

Application for research

Basic information

Title of Experiment:

A land where no dragons hide - and I want to bright shivering lights in it.

Main questions (a question):

Everything is matter, matter vibrates, and vibration is a dynamic intensity pattern of differentiated sound (see Robin James "Introduction to sonic Episteme" and Janet Bennet "Vibrant matters"). I am researching and developing a work on vibration, which are about the hidden forces that generates communication among all existing matters, visible and invisibles, real or unreal.

My research is about how to "translate" this concept into movement, in the performer's body, in every thing we see around us. How to listen to vibration and communicate through vibration? How to materialize vibration in our bodies and how our thinking vibrates towards other matters, people, spaces?

Forms of vibration are transmitted through waves and particles (waves of sound, light, gravity, or by particles as in Quantum Mechanic, which is a field of particles) This studies allow me to think of movement in term of both waves and particles, though, physicist are trying to find out if movements takes place through waves or through particles, they could only explain inexplicable phenomenon in the universe by combining both QM and Gravity, merge into Quantum Gravity. QG tries to unify these theories to explain all phenomenon in the universe.

I'm also investigating what is a sensual body. How sensuality could be more related to the act of taking care of one self, as a 'self-mothering' act, how one could generate sensuality in generating one's own sustain (life, love, work, friends), while related to others, not depending on them. How to place my own body on stage through a sensual practice? What is being sensual? How can the public be sensual too? How to become sensual within our self, within things around us, and with others?

A way of the sensus how philosopher Derrida in his essay "*The Animal that therefore I am*", points at intimacy as to follow and being followed: *to be (anything, anyone), is always to be following (something, someone), always to be in response to call from something, how ever nonhuman it may be.*

I am writing a book which is to be finished in 1 month, where I developed the "Theory of the Gap", ao. A theory which is one of the ground basis of this project. Gaps are spaces in between spaces, waiting rooms, spaces that forms the formless, spaces for a latent occupation, occupation for fiction, dreams to be fulfilled, opening us up to the inside, which is nothing more than the outside.

Contact details of the project leader and theatre group affiliation if applicable:

Sara Gebran: saragebran@yahoo.com , mob. 23290139,

The names and professional background of the participants in the project:

I have invited 3 international, interesting and renown choreographers to work with me, one at the time. So in this way I am able to have a more intense and specific research with one artists at the time. This also allows my research to be more diverse. They are Rodrigo Sobarzo (Cl/Nl), Rebecka Stillman (Se) and Olivia Riviera (Dk/Se). The process in November will include Olivia Riviera and the scenographer laura Rathschau. This are our small bios:

Rebecka Stillman (Sweden) Choreographer, dancer. Has been involved in many different choreographic projects in the past fifteen years. Sometimes as the instigator, sometimes as a collaborator and sometimes as a dancer. She received her education at the Royal Swedish Ballet School, SEAD (Salzburg), Södertörn University, Stockholm University and on the master program in choreography at DOCH in Stockholm.

Rodrigo Sobarzo de Larraechea (NL/CL) studied at the SNDO in Amsterdam and was a resident at the Jan van Eyck Academy in Maastricht. His work seeks to envelope its viewer into visual introspection. Furthermore he possesses a strong interest on subculture and sub-cultural production by digital means of connectivity throughout various Internet sites, networks and social media. TWITTER: @autisticmo

Olivia Riviera (Dk/Se) she is one of 11 members of **DANSEatelier** (a place and) a group of 11 friends working in the field of dance in Copenhagen. The initiative origins from a need for continuity, a space for sharing of knowledge, as well as social and artistic support – to basically stand together in our relationship with dance, dancing and choreography. A large part of our work consists of finding ways for how to deal with the ‘thought-action’ of rhizomatic structuring and multiple hierarchies. By insisting on togetherness and slowness we want to take steps away from individualization and loneliness whether its through hosting, sharing or making work. It is an ongoing organizational and creative research in collectivity, morphing with time and needs.

