Strategies of Survival In-Between Sexualities, Genders, and Races in Kutlug Ataman's Lola and Billidikid"

**Kate Kokontis**, University of California, Berkeley  
 "Carrie Mae Weems: bearing witness to the rememory of slavery"

**Uri McMillan**, Yale University  
 "Staging A Hoax: Joice Heth, P.T. Barnum, and Performances of Antebellum Subterfuge"

**Philippa Van Welie**, Trinity College  
 "The visible invisible: the materialization of that which can not be seen in masked performance"

**BODY/SITE AT THE ANTI FESTIVAL**

*Room 27.0.47*

Moderator: **Niels Erik Wille**, Roskilde University

**Johanna Tuukkanen**

"ANTI - Contemporary Art Festival; issues of documenting site-specific works made for public space"

**Kirsi Pitkänen**

[no title]

**Jennie Klein**, Ohio University

"Sited Bodies at the ANTI Festival"

**DOES A WELL-LIT HIGH KICK PACK A REAL PUNCH? THE PRACTICE AND POTENTIAL OF MARTIAL PERFORMANCE**

*Room 21.1.49*

Moderator: **Ian Maxwell**, University of Sydney

**Deborah Klens-Bigman**

"Fighting Women of Kabuki: an analysis of some female characters from a martial perspective"

**Diana Looser**, Cornell University

"Graceful Judokas and Ju-Jitsu Girls: Marial Arts and Women's Performance 1900-1918"

**Mark Hamilton**, University of Canterbury, and **Jory Akuhata**, Independent Performance Artist

"Safe-Savage: Martial Dance Theatre"

**THINK POSITIVE/POSTGRADUATE ME, PART IV: VICTORIA BECKHAM**

*Room 22.0.47*

Wear sensible shoes

Moderator: **Jacob Lillemose**, University of Copenhagen

**Evil Knieval**

**OUTSOURCED PERFORMANCE?**

*Room 23.0.49*

Moderator: **Ann Lumbye Sørensen**, University of Copenhagen

**Claire Bishop**, University of Warwick

"Delegated Performance"

**Edward Scheer**, University of Warwick

"The reunion will be outsourced: Re-enactment and authenticity"

**Nicholas Ridout**, Queen Mary University of London

"Performance and the Service Economy"

**Margherita Sprio**, University of Essex

"Film and Performance"

**PERFORMANCE, MIGRATION, AND THE FORMATION OF TRANSITORY QUEER COMMUNITY**

*Room 27.1.49*

Moderator: to be announced

**Jaclyn Pryor**, University of Texas-Austin

"Love, Labor, and the Proliferation of Small Worlds: Getting pink in Austin, Texas and Portland, Oregon"

**Ray Matthews**, University of Texas-Austin

"CampCamp!: Performing Queer DIY A(e)s(th)et(ics)"

**Simon Strikeback**, University of Chicago

"Welcome Homo: Understanding Queer Community Building Through the Temporary Autonomous Zone"

**Silky Shoemaker**, independent artist, live performance

**SIGHT-SEEING OR SEEING SEEING**

*Room 27.0.49*

Chair: **Katherine Mezur**, University of Washington.

Discussant: **Sita Popat**

**Katherine Mezur**, University of Washington  
"Invisible Intimacies: Haptic Migrations in 3D Tele-immersion Choreography"

**Meiling Cheng**, University of Southern California

"De/visualizing Calligraphic Archaeology: On Qiu Zhijie's Performance of In/visibility"

**Jennifer Parker-Starbuck**, Roehampton University

"Visible/Invisible Architectures of Presence"

**THE SPACE OF UTTERANCE: ARCHITECTURE AND DIALOGUE**

*Room 27.1.47*

Moderator: **Jens Fleischer**, University of Copenhagen

**Synne Behrndt**, University of Winchester  
"Dramaturgy and Architecture; An experiment in the 'cross breeding' of disciplines"

**Yvon Bonenfant**, University of Winchester  
"Silk, space, skin, sound"

**Cathy Turner**, University of Winchester  
"Mis-Guidance and Spatial Planning: Towards a Dramaturgy of Public Space"

**19:00-20:00**

Stuart Lynch: LYNCH CONCERT  
*Room 21.0.54*

**Midnight:**

SIGNA performance installation The 11th  
Knife closes

*Campus area between building 21 and old KUA*

Related Events (see elsewhere in programme for details):

Body Images – Gender Realities 2008, Warehouse9, 20:00-05:00

If I Can't Dance, I Don't Want To Be Part Of Your Revolution, Overgaden, 12:00-20:00

PLEX – Liminal.dk, dress rehearsal of Mastercopy, Plex Music Theatre, from 20:00

If I Can't Dance...., Karriere Bar, from 22:00

## Sunday, August 24 Sunday Special

**9:00-11:00**

### Block IX: Sunday Special

Artist Talk: SIGNA

Room 22.0.11

**Signa Sørensen** from SIGNA will discuss their work

Moderator: **Kim Skjoldager-Nielsen**

### HOW PSi THINKS

(roundtable discussion)

Room 27.0.09

### SUNDAY SPECIAL 1

Room 21.1.47

Moderator: **Olav Harsløf**, Roskilde University

**Ryan Platt**, Cornell University

"The Intentions of Inattention: The Opacity of Chantal Akerman's Peculiar Places"

**Catherine Bagnall**, Massey University

"Looking as an agent for feeling in the Wilderness Dressing Room"

**Lisa Newman**, 2 Gyrlyz Performative Arts / gyrl-grip

"Third Identities in Intimate Performative Collaborations"

### SUNDAY SPECIAL 2

Room 22.1.47

Moderator: **Jens Fleischer**, University of Copenhagen

**Lawrence Bogad**, University of California, Davis

"Between Consumption and Critique: A Surprised Space Opened up by Irony"

**Eyad Houssami**, Yale University

"Global Consciousness and Cosmopolitanism in Appendice by Lina Saneh"

**André Amtoft & Bettina Camilla**

**Vestergaard**

"Free Speech on Wheels – Let Your Opinion Roll"

**Jungmin Song**

"Lighter than the Air"

### BETWEEN PERFORMANCE AND DOCUMENTARY: REVISITING FLAHERTY'S 'LOUISIANA STORY'

Room 21.0.49

Chair: **Patricia Suchy**

Moderator: **Brian Rusted**, University of Calgary, "Re: Visiting Flaherty"

**Patricia Suchy**, Louisiana State University  
"Between Flaherty and Us: Documentary, Performance, Method"

**James Catano**, Louisiana State University  
"Performing the Mediated Subject: Between Print and Visual Media"

**Shenid Bhayroo**, Louisiana State University  
"Technology, Documentary Narrative and Visual Re-presentation"

**Jennifer Erdely**, Louisiana State University  
"J.C. Boudreaux: In Between States of Representation"

**INTERRUPTING THE PRODUCTION OF KNOWLEDGE: PERFORMING QUEER BIOGRAPHY**

*Room 23.0.49*

Moderator: to be announced

**José Esteban Muñoz**, New York University,  
"A Jeté Out the Window: Fred Herko's  
Incandescent Illumination"

**Tavia Nyong'o**, New York University  
"The Politics of Being Queer' Revisited"

**Dominic Johnson**, Queen Mary University  
of London  
"Scott O'Hara's Solitary Pleasures: Narcis-  
sistic Histories and Queer Research"

**Jennifer Doyle**, University of California  
Riverside  
"The Pleasures of the Pitch"

**PERFORMANCE ANXIETY: THE BLACK LOVE/HATE AFFAIR**

*Room 22.0.47*

Moderator: **Lisa Biggs**, Northwestern  
University

**Charity Thomas**, New York, NY

**Sage Morgan-Hubbard**, Northwestern  
University

**Kim Singletary**, Northwestern University

**STAGING WAGNER; AURAL AND VISUAL ELEMENTS IN THE CLASH BETWEEN EXPECTATION AND REALIZATION**

*Room 21.1.49*

Moderator: **Birigte Bauer-Nilsen**, Univer-  
sity of Copenhagen

**Clemens Risi**, Freie Universitaet Berlin  
"Opera in Performance – In Search of New  
Analytical Approaches"

**Nila Parly**, University of Copenhagen  
"Statics and Acrobatics. Harry Kupfer's and  
Christoph Marthaler's `Tristan and Isolde'"

**Robert Sollich**, Freie Universitaet Berlin  
"Staging 'Meistersinger' and its history"

**TECHNOLOGICAL AUTHENTICITY: GHOSTLY IDEAS AND EMBODIES EVENTS**

*Room 22.0.49*

Moderator: **Nicoletta Isar**, University of  
Copenhagen

**Matthew Causey**, Trinity College Dublin  
"The Scratch of Authenticity: Between Tech-  
nological Recall and Bodily Remembrance  
of the Delta Blues"

**Nicholas E. Johnson**, Trinity College Dublin  
"Age, Texture, and the Authenticity of the  
Virtual"

**Craig Simpson**  
"La Passion du Reel': Visions of the Apoca-  
lypse and the search for  
Authenticity in some contemporary Hol-  
lywood cinema"

**11:00-11:30**

Coffee break

**11:30-13:00**

PSi Annual General Meeting  
*Room 23.0.50*

**13:00-14:00**

Goodbye  
*Room 23.0.50*



## PIONEER PANELS PROGRAMME

The Pioneer Panels Programme presents a series of talks with seminal artists and curators from the early Danish scene of Performance Art, Experimental Theatre, Body Art, Actions, Happenings and Events. All of the 'pioneers' presented in the program are still active and produced groundbreaking works in the late 1960s, the 1970s and the 1980s. The Pioneer Panels, each facilitated by a moderator, present and discuss such early events and works, addressing questions concerning art historical context, public reception and institutional support of these works and contributions as well as other issues of relevance. The Pioneer Panels are free and open to the general public.

### **PIONEER PANEL #1: Kirsten Dehlholm and Ralf Richardt Strøbech**

Thursday, August 21, 13:00-15:00  
Room 22.0.11

In 1977 artist and director Kirsten Dehlholm (b. 1945) together with Per Flink Basse founded Billedstofteatret, an experimental theatre community working in between the fields of visual arts, performance and theatre. Billedstofteatret often organized conceptual performances in non-theatre environments such as an art museum or an indoor swimming pool. In 1985 Dehlholm founded Hotel Pro Forma, which continues the idea of placing performances in unusual spaces, combining work from different disciplines and experimenting with advanced visual effects. Architect Ralf Richardt Strøbech (b. 1973) has since 2004 collaborated closely with Dehlholm, and has since 2006 been co-artistic director of Hotel Pro Forma.

Moderated by Olav Harsløf.

### **PIONEER PANEL #2: Kirsten Justesen**

Thursday, August 21, 16:00-17:30  
Room 22.0.11

Kirsten Justesen (b. 1943) has from the early 1970s been a leading figure within the Danish feminist movement and has made seminal feminist works within media such as sculpture, installation, scenography, body art, performance and experimental cinema. She was member of the feminist group Kanonklubben (The Canon Club) that was established at the Royal Danish Academy of Fine Arts in Copenhagen in 1968. Kanonklubben was named after the Canon Super 8 mm film camera, which the group used for their experimental film production.

Moderated by Birgitte Anderberg.

### **PIONEER PANEL #3: Trevor Davies**

Friday, August 22, 14:00-16:00  
Room 22.0.11

British born Trevor Davies (b. 1949), director of Copenhagen International Theatre, has played a major role for Danish theatre and performance since he first moved to Denmark in 1973. Davies has founded and organized an overwhelming amount of international festivals and events in Denmark, among them the Festival of Fools in the early 1980s and Dancin' City series in the early 1990s. Davies' influence on the experimental theatre in Denmark continues today where he as director of Copenhagen International Theatre organizes the biannual Metropolis festivals.

Moderated by Stig Jarl.

### **PIONEER PANEL #4: Bjørn Nørgaard**

Friday, August 22, 16:30-18:30  
Room 22.0.11

From 1964 Bjørn Nørgaard (b. 1947) formed part of Den Eksperimenterende Kunstscole (The Experimental Art School), one of the most significant anti-academic and experimental institutions in Denmark in the 1960s. Nørgaard was among the first to introduce Actions as an artistic practice in Denmark, creating with his partner Lene Adler Petersen seminal and controversial works such as The Expulsion from the Temple/Nude Female Christ (1969) and Ritual Dissection of a Horse (The Horse Sacrifice) (1970).

Moderated by Birgitte Anderberg.

### **PIONEER PANEL #4: Eric Andersen**

Saturday, August 23, 17:00-18:00  
Nicolaj Copenhagen Contemporary Art Center

A member of the Danish Fluxus movement, composer Eric Andersen (b. 1943) has since the early 1960s produced scores, sound events and intermedia performances. His works often involves audience participation, absurdities and surprises. In 1962 he was part of the scandalous Fluxus Fluxorum, a festival in six events that took place in Copenhagen in the Nicolaj Church and in which international Fluxus artists such as Dick Higgins, George Maciunas and Alison Knowles participated. This Artist Talk takes place at Nikolaj Church, which now houses Nikolaj Copenhagen Contemporary Art Center.

Moderated by Peter Van Der Meijden.

## BUS TOUR TO ROSKILDE: POETRY – MUSIC – SCORE

### FRIDAY AUGUST 22 FROM 14:00

Meeting point: On the side walk of Njalsgade at the northern end of Building 22. A limited number of free tickets are available at the Intersection desk from Wednesday August 20.

The bus tour to Roskilde includes a cross-aesthetic panel on the performative turn in Danish and Swedish art from the 1960s as well as a special tour of the international exhibition Fluxus Scores and Instructions. The Transformative Years at the Museum for Contemporary Art in Roskilde showing works from the Gilbert and Lila Silverman Fluxus Collection, Detroit, and curated by Jon Hendricks with Marianne Bech & Media Farzin.

### PROGRAMME FOR THE TOUR

14:00

Bus leaving the Interregnum conference site, on Njalsgade sidewalk at the northern end of building 22. The bus arrives at Roskilde University about 14:45

15:00-18:00

**Panel: Poetry, Music, Score, Performance**  
*Roskilde University, Biografen, Building 40.1.*  
Moderator: **Niels Erik Wille**, Roskilde University

The panel will deal with the performative turn in the 1960s in Denmark and Sweden: The performative turn facilitates transgression of the boundaries between genres and art forms, and creates a dynamic relation between score and performative realisation. When the text or musical score is no longer seen as the inviolable original, performative experimentation can unfold. However, scores from this period are often works of art in their own right, employing many different styles of notation, instruction and graphical layout.

The three papers in the panel will concentrate on different dimensions of this

**Andreas Engström**, Stockholm University, editor of the journal *Nutida Musik*) will focus on instrumental music in Sweden 1961-1966 and demonstrate examples of the scores and performative explorations of new music theatre.

**Sanne Krogh Groth**, University of Copenhagen) will focus on the relation between visual/auditory concrete poetry and music/musical scores. Her main examples will be concrete poetry by the Swedish poet Åke Hodell.

**Tania Ørum**, University of Copenhagen) will focus on the collaborative work and joint scores and performances from the 1960s combining concrete poetry, minimal art and minimal music in performative work. Examples are: *The Joint Score information* (1965) by Hans-Jørgen Nielsen and Henning Christiansen, Henning Christiansen's musical score echoing the

well-known sentence by Gertrude Stein "a rose is a rose is a rose is a rose" (1966), Henning Christiansen's fluxus score *To Play to-day* (1964) turned into a radio performance by Henning Christiansen and Hans-Jørgen Nielsen (1966).

The radio performance of *To Play to-day*, which has not been broadcast or performed since 1966, will be played while the score is shown.

18:00-19:00

Buffet with light meal and drinks, hosted by Roskilde University, Performance Design. The buffet will take place in the foyer in front of the Biografen, Building 40.1.

19:30

Bus leaves Roskilde University to continue to Museum for Contemporary Art in the city of Roskilde

20:00-22:00

Special guided tour of the international exhibition Fluxus Scores and Instructions. The Transformative Years "Make a Salad". Selections from the Gilbert and Lila Silverman Fluxus Collection, Detroit at Museum for Contemporary Art in Roskilde.

22:00

Bus returns to Copenhagen. On our way back there will be a guided tour of the new performative urban project *The City on Screen* situated at Musicon in Roskilde.

Around 23:00

Bus arrives in Copenhagen and will let participants off at relevant hotels or central spots in Copenhagen along the way.

### THE CITY ON SCREEN

The cultural festival *The City on Screen* (Byen som skærm) takes place in the new borough Musicon in the southern part of Roskilde. But Musicon is yet to take the shape of a city – it will develop over the next 15 years. Nevertheless, in late-August Musicon will be a vibrant hub of global city life and local urbanity.

August 21- 30 a temporary city will appear on Musicon, turning old factory buildings and outdoor areas into a setting for film, video, installations, sound, light, and performance. Works by Danish and International artists will give us a glimpse of life in the city – sorrow and joy, conflict and community – and public cultural activities invites visitors to interact and play.

During *The City on Screen* you can investigate the area – the large buildings and secret corners – and create your on city walk among soil and concrete, screens and speakers, skaters and apple pies.

## MUSEUM OF CONTEMPORARY ART ROSKILDE

Museum of Contemporary Art, "Word, Image, Sound" was established in 1991 and is located in the Royal Palace in the center of Roskilde in close proximity to Roskilde cathedral.

The museum's responsibility and area of expertise covers the kind of contemporary art that is especially focused on the cross-aesthetic mode of expression which often includes new media and technologies. The museum is also testing ground for installation art, sound art, video art, performance, film, net art, documentation and literary fusions between sound- and visual art.

Presently, and for the past few years, our research is focusing on the fusion of language, visual art and sound in aesthetic expression since 1950 up to the present time.

The museum can be seen as a part of the bus tour Friday, August 22, departing from Njalsgade, northern end of building 22 at 14:00. Limited number of tickets available for free at the intersection desk.

### FLUXUS SCORES AND INSTRUCTIONS. THE TRANSFORMATIVE YEARS. "MAKE A SALAD."

**Selections from the Gilbert and Lila Silverman Fluxus Collection, Detroit**  
06/06-2008 to 21/09-2008

In 1962, George Maciunas declared Fluxus: "anti art, concept art, automatism, Bruitism, brutalism, Dada/ism, concretism, Lettrism, nihilism, indeterminacy—Theatre, happenings, prose, poetry, philosophy, plastic arts, music, cinema, dance."

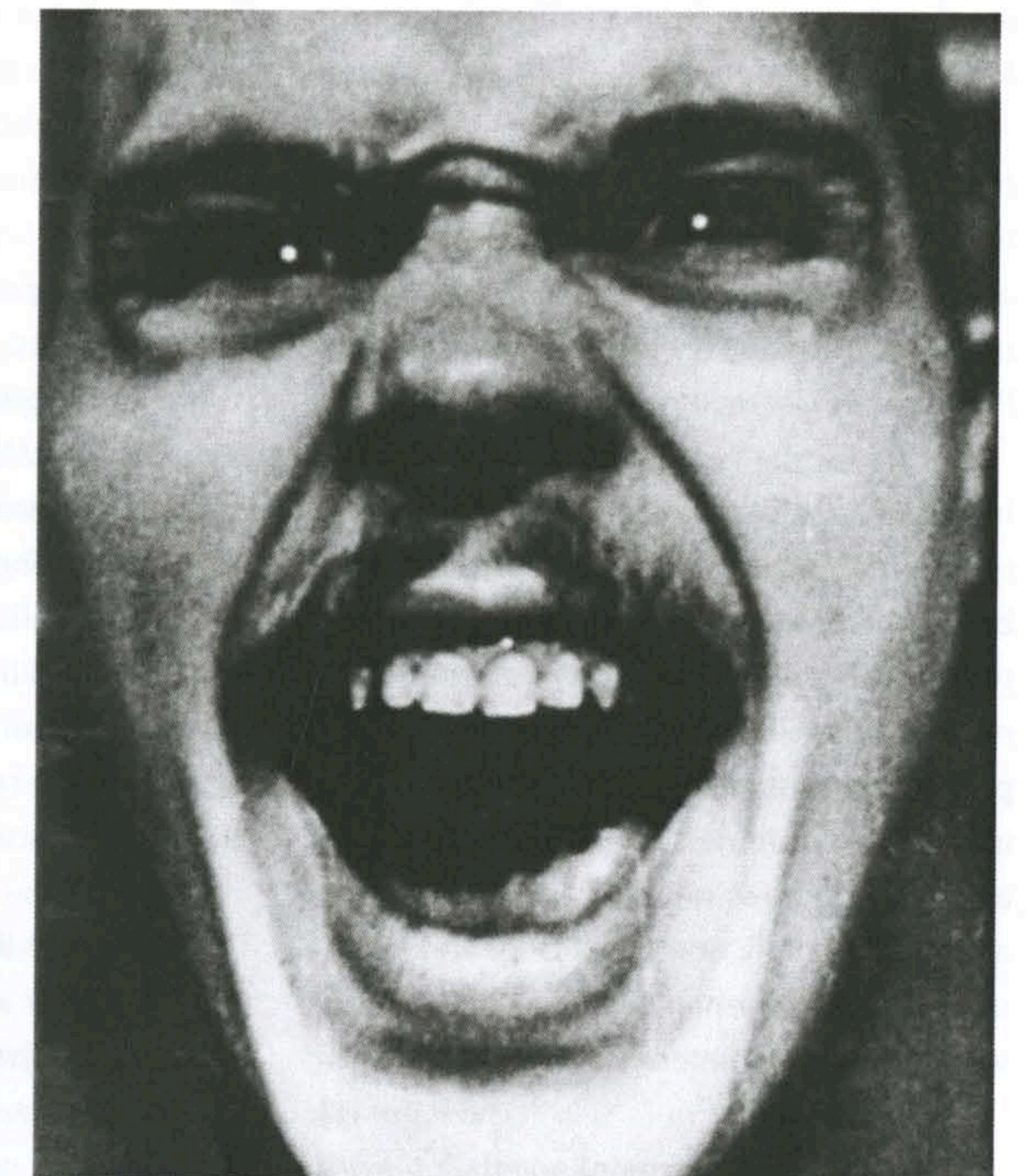
The exhibition looks at the armature of the movement to think about the function of scores - what they are, how they work, what they lead to.... Some are scores in the traditional musical sense, some are instructions for events or performance, some describe set-ups for situations or installations, and some are the work itself - that is, the concept.

Fluxus is often described in a two-dimensional way, as a movement of repetitive gestural performance - leaving the extraordinary range and conceptual framework of Fluxus, for the most part, unacknowledged.

"Make a salad" brings viewers close to the actual scores, to read and interpret them for themselves, to take ideas away from the museum and try them out on their own, in the privacy of their homes or in public places. Most of the scores and instructions are complete original manuscripts or the earliest printed versions of the works. There are also performances of scores recorded in photographs and realizations presented in other forms, alongside scratchy audio from the 1960s and blurry films of early Fluxus performances. The exhibition also includes germinal pre-Fluxus scores by George Brecht, John Cage, Marcel Duchamp, Yves Klein, Walter de Maria, Yoko Ono, Karlheinz Stockhausen, and La Monte Young.



"Fully Guaranteed 12 Fluxus Concerts," photograph as a poster for "Street Events," New York City, March to May, 1964. Left to right: Dick Higgins, Letty Eisenhauer, Daniel Spoerri, Alison Knowles and Ay-O. Photograph by George Maciunas. The Gilbert and Lila Silverman Fluxus Collection, Detroit.



Dick Higgins, *Danger Music Number Seventeen*, May 1962, performed by the artist. Photographer unidentified. The Gilbert and Lila Silverman Fluxus Collection, Detroit

## HOW PSi THINKS – ROUNDTABLE DISCUSSION

**Sunday, August 24, 9:00-11:00**  
Room 27.0.09

How does Performance Studies international think? Is there a coherent institutional agency in PSi's performance and its bureaucratic routinisations? Has the time come for PSi to model its own performance?

In 1986 Mary Douglas reflected on the question of 'how institutions think' in a book by that name. She argued that institutions archive public memory, create and maintain classifications, and determine the parameters of their respective cognitive and social epistemes. Performance Studies also leads to how individual performances are institutionally contextualised, and how institutions performatively constitute agency within their parameters.

This roundtable is an opportunity to consider 'How PSi thinks', and to engage in a discussion of the past and future of PSi as structure, organisation and performance.

Each year PSi parasitises, or instantiates itself as a conference space or a 'compound' where an imagined community of 'citizens' manifest annually within the compound with little regard for its geographical and social siting. The politics of developmentalism and globalization are at stake in the formation and the annual meetings of PSi (which still maintains the small 'i' 14 years after its inauguration in New York), but remain largely unaddressed.

This session will present an opportunity to think critically about PSi as organisational structure, as system of agreement, and as

performance. The session will not have papers per se. Those interested are invited to join an on-line wiki dialogue at [www1.atwiki.com/psi14thinks](http://www1.atwiki.com/psi14thinks).

The on-line dialogue and other live dialogues will then lead to a series of provocations to be posed and addressed during the session. To facilitate your contributions, you can sign into the on-line discussion with:

User Name: psi14thinks  
Password: cogito.

## PANEL DISCUSSION

Panel about Performance Art in Denmark. The discussion will be in Danish.

**PERFORMANCE-KUNSTEN I DANMARK – INSTITUTIONELT OG KULTURPOLITISK**  
**Saturday, August 23, 14:00-16:00**  
Paneldebat modereret af Solveig Gade  
Room 22.0.11

Hvilken position indtager performance-kunsten i det danske kulturlandskab? Hvor udspiller den sig? Og på hvilke måder lader man den fra institutionelt og kulturpolitisk hold udspille sig? Ved sin begyndelse i slutningen af 1960'erne orienterede performance-kunsten sig i skarp modsætning til teaterkunsten for i stedet at orientere sig mod billedkunsten. Således var det i de første mange år da også primært billedkunstens institutioner, der husede den nye hybridform, når den ikke udspillede sig på kunstnerens loft eller på gader og stræder. Omkring begyndelsen af 1980'erne syntes performance-kunstens tidligere så markante distinktion mellem teatret og billedkunsten imidlertid at blive opblødt betragteligt med bl.a. performance-

og danseteatrets udbredelse samt ordets indpas i performance-kunsten. Spørgsmålet er, hvor performance-kunsten står i forhold til teater- og billedkunstens institutioner i det aktuelle danske kulturlandskab – kan man også her tale om en opblødning? Hvordan defineres og valoriseres performance som kunstart inden for henholdsvis det billedkunstneriske og det teatermæssige miljø? På hvilke forskellige måder har man inden for disse miljøer beskæftiget sig med dokumentationsspørgsmålet i forhold til performance-kunsten, og hvilke konsekvenser har dette haft for de institutioner, som denne kunstart reelt har haft at udfolde sig i? Og sidst, men ikke mindst: Hvordan ser det i et dansk perspektiv ud i forhold til at videreudvikle performance-kunsten?

Med udgangspunkt i spørgsmål som disse og paneldeltagernes respektive erfaringer med og arbejdsmæssige forhold til performance-kunst vil panelet stille skarpt på denne kunstarts aktuelle vilkår i Danmark, ligesom det vil diskutere metoder til at kuratere og dokumentere en efemer kunstart som performance.

### PANELELTAGERE

**Ditte Maria Bjerg**, kurator på Camp X  
**H.C. Gimbel**, kommunikationskoordinator samt kunstnerisk og daglig leder af KIT/Metropolis

**Jørgen Callesen**, kunstnerisk leder af Warehouse 9

**Christine Fentz**, kunstnerisk leder af produktionsenheden Secret Hotel og Ordførende for Uafhængige Scenekunstnere

**Ellen Nyman**, skuespiller og billedkunstner, medlem af Kunstrådets Scenekunststudvalg  
**Solvej Helweg Ovesen**, stifter af U-TURN, kurator og kunstnerisk leder

**Mikkel Bøgh**, rektor for Kunstakademiets Billedkunstskoler

**Lone Pedersen**, fra Zene+

Panelet er åbent for alle.