Sara Gebran (Vz/Dk) has a BA/MA in Urban planning at University Simón Bolívar Venezuela (1982-87), dance studies at Instituto Superior de Danza Caracas (1989-92) and a Post-Studies in The history of images and its representation at The Royal Institute of Art, Stockholm (2012-13). Based in Copenhagen, Stockholm since 1996 and currently in Lisbon. Her works are situated within performance art, between practice and theory, exploring medias as video, sound, text and digital works www.saragebran.com

Laura Rathschau (Dk) A multidisciplinary conceptual designer based in Copenhagen. With special interest in production design / scenarios and decorations for physical spaces as well as digital spaces. Focus work areas are: Installation and spatial decorations. Live visuals for music events. Music video production and animation. Set design and styling for photo shoots <https://www.laurarathschau.dk/m-E>

Flora Brandt (Dk): 4th year Student of Light designer at Den Danske Scenekunstsolen.

Micaela Kühn (Ge, Cl, Dk) Dance pedagogy & production manager.

Timetable for project:

The project began with readings/research in February 2018, followed by research in the space in April, May, June and November 2018. It will end with rehearsals in January up to the premier on the 22. January 2019.

Research period:

25 April-15 May 2018, with choreographer Rodrigo Sobarzo and Sara Gebran

4-28 June 2018, with choreographer Rebecka Stillman and Sara Gebran. Internship Amalie Bergstein.

16-November – 1 december 2018, with choreographer Olivia Riviera and Sara Gebran, and scenographer Laura Rathschau, light designer Flora Brandt. Maybe also Rebecka Stillman.

The starting point for the experiment

How did the idea for this experiment emerge?

This work is part of an ongoing investigation on power and forms of empowerment I formally began in 2014, to continue in the next 15 years, for it's a vast topic that needs a selected angle of investigation each year. Every investigation generates a different artistic work, using fictional scenarios to pose questions and visions, which leads to new questions.

The trajectory of the research on power: In 2017, I created “*Remote Sensing/Cinematic Montage*” working with the power of images, language, and movement generated by distant communication, with Rodrigo Sobarzo, Rebecka Stillman and Paula Caspao. This years small ideas from this project are applied as well, and I am continuing the current work in 2018 with two of the artists. In 2014 &

2015 I invited Marie-louise Stentebjerg and Ida Larsen, to worked on “*The circle of Power*”, a research that lead us to 2 artistic proposals: one based on the power of light and enlightenment as blinding factors; the other, on the power of language, conducting thoughts and actions. From June 2017 to October 2018, I am choreographing movements on a page through text and images, a book about the relation between power, pornography, and cultural decadence (Book launch 28. Jan.19 at Charlottenborg Kunsthall, Co-produced by Dansehallerne, Partly supported by Nordisk kultur Fond)

Why do you want to investigate this specific question?

Understanding how power works is also understanding how to empower ourself, so that we have access to a more happy life. This concept come from my life experience which I now also found a ground support by a philosopher called Laurent Berlant, who wrote in “Cruel Optimism” a very interesting explanation for how capitalist system produces on the individuals, a level of anxiety in order to scale in life, gain more, become more according to social standardization, with the eternal hope that something will change, even if it never does...

What is the aim of the project:

Are you working with an investigation of a specific thesis/idea?

I am interesting in understanding how power works, between individuals, between citizens and state, and with one self. This research started in 2006 and will continue until I wish to stop, probably in 10, 15 or 25 years.

The book I am finishing now is about the relation between power, pornography, and cultural decadence. Of how language could be re-shaped for the purpose to help us empower ourself.

Are you testing an assumption (hypothesis)?

I have a lot of question which i specify is in the start of the application.

A more freely examination within a topic-based framework?

Sorry, I don't understand this question.

Is there a desire to invent something?