### Arrangører

Solveig Gade og Interregnum PSi # 14  
[info@interregnum.dk](mailto:info@interregnum.dk)

## SIGNA – THE 11<sup>TH</sup> KNIFE

### THE 11TH KNIFE

#### – a performance-installation by SIGNA

The performance-installation will take place non-stop from August 20, at 15:00 to August 23 at midnight.

Area between building 21 and the “old” campus (see map)

### THE 11TH KNIFE

The 11th Knife is a performance-installation taking the form of a camp on the university area. Old caravans, with built on wooden structures and primitive tents made from waste material form a contrast to the solid concrete of the surrounding buildings. The camp is inhabited non stop for 4 days by 13 performers. The audience can visit the installation at any hour within this period.

The central point of fiction is ‘The Game’, a complex ritual construction, which has also been part of earlier projects by SIGNA. The performance is based on improvisations around themes and constellations generated by 5 spinning wheels. This harsh satirical work deals with power structures, rituals and archetypal representations in pop-culture.

At all hours the inhabitants of the camp play a fatal and mysterious game of crashing realities and identities as dictated by the wheels of fortune and a self-declared goddess. The players know neither who is behind the game nor what will be the consequences of the outcome, but sensing the underlying danger and the indefinable yet crucial significance of their every move they put their life on stake and place all their bets.

Every guest in The 11th Knife will have his own experience depending on the moment he enters, how he involves himself in the games and how long he stays. The presence of the audience is decisive to the development of the stories.

#### CONCEPT AND DIRECTION:

**Signa Sørensen & Arthur Köstler**

**Set design and costumes:** Thomas Bo Nilsson & Signa Sørensen

**Media design:** Arthur Köstler

**Practical assistance:** Djawed Kimouche

**Cast:** Frank Bätge, Maria Pia Bertoldi, Tristan Alexander Kold Christensen, Julie Arndal Engstrand, Zille Gellert, Arthur Köstler, Emil Groth Larsen, Sol Montaldo, Thomas Bo Nilsson, Momo Subotic, Signa Sørensen, Peter Tommila, Stig Eivind Vatne

#### THE WORK OF SIGNA

SIGNA is an artistic partnership formed by Danish performance-installation artist Signa Sørensen and Austrian performer and media artist Arthur Köstler.

The performance-installations of SIGNA are widely regarded as some of the most extraordinary on the Scandinavian performance scene in the recent years. In 2007 they performed in Cologne and Berlin and both projects were elected as the most important of the year by the critics in the respective cities.

SIGNA’s work defies easy categorization as it intersects with a diverse spectrum of pop-cultural entertainment forms mixing cinematic clichés with bleak realism. The performance installations of SIGNA seek to

explore structures of power and degradation, fate, identity and desire.

The basis of SIGNA’s performance work is installation art. The duo mostly work site-specific, redefining and staging abandoned buildings and camp sites creating enigmatic timeless environments for the audience to explore and to live in. The barrier between the audience and the performers is non-existent. The presence of the visitors in the room is as real – or unreal – as the piece of fiction that takes place around them.

Stories unfold in different places and over a long period of time - usually several days on end – so it will not be possible to see or hear what goes on everywhere all at once. The audience has to move through the spaces, study the numerous little artefacts of the installation – letters, photographs, personal items – talk to or listen to the performers in order to pick up as many fragments as possible.

*Signa Sørensen will be present for an Artist Talk, Sunday, August 24, 9:00-11:00, room 22.0.11*

Photo:  
Momo Subotic



Photo:  
Arthur Köstler



The event is sponsored by the Danish Arts Council Committee for Visual Arts

## CLAUS BECK-NIELSEN MEMORIAL – CONCERT EVENT



**Thursday August 21, 22:00-?**  
Room 21.0.54

In the year of 2001, the author, playwright, performer, musician and human being Claus Beck-Nielsen, was declared dead. In 2002 Das Beckværk, a theatre and arts house, was opened in his name to govern and develop the life and work of Beck-Nielsen. The company had its headquarter in a former reactor on the outskirts of Copenhagen. In 2006 the name was changed to Das Beckwerk, now a trans-national corporation with the globalized world stage as its target and audience.

Claus Beck-Nielsen Memorial was founded to play and record the songs left by the late Claus Beck-Nielsen. Nine songs were released on the record *The European Dream Scream* in April 2006 on *beckwerk records*. In 2007 Claus Beck-Nielsen Memorial recorded their first album and played concerts in Denmark, Norway, Sweden and Austria. In 2008 the album will be released.

Nikolaj Wolf plays the acoustic and electric basses, the piano and shouts. Jesper Uno Kofod plays the drums and shouts. Peter Knudsen plays the guitars, the lap steel and

pedal steel and shouts. Mads Ljungdahl is recording and producing. Some Body sings. The band lives in Copenhagen.

[www.dasbeckwerk.com](http://www.dasbeckwerk.com)  
[www.myspace.com/clausbecknielsenmemorial](http://www.myspace.com/clausbecknielsenmemorial)

## HYPERFORM.DK – P*Si*#14 ONLINE GALLERY



*OhhMaryMary*  
*Exotica*  
2007

hyPerform.dk is an online gallery under the P*Si* # 14 conference Interregnum: In Between States official homepage [www.interregnum.dk](http://www.interregnum.dk). The net gallery was established in November 2007 and has since then shown monthly exhibitions in the field in between performance and digital media.

Entering hyPerform.dk the curious visitor is met by a colourful, trashed front page with graphic elements of paint spots and wheel tracks dragged over the page. With one click on the mouse the visitor has entered an experimenting and playful virtual space

of sound and moving pictures, the Interregnum conference's hybrid of performance and digital media.

Following in the footsteps of numerous Danish initiatives promoting digital art as [artnode.dk](http://artnode.dk), [netfilmmakers.dk](http://netfilmmakers.dk) and [taggingart.org](http://taggingart.org), hyperform.dk was formed with the purpose of coining performance art and digital media online and to be a virtual space for Danish upcoming artists and curators.

The online gallery is dedicated to displaying the multiplicity of artistic and performative productions found online and offers a

virtual exhibition space for these works to be shown in an academic context. The purpose of the gallery is to investigate the grey zone in between performance and digital media by inviting artists and curators working with digital media to take over the gallery space.

During the Interregnum conference Wooloo Productions takes over the gallery using the virtual space of hyPerform.dk to establish the community foundation for a new transnational movement.

[www.hyperform.dk](http://www.hyperform.dk)  
*Katrine Damkjær, moderator and curator*

The event is sponsored by the Danish Arts Council Committee for Visual Arts



## NEW LIFE MOVEMENT – FOUNDING ASSEMBLY SPEECH

Wooloo Productions will officially establish New Life Movement as a religious community at PSi 2008. This founding assembly speech will initiate a long legal process culminating when official status is granted to the Movement. This is foreseen to happen in the year 2012 corresponding with the celebration of documenta 13 in Kassel – one of the most worshipped events of the art world belief system.

New Life Movement is an artistic movement that aspires to governmental recognition as a so-called “religious community”. The juridical power to issue such recognition falls under the Danish Ministry of Justice. Legal status as a “religious community” has been awarded to over 100 Danish organizations in the past 35 years.

New Life Movement is the culmination of more than 6 years of work by Wooloo Productions related to immigration regimes and their mediated construction of cultural identity. So far, the path to realization of New Life Movement has consisted of three main organizational steps:

Wooloo.org, Defending Denmark and New Life Manifestations. The fourth step will be the juridical founding of New Life Movement as a religious community – beginning live at the PSi 2008 conference in Copenhagen. At this event, Wooloo Productions will allow new members to be admitted to the movement and will also present PSi delegates with the Movement’s first book of scriptures in the form of a DVD publication.

By obtaining official recognition of the belief that human beings are dependent on the power of art and that this is “a power that stands above us and gives us guidelines to our ethics and morals” (Official guidelines for the recognition of religious communities by the Danish Ministry of Justice), New Life Movement will be granted several empowering privileges under Danish national law. Preachers of New Life Movement will have the power to perform marriages and the organization will be able to invite disciples and missionaries to Denmark, despite the fact that individuals from certain geographical areas are not otherwise able to enter the country.

Wooloo Productions is officially invited to PSi by Iben Bentzen and will be provided with the access code to the conference online gallery hyPerform. Here the organization will insert its growing wooloo.org community that today counts more than 10.000 cultural practitioners from over 140 countries.

*Wooloo Productions  
Invited by Iben Bentzen*

The event is sponsored by the Danish Arts Council Committee for Visual Arts



## AIRPLAY STREET GALLERY PRESENTS IN BETWEEN...

**IN BETWEEN EARTH AND SKY**  
– the launching of a space odyssey with concertperformance by Ren Optur (Pure Rising)

Time: August 22 in the evening  
Place: To be discovered

The improvisational band Ren Optur (Pure Rising) is suddenly there and starts synchronizing to the live transmission of a spaceship launching. Nobody knows why they are doing it. Are they struck by an irresistible maniac impulse? Or are they simply for inexplicable reasons celebrating spaceships, music and the lot between Earth and Sky, that doesn't meet the eye.

The spaceship satellite is GeoEye-1, which is the world's highest resolution commercial Earth imaging satellite. Ren Optur finds inspiration in the greatest constructive energyburst of humankind – spacelaunches. The band among others contains amateur astronomers. However, whether you're an astronomer, stargazer or daydreamer, this astronomical event transformed into a musical celebration is a kind of science/art investigation of the meeting between man and spacephenomenons.

*Cooperation between AirPlay Street Gallery,  
Ren Optur (Pure Rising) and Miss Kato  
Productions*

AirPlay Street Gallery and Illumenarts present:

**IN BETWEEN YOU AND ART**  
– videoart in Public Realm

Time: August 21 - 23, 8:00-20:00  
Place: DR Byen, Emil Holms Kanal 20

When you place art in public realm, art changes in your perception of it. Suddenly art appears in the same line of impressions as your everyday life experiences in public space: Among minor disagreements in traffic, coffee to-go, newspaper-headlines, commercials and the very heavy shoppingbags. Placing art in public realm inevitably implies a belief that art does inspire people to be more imaginative and reflective about their views on and actions in the world - their own lives.

AirPlay Street Gallery and Illumenarts present two poetic Danish video artists: Lotte Tauber Lassen and Nina Maria Kleivan on projectionspaces in the most visited mediabuilding DR - Danish Broadcasting Corporation. The newbuild DR BYEN contains large projectionspaces, that can be seen from the outside and by all the people walking through the central mediastation every day.

Lotte Tauber Lassen's poetic work "Drifting" is a visual movement. You can allow yourself to get carried away by the flow of water – slowly, smoothly, gently without any direction at all...

Nina Maria Kleivan depicts a naive-humorous journey of two little timid handpuppets "Periods of light". The journey involves balloonflights, casual walking on trainrails and other absurd situations for the two little fellows that sometimes find themselves completely lost and alone...

*Cooperation between AirPlay Street Gallery,  
Illumenarts and DR (Danish Broadcasting  
Corporation)*

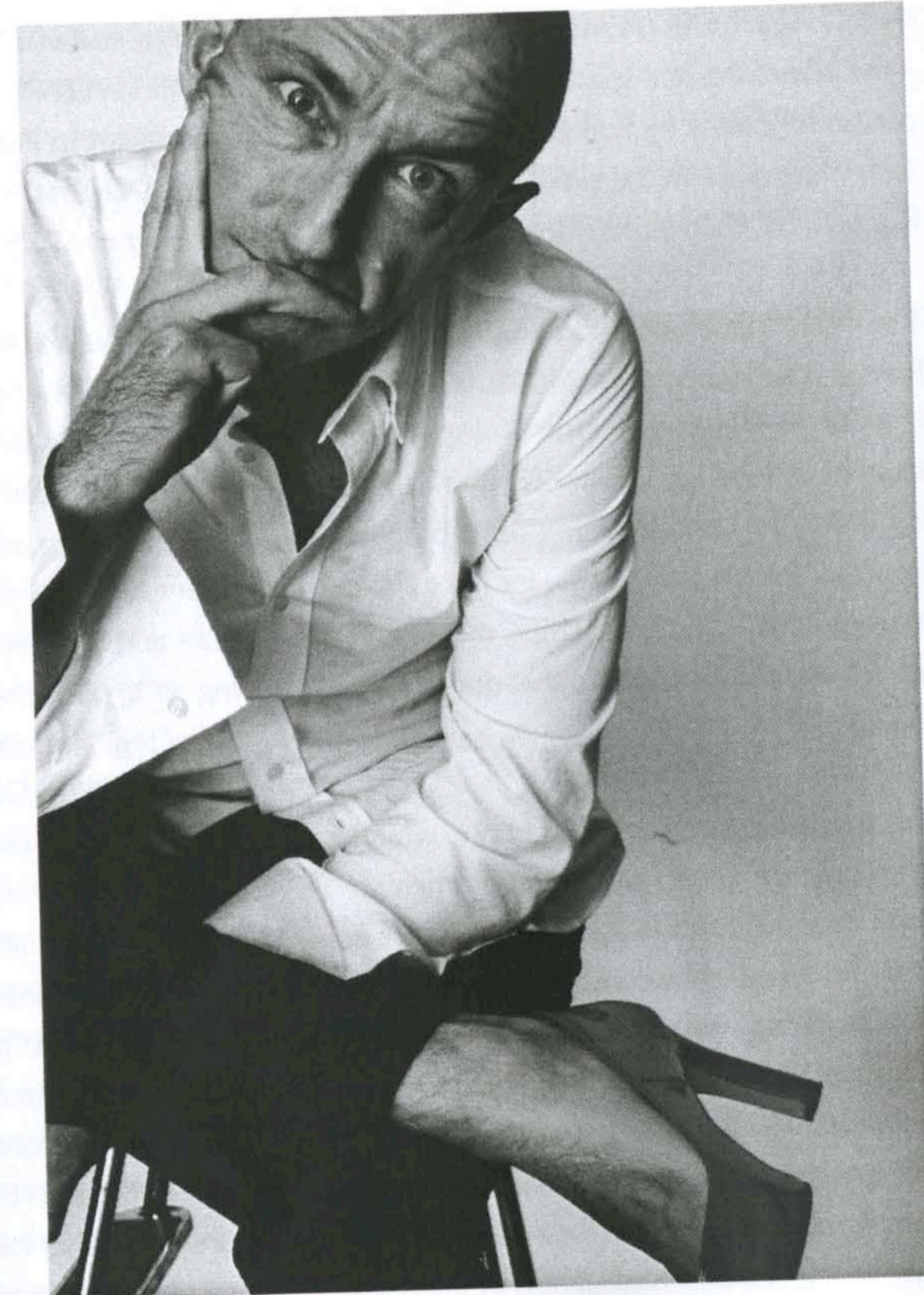
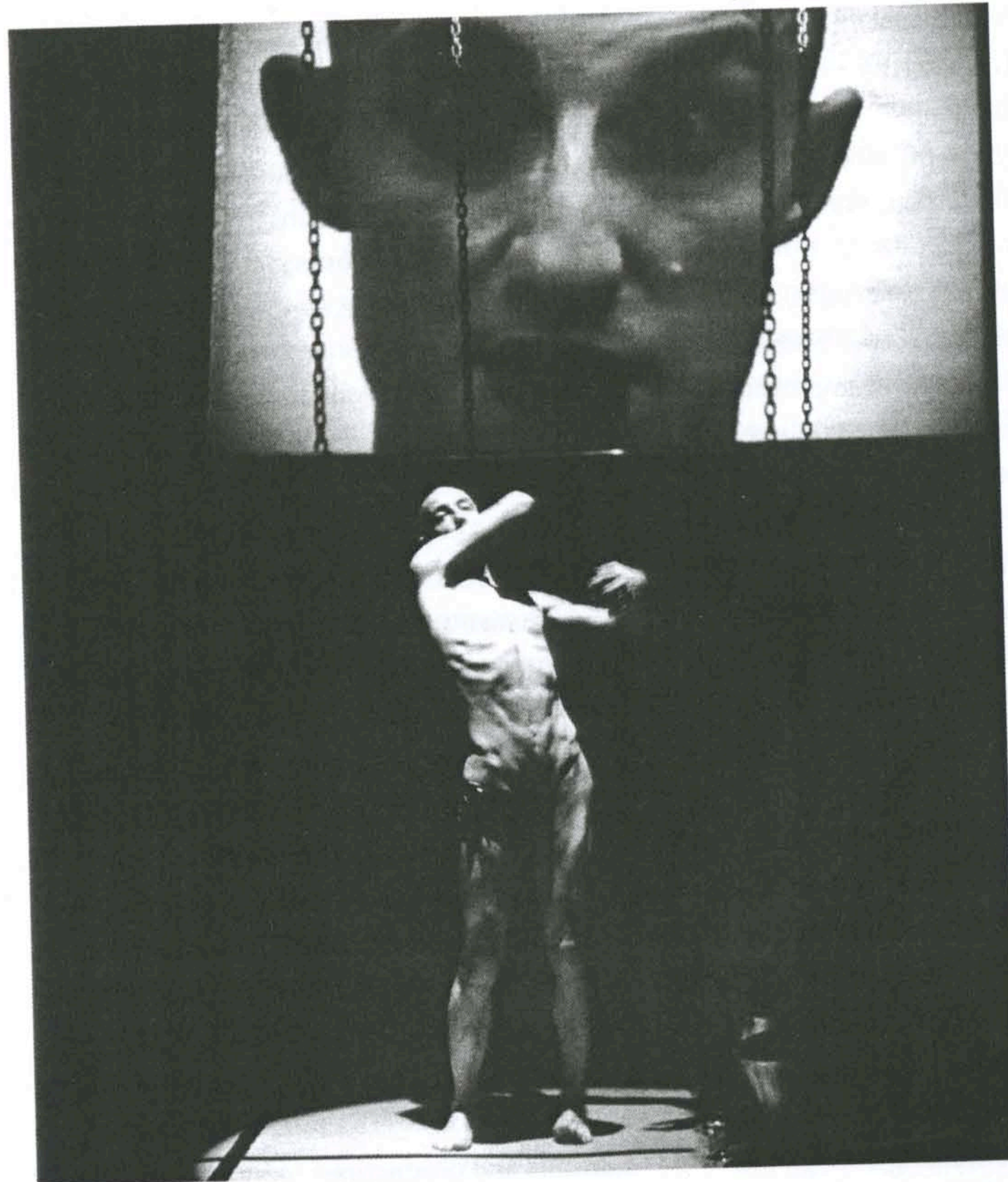
AirPlay Street Gallery presents digital and performative art in public realm. AirPlay has initiated and developed a permanent platform with projector and loudspeakers as part of a multifunctional playspace in the northern center of Copenhagen since April 2006 (Nørrebro). Illumenarts opened as an outdoor light- and mediaart gallery in the beginning of 2007 and held the first major exhibition "Luminat" in January 2008 in Ørestad. DR (Danish Broadcasting Corporation) is an independent, licence financed public institution.

**Curators and production**

www.airplay.nu, www.illumensarts.dk, www.misskato.dk, www.dr.dk

**Artists**

www.ninakleivan.dk, www.myspace.com/renoptur, Artists, www.ninakleivan.dk



Stuart Lynch in *Paradance Fable*,  
collaboration with Jean Baudrillard

Stuart Lynch in *Lynch Concert*.  
Photo: Kim Wendt

## STUART LYNCH – LYNCH CONCERT

**STUART LYNCH: LYNCH CONCERT**  
Saturday, August 23, 19:00-20:00  
Room 21.0.54

Lynch Concert is a succession of solos for the voice and the body. It features the performances, 'Teaching Butoh to the Japanese', 'Krishna' and 'The Last Goodbye'. The work has been performed in Europe and Scandinavia to great critical acclaim.

"In 2006 I was invited to perform in two festivals on the same day (the Paris Dance Platform and the Voices Festival Amsterdam). While it was possible to physically make both events due to the timing of the festivals it was not possible to do so with the performances I was then touring at the time - the technical requirements were too large. However, I signed the contracts on both festivals with a work based on a musical recital format which required no staging. I neglected to mention it had not been created. I made the work for the festivals and have been touring it ever since. The concert vehicle has allowed a great articulation around the issues I find pertinent; madness, religion, feminism and ecology and comedy." Stuart Lynch

**A READING FROM THE ARTAUD ENGINE**  
Friday, August 22, 11:00-12:30  
Room 22.0.47 (part of a panel)

An extract from Stuart Lynch's play "The Artaud Engine" will take the form of a reading. It will be a scene from the play that addresses similar issues as presented within the Interregnum conference. The reading will be made by Charlotte Munck and Lars Bom. The reading will be approximately 12 minutes long.

The Artaud Engine is a play in three acts for two actors and two dancers. The acts are as follows: ACT 1) Artaud in Conversation with Artaud; ACT 2) Artaud in Conversation with God and the Devil; ACT 3) Artaud in Conversation with the Danish film-maker Carl Th. Dreyer. These conversations take place within a theatrical purgatory, a place where machine, The Artaud Engine is kept. This machine is a device where artists and academics can be 'Artaudised' and appropriated according to the same moral, ethically and artistic convictions of Artaud. It is a work about ontology, identity, genius, madness and the nature of seduction and attraction.

**STUART LYNCH**  
Stuart Lynch is the artistic leader of both the Lynch Company, Paradance Theatre Denmark and curator for Kaleidoskop theatre's performance festival 'PSK'. Currently he is touring his solo, 'Lynch Concert' and writing two plays for the forthcoming Danish theatre season, 'The Absolute All Ego Show' and 'The Artaud Engine', the latter featuring Bo Madvig, Lars Bom and Charlotte Munck. He is a teacher of theatre and performance at Cantabile 2 School of Stage Arts, the Holberg Film and Theatre School and is one of Europe's leading exponents of the training paradigm 'Bodyweather'. Presently he is developing a Bodyweather programme for the rehabilitation of child soldiers in Africa.

Stuart Lynch / [www.paradance.net](http://www.paradance.net)



## SØREN DAHLGAARD – DOUGH PORTRAITS

**Saturday, August 23, open workshop  
between 10:30-14:00 (or longer)**

Room 22.0.47

Dough Portraits is a photo portrait series created in collaboration between the artist and the audience.

When you pick up the lump of dough and place it on your head, you shape the dough and create your own identity.

Identity, the social aspect, the collaboration with the audience and the process are all crucial factors this project wishes to investigate, discuss and explore. Another aspect in this performance is the time and the artwork. As a result of the collaboration with the audience there will be a series of Dough Portraits photographs.

These works will be exhibited after the event on the website [www.interregnum.dk](http://www.interregnum.dk).

Earlier works in this on-going project are displayed in the lobby of building 22.

### DOUGH PORTRAITS

– by Judi Lund Finderup

10 kilos of dough on my head. It really is a bit odd. And crazy. Will it get stuck in my hair and clothes? Will I be able to breathe? I'm not really very happy about the situation, but the dough isn't sticky. It is dry, soft and heavy. "Am I doing it right?" I wonder as I sit down on the chair and lay the dough over my hair and face. It weighs heavily, and I sit up straight to maintain some sort of dignity. I am in a room full of people, who are all looking at me. Søren Dahlgaard is sitting behind the camera, ready to capture the moment in a portrait. The mood is light with an undercurrent of anxiety, for what have I said yes to? I have never done anything like this before. When the dough surrounds my face, something unexpected happens: I feel calm. There is laughter in the distance, but it has got nothing to do with me, even though I know that it is me they are laughing at. I am protected. At this moment, there is only me. I have disappeared, but am intensely present at the same time.

### WHERE DID THE IDENTITY GO?

One of the first things we recognize when we are born is faces. Researchers in the field of neuro-science study how people decode each other, and the greater part of decoding has to do with the face. But what do we do about the Dough Portraits, where the face has gone and we can only see the body, first name and age?

Our decoding apparatus is disabled, and it is both disturbing and stimulating. Perhaps that is where the portraits become interesting? We try to decode the person in the picture and create an entity from the scanty information we get. When there is dough in front of the face, then we begin to look at the shape and texture of the dough, the traces of fingers, and we are more observant of other parts of the person – the hands and body-language. Are the shoulders tense? Are they relaxed? What do the clothes tell us about the person?

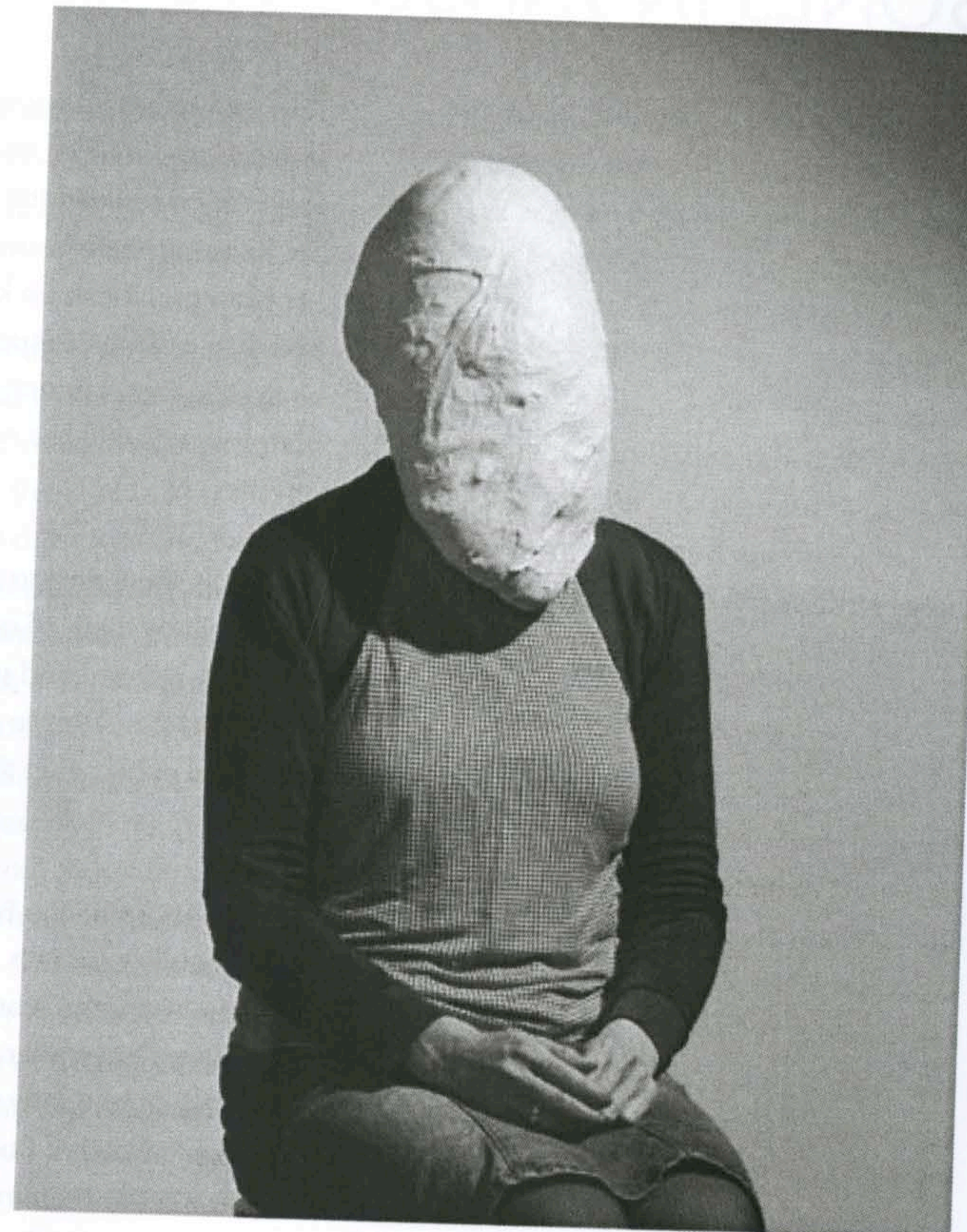
### WHERE IS THE WORK?