I think more than invent something is to re-compose things. A way of posing a critic to our surroundings is not by judging it, but by proposing and re-composing events. Or as philosopher Irit Rogoff will say in her essay ‘*Smuggling*’ – *An Embodied Criticality*”: *...criticality, is a state of duality in which one is at one and the same time, both empowered and disempowered, knowing and unknowing....criticality, is a state of duality in which one is at one and the same time, both empowered and disempowered, knowing and unknowing.....the point of criticality is not to find an answer but rather to access a different mode of inhabitation... in the actual inhabitation, a shift might occur that we generate through the modalities of that occupation rather than through a judgement upon it.*

Procedure

What theoretical and practical experience from your specific field of work of do you use in the project?

I have 15 years of theoretical experience and 28 years of practical experience in choreographing and performing.

In 2004 I started more consequently using theory as a way to enhance my practice, to understand what kind of practice I could develop. This is also one of the reasons why I was hired as head of Choreography education at Den Danske Scenekunsts skolen in 2012.-2016.

I brought to the school a practice to use theory in the practice, practice theories, and theorize the practices. I organized about 18 lectures for the students, open to the public. Organized 2 international seminars on *Artistic research*, and 2 international conferences, one on *Reflection* and one with Anders Paulin called *Fiction/Reality*, in collaboration with Dansehallerne, DDSK and me as producer. Etc..

What working methods do you intend to use?

Readings. Body vibration. Sound vibration. Composition of images. body painting. As daily practice we apply meditation, tarot reading, and a group warm up, based on touching or alone. We do some manual works because there are a lot of small props in the performance. The whole work happens in a bed.

Describe the plan for the experiment. (studio hours needed, use of materials, external participants etc.)

I need for the research-work in the studio from the 16th November to the 1 of december

We are working with a mattress 1.4 x 2 meters, (foam mattress) which is light, and some objects around the mattress. Every thing can move away each day, though the best is to have them on the spot, but we will adapt. We need to work 7-8 hours a day starting at 10 if possible though we could also start either before or later...

We dont use strong sound, neither are dancing on the dance flkloor so we do not need the big space, though we could use the big space if it is available... Any of the spaces could work.

We bring our own projector. I would need some extention cables, and mattress if you have one, else i bring my own. I have my own small sound speaker too.

Outlook for project

Does the experiment already have a given purpose? For example:

The purpose is for me to create a new work is a way to continue, as an extension of the previous work. A way to allow myself continuity is to think of all works as one, even though they are extremely different medias and expressions.

Development of a new method?

Each work requires a new method. That means, there are as many methods as works, since a work is composed of different constellation of people, time line, experiences, conditions and interest, so each time it needs to be re-adjust, re-thought. I could only say for certain that as general method of work, is the close relation between practice and theory I am interested in using in all my works (performance theories and philosophy) . This is the same for the choreographers I am inviting to these processes. Another method is to play, to enjoy what we are doing.

Development of training and/or working group, or other kind of future cooperation with others?

I tend to work with the same main artists, that is why Rebecka St, Rodrigo S, Micaela and Olivia are invited here. The training is based on meditation, tarot reading, warm up using vibration.

Onset/research for a new production?

The project will come all together in the month of January where we will be working all month in a studio and in the performance space of Koncertkirken.

Dissemination of trial

Do you plan to show the process of experiment in some way? (Final open viewing, open rehearsal etc.) - apart from the required participation and sharing at the biannual Platform format.

We have a performance premier on the 22 January 2019 until 27 January 2017 at Koncertkirken. after that there are performances in Lisbon and probably in Stockholm. Using those tour opportunities to keep developing the work.

I would be doing an run through with the working team in November, during this research.

And I could re-do it for other events you could suggest, in mutual arrangement, as I am traveling a lot also.

Do you have specific desires for the dissemination of the final written report? (Event, press release, seminar, etc.)

Yes, I am interested always to rethink the work, analyze it, give a talk/lecture etc. I'm used to do that in other projects and contexts. Last year during our premiered i organized a seminar called "Artists at Work" ased on the study and analyses of Bojana kunst book with the same name.... I have written several essays for the school and for public lectures outside the school: Århus, Norway, Færo-island, Jordan, and Stockholm.

Please let me know if you need more information.

Yours

Sara Gebran