#### WHO IS THE ARTIST?

Dough Portraits do not constitute the work alone. The co-operation and the process are part of it. "The process from idea to final result is what I think is most interesting. I like to discuss my ideas with other people, and alter them if something is better. I am not fixed in my views. All for the sake of the project," says Søren Dahlgaard, who has also got a clear attitude about who the artist is: "Every portrait is a tiny work of art created in collaboration between the model and me. I have got the idea, the dogma, and am the director, but what happens thereafter is created by the individual participant... That is also the reason why people themselves must sign the print they can buy."

[www.sorendahlgaard.com](http://www.sorendahlgaard.com)

Søren Dahlgaard,  
Tanja 32,  
2008



## YOSHIKO SHIMADA: BONES IN TANSU – FAMILY SECRETS

### WORKSHOP ON BONES IN TANSU – FAMILY SECRETS

Thursday, August 21, 13:00-15:00  
(or longer)

Room 27.0.60

#### Reading

Yoshiko Shimada will bring samples from over 2.000 secrets she gathered in Asia in connection to her Bones in Tansu – Family Secrets project. Participants can read through this pile and choose one which interests them the most.

#### Reciting

Participants recite the secrets they have chosen in anyway they want to.

#### Discussion

Participants discuss why those particular secrets interest them the most, and discuss the social/cultural background of the secrets etc.

#### Making the secrets into public property

Participants use means they choose (art, writing, public performance) to make the secrets they chose public.

They will be asked not to use cyber-based methods to publicize the secrets. The interaction between the personal and the public using these secrets must be physical. For example, it can be knotted letters in the tree, flag, t-shirt, whispering into strangers' ears, shouting, painting on the wall, body performance, etc. but not posting it on an internet site.

This workshop aims to make the participants feel the pain of others transcending national, cultural and geographical borderlines, and then tries to make the personal pain into public pain through art and other means.

#### BONES IN TANSU – FAMILY SECRETS

Every family conceals at least one or two "secrets" from the world; and although secrets can be exhilarating, they can also, when held too tightly, be very destructive. Yoshiko Shimada's Bones in Tansu: Family Secrets (2004) is an exhibition – in fact, an ongoing project – that probes the most personal, the most "secret" aspects of our lives. It examines those facets of our existence that we keep hidden from society.

It has been suggested that few Japanese look critically at their historical roots. It is in this climate that Shimada finds herself, working among a handful of other Japanese artists, actively challenging national myths and symbols, and mounting a dynamic historical and political critique in the process. Shimada's work in particular represents a bold and fearless deconstruction of Japanese identity. Her current exhibit, Bones in Tansu, has a certain affinity with Shimada's earlier video and photo-based works, in which she addressed women's issues, violence, nationalism, and the repression of historical recollection, making a deliberate effort to awaken the audiences' dormant memories.

The installation consists of an antique nine-drawer chest, called tansu in Japanese. As viewers open the drawers of the tansu one by one, they find photographs and prints, cast mostly in reddish and brownish hues, arranged in beautiful collages and accompanied by messages written in Japanese and English. One such drawer, for example, held prints on top of which were carefully placed seven small, round photo frames

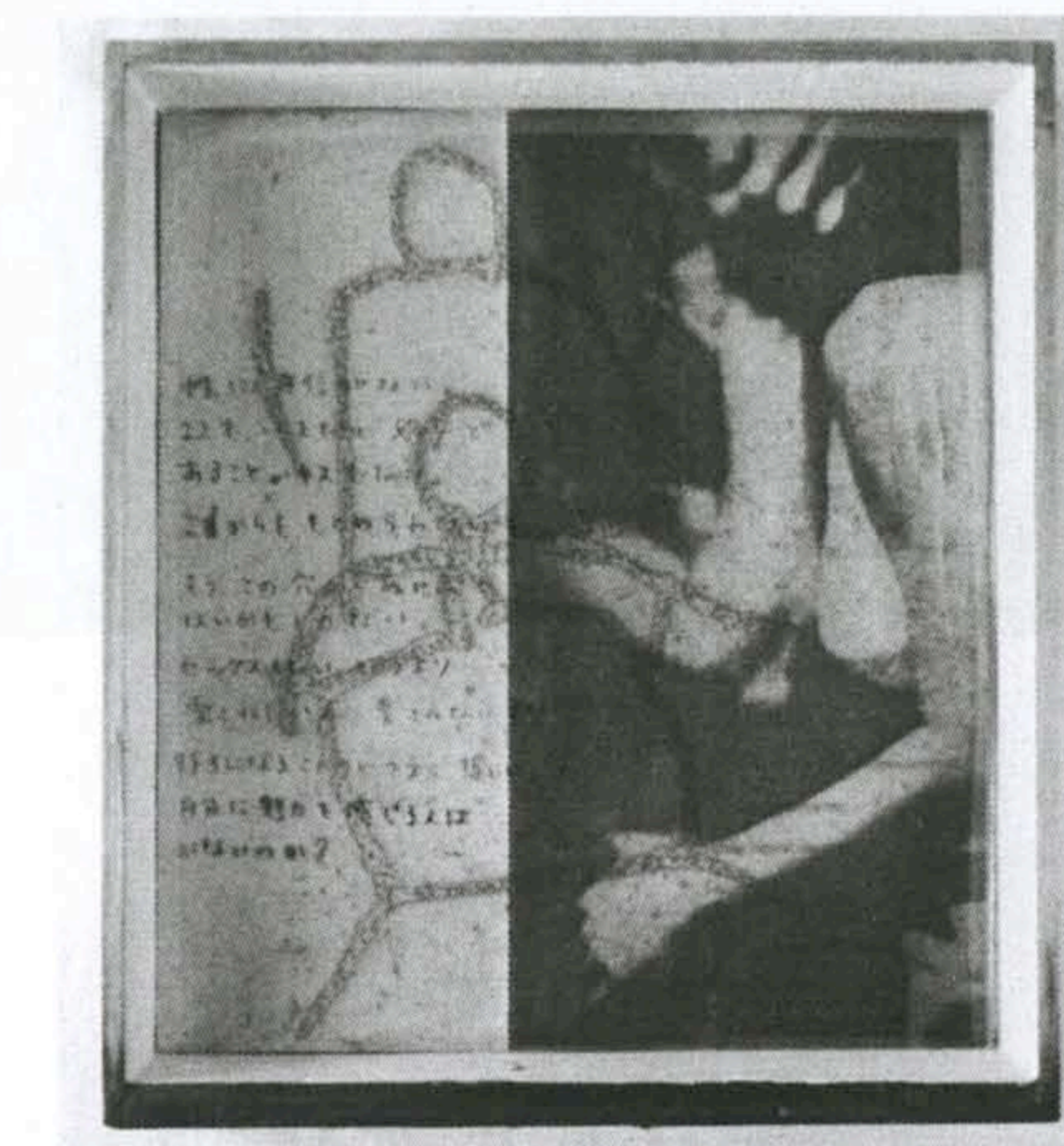
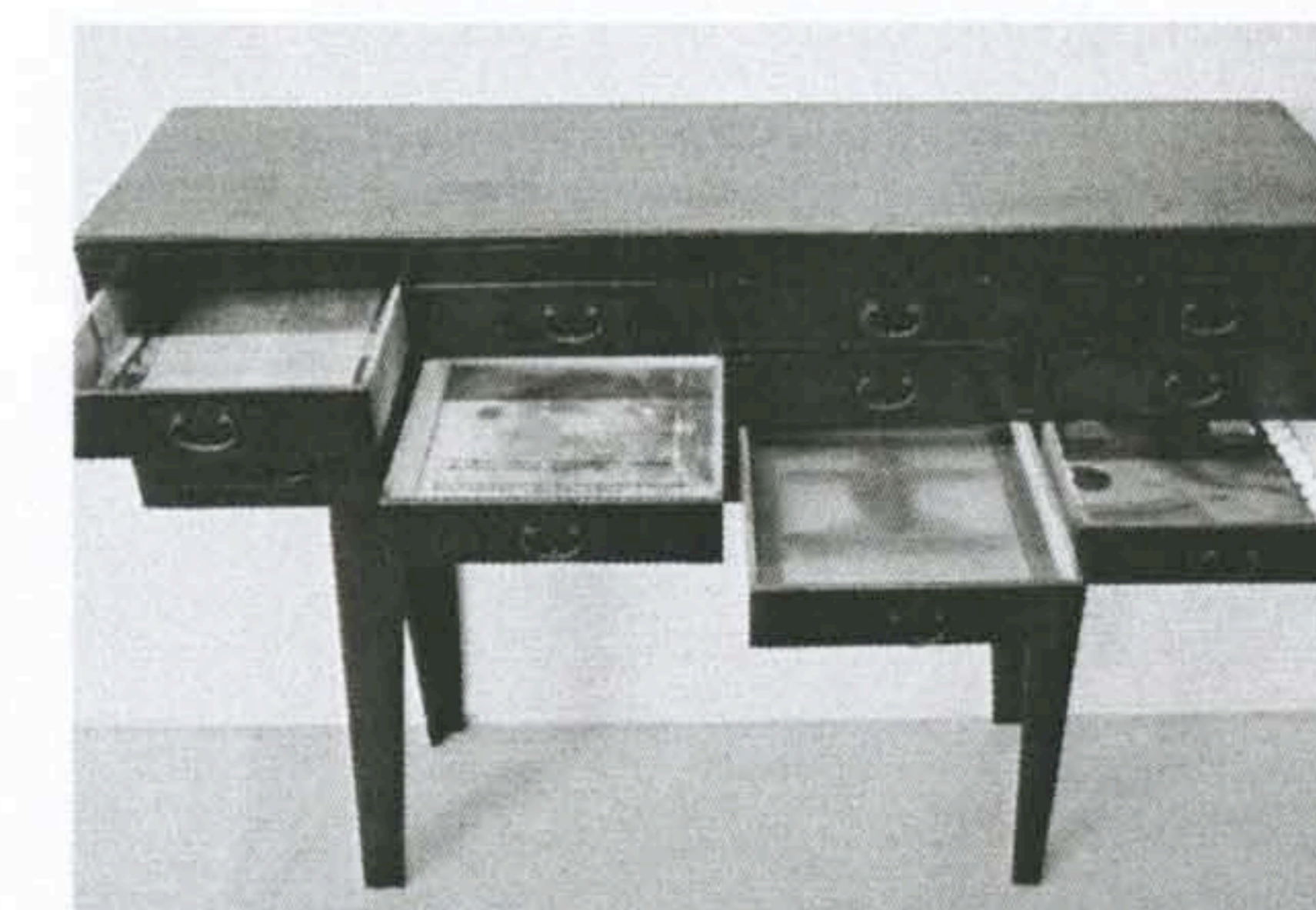
containing pictures of young couples, and fragments of written memories. On top of the prints and photographs lie translucent acetates on which the "secrets" are written. The "secrets" touch on issues such as bulimia, incest, homosexuality, and identity crises (both personal and historical). Some of the "secrets" are sad, some are shocking, and others are quite disturbing: "committed suicide;" "my aunt supported our family as a military prostitute after the war;" "my grandfather is said to have killed a lot of people;" and "I'd like my husband to die."

The installation requires a certain complicity from the viewer, who must actively pull open the drawers of the tansu one by one in order to see the "secrets" hidden within. After looking at these "secrets," they may then enter a small enclosure in the corner of the room, concealed behind a curtain. Within is a desk at which they can write their own "secrets" on a piece of paper, and place that message in a locked box on the desk. Shimada collects these anonymous "secrets" and translates them into visual form, periodically replacing the contents of the drawers. She rewrites the "secrets" herself

so that personal information, or derogatory remarks about any individual, is removed. No clue remains of the authors' identities, not even their handwriting.

"Bones in Tansu – Family Secrets" is an intimate and compelling piece. It provokes conflicting feelings in viewers who will, on the one hand, feel the urge to open one more drawer, see one more "secret;" and on the other, to stop and walk away. Perhaps more importantly, with Bones in Tansu the viewer is not a passive spectator looking at a static piece of artwork, but an active participant in an evolving work. As such, the exhibit says as much about the audience as it does about those who have placed their "secrets" in the drawers.

*Bones in Tansu – Family Secrets will be exhibited in Copenhagen at Gallery Christina Wilson, Esplanaden 8B, from 6 September - 18 October 2008.*



*Bones in Tansu – Family Secrets*

The event is sponsored by the Danish Arts Council Committee for International Arts





## KYUNGWOO CHUN – BURDEN OR SUPPORT

**Kyungwoo Chun**

**BURDEN OR SUPPORT, 2005/ 2008**

Performance for 10-20 participants

Artist talk and performance,

**Saturday, August 23, 11:00-12:30**

Room 27.0.49

In this performance, the participants will be asked to offer the person sitting opposite them their hand. In other words, they are given a legitimate opportunity to be intimate and have physical contact with a stranger for a limited period of time. The two people holding hands are mutually dependent and could either support or become a burden to each other, depending on how their very brief relationship developed.

Kyungwoo Chun was born in Seoul, Korea in 1969. He studied photography from Col-

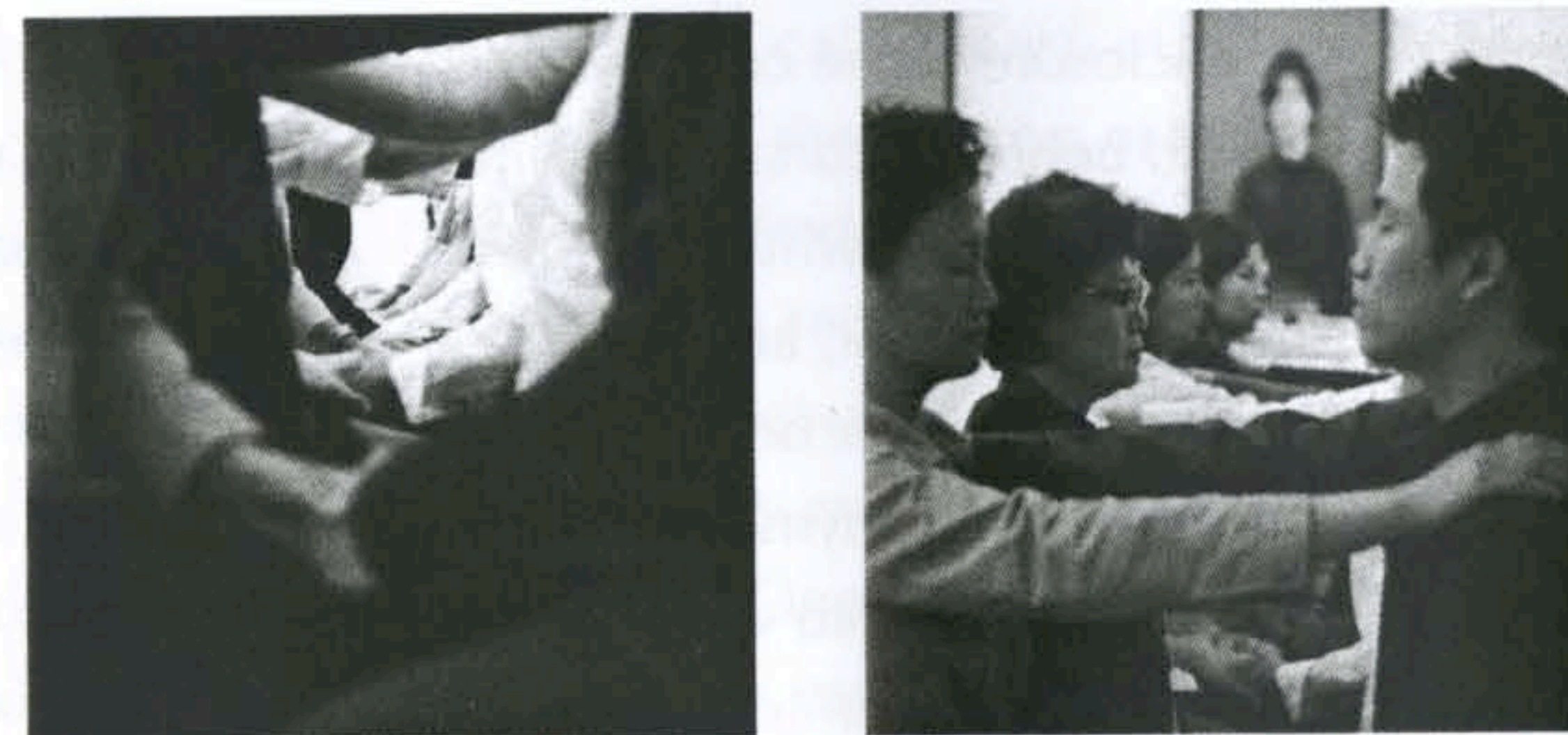
lege of Arts, Chung-Ang University (Korea) and the University of Wuppertal (Germany). He has since had solo exhibitions at such venues as the Museum of Photography Seoul, Casa Asia, Barcelona, and Van Zoetendaal Gallery in Amsterdam. With his photographic works he has realized experimental performances at ARCO curated program in Madrid, National Gallery in Prague and in other cities like Seoul, Berlin, Lisbon.

Kyungwoo Chun has recently received the 2007 Hanmi Photography Award from the Museum of Photography in Korea and his books have published at the Hatje Cantz Verlag among others.

*Kyungwoo Chun lives and works in Seoul and Bremen.*

*Burden Or Support, 2005/ 2008*

*Photo: Sungwook Hwang*



## BODY IMAGES – GENDER REALITIES 2008

Performance Art Festival & Photo Exhibition  
curated by miss fish

### LOCATION

Warehouse9.dk, Staldgade 23, Bygning 66,  
Halmtorvet 13 D, 1711 Copenhagen V  
Entrance opposite Øksnehallen,  
The Brown Meatpacking District  
S-Train: København H (Copenhagen Central  
Station)

Thursday, August 21-  
Sunday, August 24 2008

### Opening hours

Friday - Sunday 16:00 – 20:00

### Opening reception

Thursday, August 21 19:00 – 24:00

### Closing reception

Sunday, August 23 19:00 – 23:00

The photo exhibition will be open during  
the performances.

### CURATORS STATEMENT

by miss fish July 2008

Body Images – Gender Realities is the first  
performance art festival held at Ware-  
house9. It features many of the artists who  
have been visiting the Warehouse in 2007  
– 2008 for our international Performance  
Art Program.

Body Images – Gender Realities is a nu-  
anced reflection on queer lifestyle, gender  
and identity. It approaches the theme  
from different angles and is investigat-  
ing the boundary between genders, body,  
subject and object and how these different  
positions challenge our consensus of one  
shared reality.

Body Images adresses the material aspects  
of the body and how it is percieved as  
images and physical sensations, whereas  
Gender Realities addresses how aesthetics  
and the politics of gender influences what  
we think about our bodies and selves in a  
late modern society, where everything in  
principle seems to be possible and allowed,  
but in reality has consequences.

The performance festival presents works  
by transgender artist Mandy Romero (UK),  
physical performer Marek-Berlin (D) and  
a live art musical by Femme Façade (F/  
UK) featuring live music by Sebastian Lee  
Philipp (D). The event is organized by the  
artist driven art space Warehouse9.dk who  
will also host an art lounge with Djs and  
surprise acts after the performances.

In connection to the festival there will also  
be a photo exhibition with works by the  
Danish art photographer Ole Christiansen,  
who will show previously unexhibited por-  
traits of the legend Leigh Bowery (UK).

### ABOUT WAREHOUSE9

Warehouse9 is a small artist driven perfor-  
mance space and art gallery established in  
the old slaughter district in Central Copen-  
hagen in 2007.

It is a space for contemporary art, music,  
poetry and performance with a direct link  
to the international queer art scene. It aims  
to break established boundaries in the  
music, theatre, art and nightclub scene and  
works actively to create new links between  
genres and communities.

It has an ambition to present art with a  
general appeal, showing that queer issues  
are not only relevant for minorities, but to  
all people who reflect on gender, identity  
and categories.

*Warehouse9.dk – performance & media art  
warehouse9.dk*

### PERFORMANCE PROGRAM

#### Thursday, August 21 19:00 – 24:00

Leigh Bowery by Ole Christiansen:  
Opening reception Photo Exhibition +  
Lounge performance by Hairwerk (DK)

#### Friday, August 22 20:00 – 02:00

#1 20:00 – 21:00  
Mandy Romero feat. Alex Decoupigny:  
Impro - A Musical Offering

#2 21:00 – 22:00  
Marek-Berlin feat. Vibeke Bertelsen:  
The Nature Of Precarity

#3 22:00 – 23:00  
Femme Façade feat. Sebastian Lee  
Philipp: Posessed#1

23:00 – 02:00  
Art Lounge DJ Sebastian Philips  
(Noblesse Oblige) & DJ M/K

#### Saturday, August 23 20:00 – 05:00

#4 20:00 – 21:00  
Mandy Romero feat. Alex Decoupigny:  
Impro – My greatest hit

#5 21:00 – 22:00  
Marek-Berlin: Odlot

#6 22:00 – 23:00  
Femme Façade feat. Sebastian Lee  
Philipp Posessed#2

23:00 – 05:00 ART Lounge DJ DJ Djuna  
Barnes (DK) & DJ Hairwerk + Special  
surprise midnight performance.

#### Sunday, August 24 19:00 – 23:00

Closing reception for Photo Exhibition  
+ Lounge performance by Hairwerk (DK) &  
Dj Mathuresh (DK)

### TICKETS

Performances #1-6 70 DKK (in-  
cludes entry to the Art Lounge)  
Art Lounge: 50 DKK  
Photo Exhibition: Free

### TICKET RESERVATION

wh9performance@gmail.com

Please write your name, date of the  
performance, code of the perfor-  
mance (e.g. #5) and number of tick-  
ets. NOTE Tickets must be picked up  
30 min. before the show at the venue.

### ARTISTS

- Mandy Romero (UK) feat. Alex  
Decoupigny
- Femme Façade (F) feat. Sebastian  
Lee Philipp (D)
- Marek-Berlin (DE) feat. Vibeke  
Bertelsen (DK)
- Ole Christiansen (DK)
- + Art Lounge

The event is sponsored by the Danish Arts Council Committee for Visual Arts



# IF I CAN'T DANCE, I DON'T WANT TO BE PART OF YOUR REVOLUTION

If I Can't Dance, I Don't Want To Be Part Of Your Revolution is a rolling curatorial platform for performance related practice in contemporary visual art. This platform was founded in 2005 by Frederique Bergholtz and Annie Fletcher and has since developed two editions.

The kick off of the upcoming third edition will take place in Copenhagen, with a Prologue in Overgaden arts centre, a public panel at Interregnum and a performance in Karriere bar.

The famous quote "If I can't dance, I don't want to be part of your revolution" is a source of inspiration to explore critical and celebratory dimensions in contemporary performative art practice. The quote has been attributed to Emma Goldman (1869-1940), renowned feminist and anarchist activist, who was born in Lithuania and moved to the United States in 1885.

In the previous editions If I Can't Dance... explored the "Feminist Legacies and Potentials in Contemporary Art Practice".

Inspired by the rich source of feminism, the third edition will, under the working title "Masquerade", further explore the landscape of identity inviting the audience and invited artists to engage with us in the 'play of selves'\* (Cindy Sherman)

**FRIDAY, AUGUST 22, 14:00-16:00**

*Room 22.0.47*

**Part 1**

**Annie Fletcher and Frederique Bergholtz**  
About If I Can't Dance... from the perspective of how we have dealt with the black box versus the white cube.

**Part 2**

**Annie Fletcher and Frederique Bergholtz**  
Focusing on the new theme of the masquerade, and referring to some artists/projects we did in the former edition on feminism that were inspiring and led us to into this direction, like the work of Stefanie Seibold, Karl Holmqvist etc.

**Part 3**

**Frances Stark / Hito Steyerl**

In line with part two, two works are screened by Frances Stark, "Structures that fit my opening and other parts related to their whole" (2006) and Hito Steyerl's, "Lovely Andrea" (2007).

**SATURDAY, AUGUST 23, 12:00 – 20:00**

*Overgaden, Institute of Contemporary Art  
Overgaden Neden Vandet 17  
1414 Copenhagen K  
www.overgaden.org*

The Prologue of If I Can't Dance....

All the artists involved in Edition III will present their ideas.

**Part one (12:00-14:45)**

- Welcome: Henriette Bretton-Meier
- Introduction to the theme of Edition III: Frederique Bergholtz and Annie Fletcher
- Presentation: Jon Mikel Euba
- Presentation: Keren Cytter
- Lunch (14.45-15.45)

**Part 2 (15:45 – 17:45)**

- Presentation: Joachim Koester
- Presentation: Suchan Kinoshita
- Drinks & Snacks (17:45-18.00)

**Part three (18:00-19:30)**

- Presentation: Sarah Pierce
- Presentation: Olivier Foulon

**OVERGADEN. INSTITUTE OF CONTEMPORARY ART**

Established in 1986 by a group of local artists and for more than two decades been among the leading non-profit exhibition spaces for contemporary art in Copenhagen. From the outset Overgaden had a strong identity as a space run by artists for artists. A constantly evolving three-person board of artists would programme the exhibitions from incoming applications submitted by other artists. Through this formalised application procedure, Overgaden has consistently offered young artists the opportunity and space to develop expansive, ground-breaking solo exhibitions. Many of these artists have gone on to have important international careers.

A lot has changed at Overgaden in the course of the last 20 years – artists no longer have to guard their own work and there is even a small staff. As part of recent measures to restructure the institution, Henriette Bretton-Meyer was appointed director in 2006 and thus became the first full-time director with a curatorial background.

To a large extent the exhibition programme remains based on applications from artists and curators, largely from Denmark but also from further afield, and thus Overgaden retains its character as an open and accessible institution. However, in order to further enhance the profile for the space, Overgaden has started to initiate its own exhibition projects. Overgaden currently presents around 10 exhibitions a year (often in tandem) as well as a comprehensive programme – unrivalled in Denmark – of artist talks, film screenings, seminars and discussions.

**ADDRESS**

Overgaden. Institute of Contemporary Art  
Overgaden Neden Vandet 17  
1414 Copenhagen K.  
Phone +45 3257-7273  
Mail: info@overgaden.org

Busses: 2A, 350S, 19, 47, 66 stop  
Christianshavn Torv.  
Metro: M1 or M2, Christianshavn.

*Entrance is free, reservations at:  
mg@ificantdance.org*

**SATURDAY, AUGUST 23, 22:00**

If I Can't Dance... will programme a performance in Karriere bar on Saturday night. At this very moment its not known yet who will perform. Look for update information on [www.ificantdance.org](http://www.ificantdance.org)

**Karriere bar**

Flaesketorvet 57-67  
1711 Copenhagen V  
Phone: +45 33215509  
Mail: info@karrierebar.com  
Web: [www.karrierebar.com](http://www.karrierebar.com)

## CAMP 22:30

### CAMP 22:30

Camp X presents in collaboration with PSi#14-Interregnum: In Between Performance And Clubbing

Camp 22:30 is a Performance Club, a mixture of nightclub, cabaret, live art, slam poetry, concert, installation and much, much more. A place where performance artists of all kinds can show artistic experiments in front of live audience. All this while the bar is open, the DJ is playing, and afterwards you can go dancing...

At this special Interregnum performance-club Friday August 22 you can experience:

- Nondog by **Adam Broinowski**, (Australia)
- Wrap Me Up, Make Me Happy by **Mark Harvey**, (New Zealand)
- Creature by **Kristján Ingimarsson**, (Denmark/Iceland)

Friday, August 22, at 22:30 (10:30 p.m.)  
at Camp X Rialto, Smallegade 2, 2000 Frederiksberg

And maybe one or two more surprise-performances...

### Camp X Rialto

Smallegade 2  
2000 Frederiksberg  
www.campx.dk  
Ticket Office: +45 70201031  
Entrance 75 DKK  
Tickets sold at the door

Theatre Camp X is a brand new actor on the Danish theatre stage, a place for experimental and innovative productions, specifically concentrating on new Danish and International performing arts. Camp X was born out of the idea that theatre is a part of the globalized world, a part of the constant and ever changing reality. And in order to survive and be relevant the theatre has to be open to new initiatives, trends, movements and artists.

In the up-coming season Camp X will amongst other things present the prize winning Call Cutta In A Box, co-produced with Rimini Protokol. Following Camp X presents HR. MØLLER the first Danish play about Denmark's richest, most powerful, and mysterious man; Mærsk McKinney Møller. The Lebanese-American artist Walid Raad is as well dropping by with two performance-lectures: My Neck Is Thinner Than A Hair and I Feel A Great Desire To Meet The Masses Again both presented in collaboration with U-Turn – Copenhagen's Quadrennial for Contemporary Art.

In the spring Camp X presents a co-production with the Danish arts house Das Beckwerk called Det Ny Menneske, an electronic opera created by the same team of artists that made The Last European, a terror-musical presented at last years Wiener Festwochen. The Swedish director Anders Paulin is back in Denmark staging Jean Luc Godars film Le Mepris; Foragt. And Gob Squad's KITCHEN, the re-enactment of Andy Warhol's Kitchen, is also on the menu.

In addition Camp X continues its cooperation with Campo Victoria and presents An Anthology Of Optimism. And last, Ditte Maria Bjerg, one of the creators of Camp X, will produce the final part of her work-in-progress trilogy, Hush Little Baby.

### For more information:

www.campx.dk or visit Camp 22.30 on Friday, August 22 at Camp X Rialto, Smallegade 2, 2000 Frederiksberg C.



## A FANTASTIC TALE – THE KAREN BLIXEN MUSEUM

### A FANTASTIC TALE – Interactive Installation at the Karen Blixen Museum

Bus Tour to the Karen Blixen Museum,  
Rungsted (north of Copenhagen)

#### Friday August 22 from 16:00

Meeting point: On the side walk of Njals-  
gade at the northern end of Building 22.  
A limited number of free tickets are avail-  
able at the Intersection desk from Wednes-  
day August 20.

### A FANTASTIC TALE

Opening reception: A staged, interactive  
installation about the Storyteller and Karen  
Blixen/Isak Dinesen

The interactive installation A Fantastic Tale  
will open at the Karen Blixen Museum  
placed in Karen Blixen's home in Rungsted  
north of Copenhagen. It is an interactive  
narrative, staging Karen Blixen and her  
short story "The Dreamers" from her first  
major work Seven Gothic Tales (1934).  
By using textiles, light, sound, projections  
and sensor technology a poetic experience  
space is created for the visitors to explore.

### PROGRAMME:

16:15  
Bus leaves the conference site, headed for  
the Karen Blixen Museum

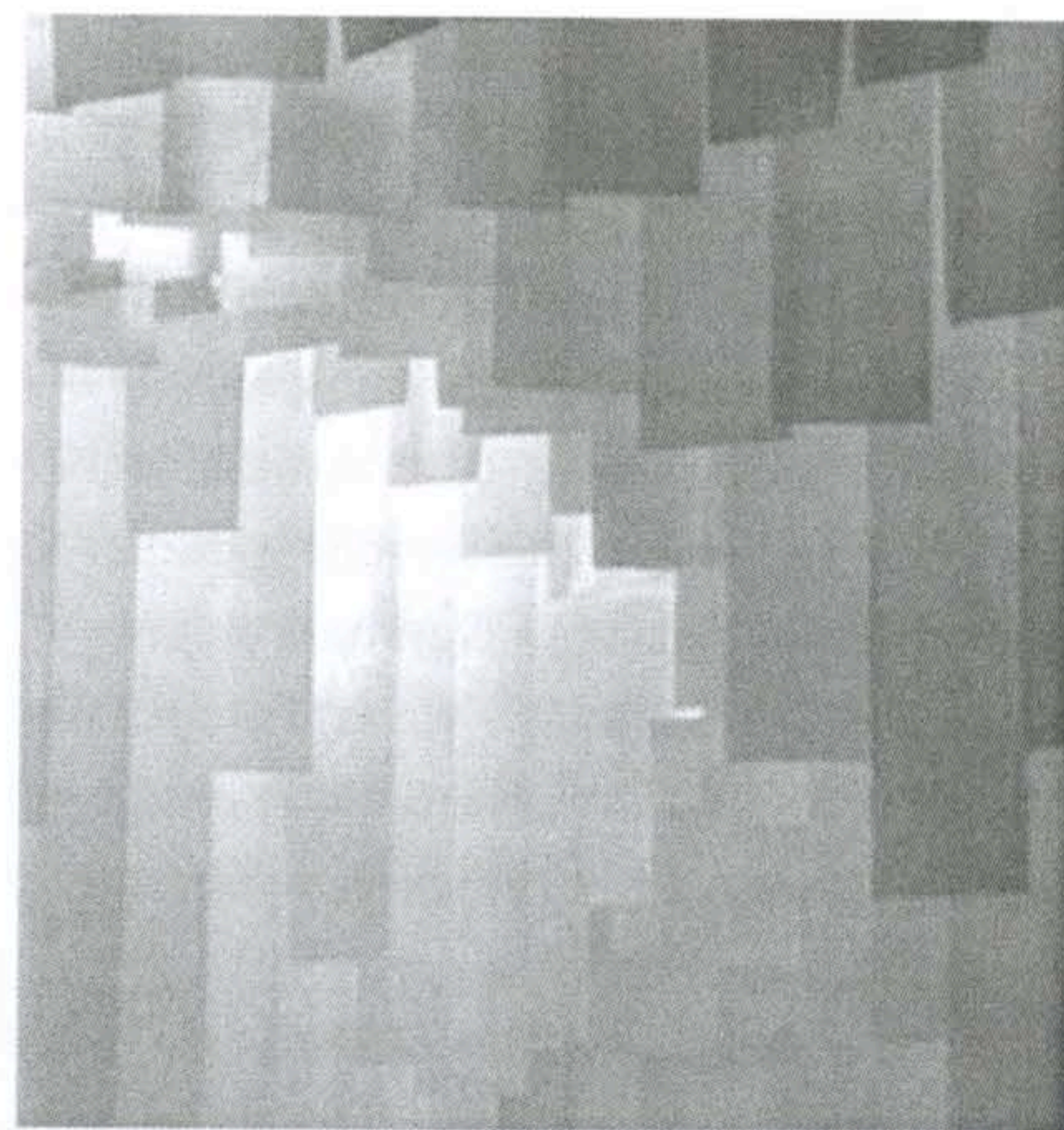
17:00  
Opening reception at the Karen Blixen  
Museum

19:30  
Bus returns to Copenhagen, and will let  
participants off at relevant hotels or central  
spots in Copenhagen along the way. The  
bus continues to the conference site.

If you decide to stay in Rungsted next to  
Øresund, there are a nice beach and sev-  
eral good restaurants to choose from. (Cafe  
Bryggen, Rungsted Kro, Nokken, Røgeriet,  
Restaurant Mikkjelgaard). There are trains  
back to Copenhagen every 20 minutes.

### The Karen Blixen Museum

Rungsted Strandvej 111  
2960 Rungsted Kyst  
Tel. (+45) 45 57 10 57  
[www.karen-blixen.dk](http://www.karen-blixen.dk)



*A Fantastic Tale  
– Interactive Installation at  
The Karen Blixen Museum*

## NIKOLAJ COPENHAGEN CONTEMPORARY ART CENTER

### Opening hours

Tuesday - Sunday 12:00 – 17:00  
(Thursdays: 12:00-21:00)

Nikolaj Copenhagen Contemporary Art  
Center is located in the former Nikolaj  
Church in the centre of Copenhagen and  
functions as the city's exhibition space for  
contemporary art. 6-8 annual Danish and  
international exhibitions are presented,  
allowing the visitors to acquaint themselves  
with mainly experimental and innovative  
art. Furthermore, exhibitions by artists who  
have had a pioneering impact on today's art  
are presented.

Every Thursday at 18:00 Nikolaj presents  
a public programme including artist talks,  
video screenings, concerts and more.  
The upcoming exhibition at Nikolaj CCAC  
will be Jesper Just presented in association  
with U-TURN quadrennial for contempo-  
rary art opening September 5.

[www.kunsthallenikolaj.dk](http://www.kunsthallenikolaj.dk)

In 1962 some of the first international  
FLUXUS concerts took place in Nikolaj  
arranged in co-operation with Danish artist  
Arthur Köpcke and Det Unge Tonekunst-  
nerselskab (The Society of Young Compos-  
ers). These early concerts have since then  
become legendary in Danish and interna-  
tional FLUXUS-history. In the years follow-  
ing 1962, Nikolaj was the centre of several  
FLUXUS- and FLUXUS-related events.  
Today Nikolaj still displays it's sound piece  
installation, a old school jukebox, with  
several FLUXUS pieces.

Nikolaj Copenhagen Contemporary Art  
Center will be hosting Pioneer Panel #4,  
Saturday, August 23, 17:00-18:00, featuring  
Eric Andersen, composer and member of  
the Danish Fluxus movement.



## PLEX – LIMINAL.DK

Participants of the Interregnum conference are invited to the open dress rehearsal of the new piece *Mastercopy* devised by Erik Pold.

**Saturday, August 23 at 20:00**

*PLEX theatre*

*Kronprinsensgade 7*

*1114 Copenhagen K*

[www.plex-musikteater.dk](http://www.plex-musikteater.dk)

*Mastercopy* investigates what happens when you start copying on all levels of a theatre performance. 3 performers: Daniel Norback, Merete Byrial and Jeremy Wade, explore different ways of copying, re-enacting, sampling and re-staging.

The idea is to avoid originality and authenticity: everything has been done or said before.

It is a mixed media-performance, and the use of video, live electronic sound and music is a vital part of the performance.

*Mastercopy* rejects the idea that art is only art when you can call it original – it debates

the perception of the artist as being original and unique, and rather sees the artist as someone who sample culture, reconstruct, deconstructs, and in that way builds upon culture and the streams of information that runs through contemporary society. It investigates some of the more recent devices within both visual art and performance: Re-enactment and Post Production.

But not without irony: the project is in some respect impossible: live performance is by nature never able to be a complete copy of something else, but we work hard to make it happen.

### **BIO: ERIK POLD**

Erik studied choreography at the School for New Dance Development in Amsterdam (1994-98). Over the past decade he has created a name for himself as one of the more radical directors and choreographers of experimental theatre and performance in Denmark. His work successfully creates a fusion of different artistic expressions such as performance, Live Art, video, dance and theatre.

His work has been presented internationally and he is a frequent guest-performer with the Berlin based Live Art Collective: Gob Squad.

*Mastercopy is produced by LiminalDK:  
www.liminal.dk*

### **PLEX THEATRE**

PLEX is a theatre in the centre of Copenhagen where music theatre, installations, concerts and sound art converge. PLEX is all about artistic crossover, with interactivity and exploration playing a central role. Their aim is to create a forum where artists, their work, and the audience can meet. PLEX is a self-owned institution and is primarily supported by The Danish Arts Council.

## THE BODILY TURN

The Bodily Turn is an interdisciplinary cross-media network dedicated to investigation of the perspectives in the theory of aesthetics and the analysis of art works that are implied by the focus of recent years put on the bodily foundation of signification by art history and the cultural sciences.

Our intention is to contribute to the development and the critical discussion of a constantly growing number of international and Nordic research reports within those branches of the aesthetics and the analysis of art works that are dealing with the role of the body in the artistic production of meaning.

The network wants to contribute re-focused and scientifically innovative approaches to the body problem, including an investigation of the ethical and political perspectives in dealing with the aesthetic potential of the body.

### **THE BOARD**

Bente Larsen, Lund University

Mikkel Bogh, The Royal Danish Academy of Fine Arts

Arnfinn Bø-Rygg, University of Oslo

Pauline von Bonsdorff, Jyväskylä University

### **UPCOMING ACTIVITIES**

Workshop, Body, memory and creativity in the arts, Jyväskylä, 5 - 7 November 2008.

[www.corpus-aesthetics.net](http://www.corpus-aesthetics.net)





**CAMP X presents in collaboration with PSI#14-Interregnum:  
IN BETWEEN PERFORMANCE AND CLUBBING**

Camp 22.30 is a Performance Club, a mixture of nightclub, cabaret, live art, slam poetry, concert, installation and much, much more. A place where performance artists of all kinds can show artistic experiments in front of a live audience. All this while the bar is open, the DJ is playing and afterwards you can go dancing...

At this special INTERREGNUM performance-club the 22<sup>nd</sup>, you can experience:

**From Australia: NONDOG by Adam Broinowski**

A body solo performance that seeks pools to drink from on the roof of the world.

**From New Zealand: WRAP ME UP, MAKE ME HAPPY by Mark Harvey**

A Transformer™ performance where cardboard is challenging the physical limits.

**From Denmark/Iceland: CREATURE by Kristján Ingimarsson**

A human zoo performance accompanied with visual songs.

And maybe one or two more surprise-performances...

**Camp X** International Contemporary Theatre

Camp X Rialto  
Smallegade 2, 2000 Frederiksberg  
www.campx.dk | www.myspace.com/camp2230  
Entré 75 kr | Billetter købes i døren

***"Prelude, or Better!: In Time!"*  
is an upcoming event in Copenhagen**

We are 6 artists who have come together to organize and set up this event in order to display, study and get further into the work of the invited artists and speakers.

It is about presence. We want to gather people and invite the artists to come and reside here for the week of the event and exchange.

It is a different kind of event in the sense, that we aim at showing and exchanging on the spot, which should leave room for the study of each others work.

The things that we are about to present will consist of work displayed in a gallery place, performance, artist talk, lecture and screening.

We will meet up at the places all of the interested people, and gather in a large café afterwards, where some of the presentation and performance will go on.

We feel that such event of gathering and study is needed in Copenhagen, where we are based, exactly with the different artists we have decided to invite and all of those who will come and be there.

Among the artists invited are: Bubu dela Madeleine, Wu Ingrid Tsang, Jalal Toufic, Oreet Ashery etc.

Our names are: Jane Jin Kaisen, Katrine Dirckinck Holmfeldt, Larissa Sansour, Stine Marie Jacobsen, Virginia Solomon and Nanna Wraae;

*"Prelude, or Better!: In Time!"* opens up for a focus on the stage of being in between states and the thought that the actual work and focus could be interpreted as "a mode of paying attention", and "a process for marking interest" (Jonathan Z. Smith), the works and focuses as listening.

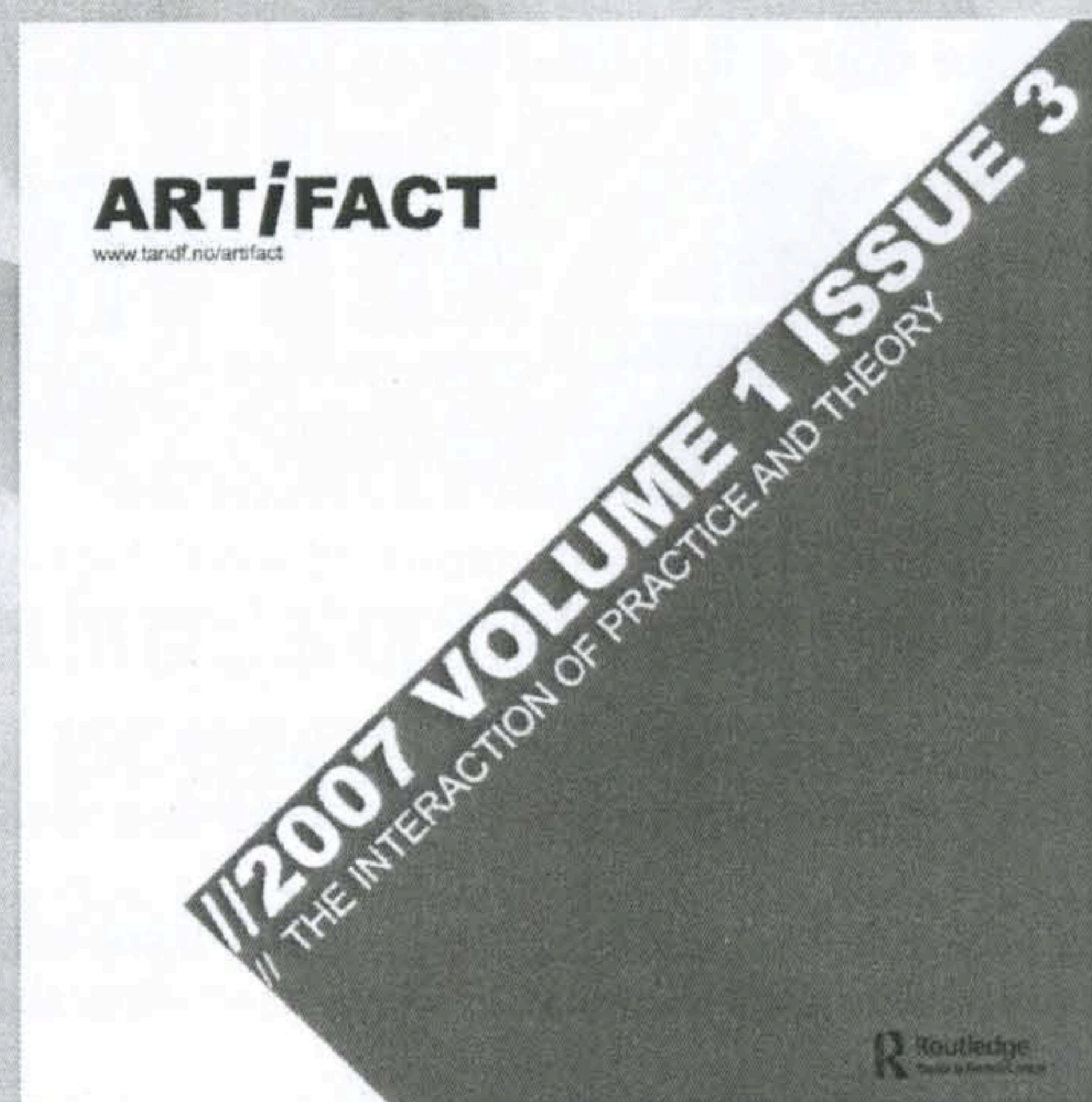
*"Prelude, or Better!: In Time!"*; is a gathering and study around it. An acknowledgement of it, to give meaning – new meaning – hence to the limit of meaning.

# Artifact

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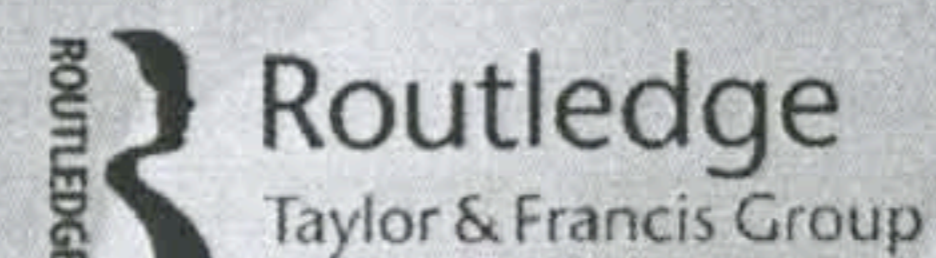
www.informaworld.com/artifact



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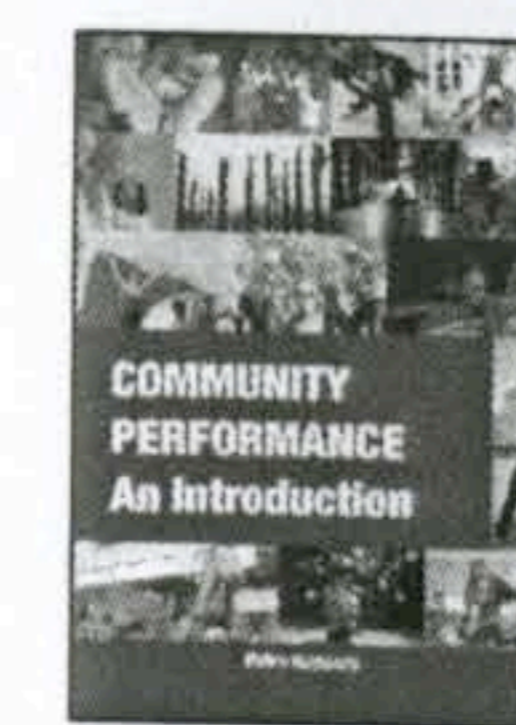
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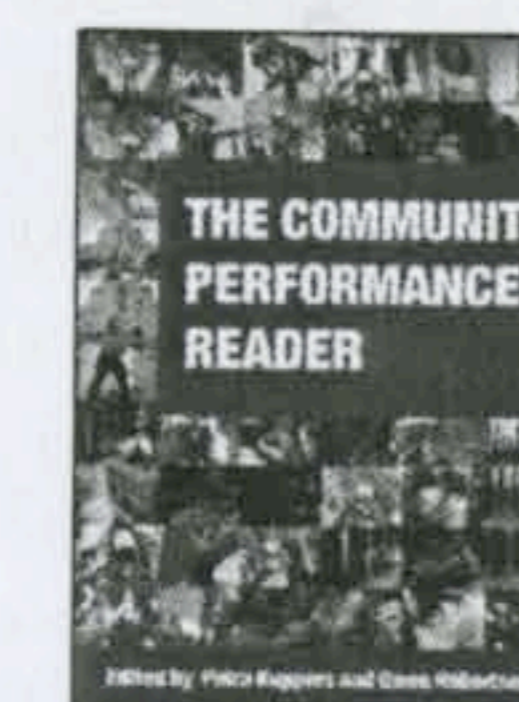
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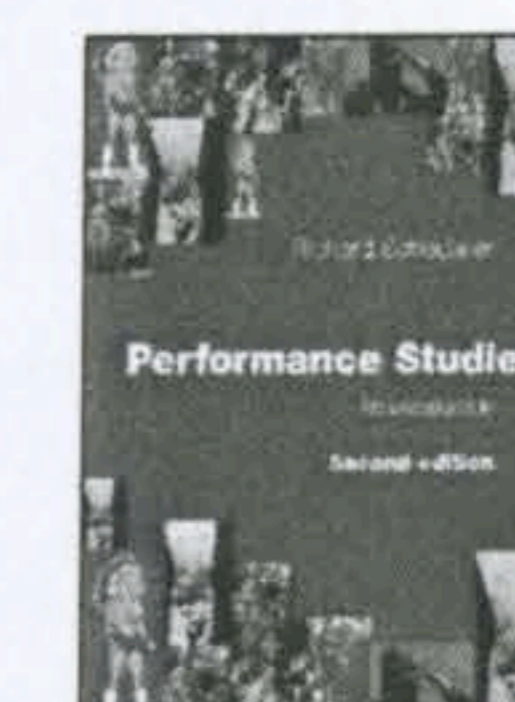
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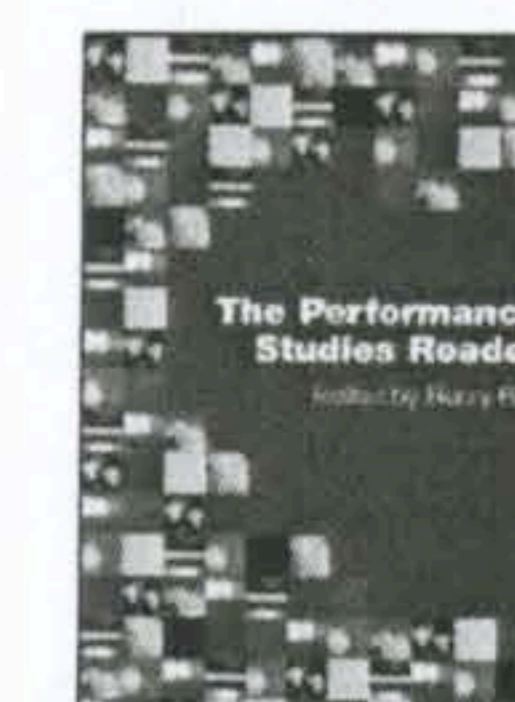
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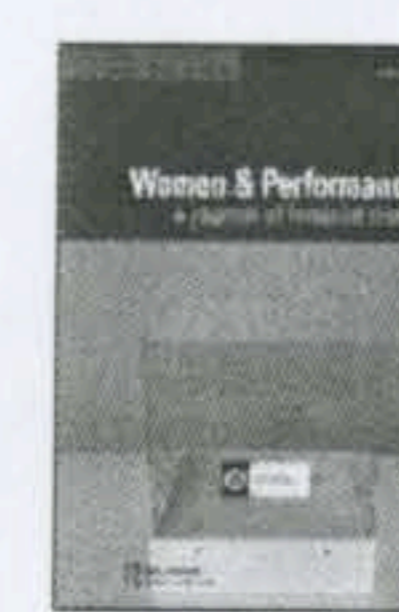
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For more information, contact:

Prof Joe Kelleher: [j.kelleher@roehampton.ac.uk](mailto:j.kelleher@roehampton.ac.uk)

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## Graduate Programs in Performance Studies New York University • Tisch School of the Arts

### What is Performance Studies?

The Department of Performance Studies at NYU is the first program in the world to focus on performance as the object of analysis. Our M.A./Ph.D. program explores the ways that performance creates meaning and shapes social life. "Performance" is at the center of the theoretical, historical, and methodological courses offered in the department.

### Performance Studies M.A. Program

The one-year M.A. program offers a solid foundation in performance scholarship in a concentrated period of time. The program consists of three semesters of full-time course work, beginning with an exciting Summer Institute.

### Faculty

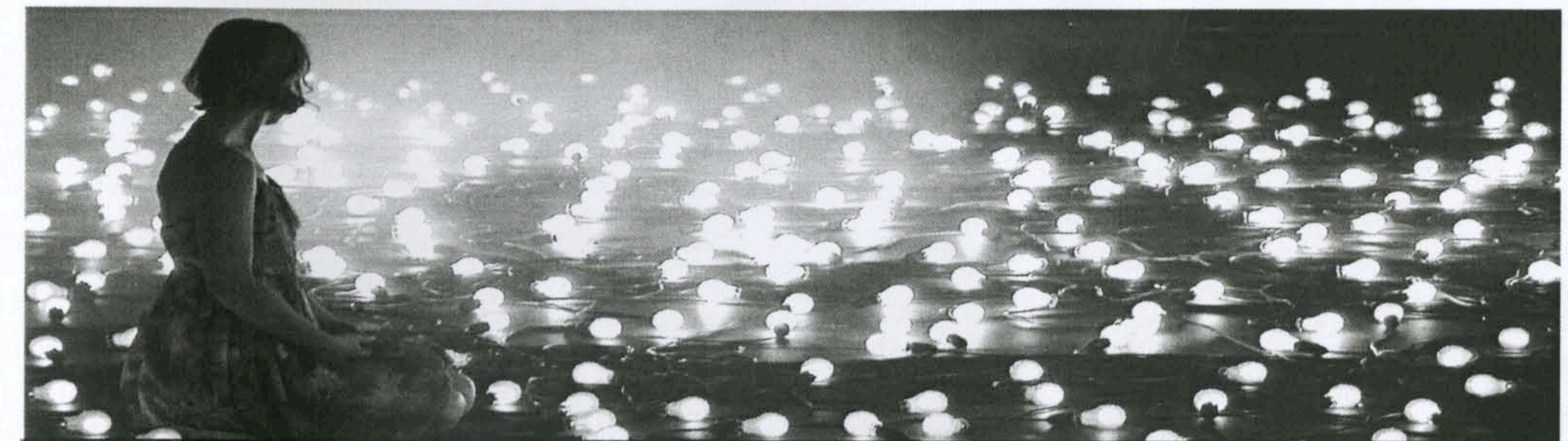
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### Contact

<http://performance.tisch.nyu.edu>  
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The Department of Arts and Cultural Studies has a solid interest in the field of Performance Studies. From this year a new, full MA is being offered, plus a number of other courses within a broad field of studies of performative phenomena.

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## FOR FURTHER INFORMATION

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University of Copenhagen  
Karen Blixens Vej 1  
DK-2300 Copenhagen S  
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