

Application for research at Forsøgsstationen

Title of Experiment:

“THE WAKE OF SLEEP” (work tittle)

Main question(s):

In this residency we are continuing investigation public intimacy, on stage. The different ways *intimacy* could be understood as a public affair, one which could help developed forms of inclusion of the public, among people that don't know each other. I am proposing that through intimacy we could take inclusion, to lead us to construct a new society I call QUANTUM COMMUNITY, one in which relations happens by being humans, not by identification and grouping, as age, gender, culture, language, etc. A community appearing in any event (any time or space) interacting on the conditions of being human.

My artistic proposal starts by bringing concepts from my first published book “ANOTHER HOLE” and the book I am currently writing MORE HOLES, and putting some of this investigation on to the dance floor. How could this type of 'inclusion' and social intimacy be practice through the use of language and how could be translated on the dance floor?

Our life has turned extreme individualistic, closed and homogenous. This is reflected in the aesthetics of current contemporary performances, loaded with an excess of self expression and identification, of similar modes of production of the arts, the need of branding one-self through a style, which stretch the gap between excluded and included ones, resulting in extreme homogeneous artistic works where those not alike are outside. Enhanced by a 'feel safe need' of 'identifying' with what is recognizable, radical, crafted, similar, belonging to a discursively correctness of what is institutionally accepted, results in exclusion of those representing differences in cultural logic and a lack of inclusion, as consequence of this contemporary individualisms. How could we 'present' what characterized us as human, relations of solidarity, encouragement, and empathy, instead of representing identification to a group or nation.

A new element to this research is how to adapt to the fact of having to respect a distance of minimim 2 meters due to the fact that Corona Virus is probably staying for 2 years? This might mean to develop intimacy at a 2 meters distance, will be also part of this investigation. For that we might be using mask, gloves, and keep 2 meters distance between us and between us and an audience.

Contact details:

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

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

I have invited 3 international and well known choreographers/scenographers to work with me, one at the time. In this way I am able to have a more intense and specific research with one artists at the time while letting go of control of the result, opening up more for unexpected results. The artists are: Karis Zidore (Se), Maria Stiernborg and Olivia Riviera (Dk/Se).

Artists bios:

Olivia Riviera (Dk/Se) 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 originates 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 it's through hosting, sharing or making work. It is an ongoing organizational and creative research in collectivity, morphing with time and needs.

Karis zidore (dk) musician/choreographer/performer

works as a dance and sound artist in the context of the collective DANSEatelier. She is interested in the transmission of bodily affect and deconstructed dance music. Gel is the musical alias of Copenhagen based dance- and sound artist Karis Zidore. Her music can be described as deconstructed dance music, insisting on the constant displacement of beats and friction between rhythms and sound scapes - composed with and for the body, as a way of softening and skewing electronic sound. She makes beats that go in and out of shape for bodies to go in and out of beats. Her debut ‘Drama Tools’ was released by Copenhagen label NESM in April 2018, and has been acknowledged by a.o. Resident Advisor and FACTmag. Karis Zidore works within the context of DANSEatelier, which is a physical space in Copenhagen, as well as a group of friends and dance artists, practicing collective organization, social and artistic support.

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

Amalie Bergstein (dk) dancer/choreographer/producer. Graduated in the summer of 2019 in dance and Choreography from Den Danske Scenekunstskole and now works as a choreographer and dancer through a newly started dance cooperative and studio in Valby (yet to have a name) where 16 dancers – choreographers – performers have come together to facilitate a space for working, performing and community building in the context of dance and choreography. Her latest work *Skintonic and Woven Wounds* featured at Y-choreography at Haut and “Born to be wild” at the Funen Art Academy in the fall of 2019. She currently works as a producer and facilitator for Sara Gebran.

Timetable for the research and project:

The total period of work is 1.5 year. The research will lead to the final project which is to be premiered in September 2020.

The research will be done in 3 residencies:

- 29 July-14 August 2019. At Forsøgsstationen
- 10-30 January 2020 At Polo Cultural Gaivotas, Lisbon
- 15-27 June 2020 in MDT Stockholm and Kbh
- 10-23 August, Forsøgsstationen
- 25-30 August , Cph.

Supported by Statens Kunstfond, Dansk Skuespilleborfond, William Demant Fond. Wilhelm Hansen Fonden. Coproduced by Metropolis festival, MDT Stockholm & CCAP Sthlm.

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 year's 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 work on "The circle of Power", a research that led 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 oneself, so that we have access to a more happy life. This concept comes 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 the 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...

On this project I am proposing and searching for practices for how to develop a Quantum Community, one in which people relate to one another by the condition of being human, instead of the tendency of grouping by class, ethnicity, age, fashion, knowledge, gender, etc.

What is the aim of the project: what are you working with an investigation of a specific thesis/idea?

I wish to continue investigating how power works, between individuals, between citizens and state, and with one self. My research began in 2004 and will continue until I wish to stop.

I am writing also my second book MORE HOLES as a continuation of "ANOTHER HOLE", dealing with similar topics and the relation between power, pornography, and cultural decadence, as well with how language could be re-shaped for the purpose to help us empower ourselves, propose new modes of being together, of communicating new signs and meaning.

Are you testing an assumption (hypothesis)?

The hypothesis is based on the questions I staged in the start of this application and the general question of how to develop a Quantum Community, one in which people relate to one another by the condition of being human, instead of the tendency of grouping by class, ethnicity, age, fashion, knowledge, gender, etc.

A more freely examination within a topic-based framework? Is there a desire to invent something?

Yes, I wish to invent a new way to co-exist as human, not as individuals, but as parts that belong to a whole (the world, not the nation) that I call: Quantum Community, one in which people relate to one another by the condition of being human, appearing in anytime and space without pre-culture, so it's a-historic (no history).

I don't think of inventing this every thing already exists, what I believe is in re-composing what we know to produce what we don't know, new relations and situations. A way of posing a critic to our surroundings is not by judging it only, but proposing and re-composition. 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 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 Scenekunstsolen 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?

We are working with Live-streaming of a *scale model* as an architecture tool (scenography) from one space (1) to another space (2) In space 2 the dancers will be working, receiving the live-streamed scenography and sending live-stream back to the other space, ongoingly, back and forth, A mirror reflecting many more mirrors, the virtual of the real.

We are working with the idea that there will be a maximum 10 audience in each space. Each one sees a different perspective of similar investigation.

Readings of philosophy, psychology and architecture, and Practices of vibration: physically, mentally and listening, as well as creating model scales of the real into an unreal landscape.

Besides using choreographic and writing tools, to translate from my book "ANOTHER HOLE" and MORE HOLES to the dance floor (it's an expanded Translation, from the book to the dance floor) I am working with. Hand made color plasticine to build a 'model scale'. I aim to create an even more intimate work, where the audience feel addressed, included, differently than in the previous work "A Land Where No Dragons Hide..." 2019.

Other methods are:

- Construct parallel dimensions /realities
- independency of the parts in relation to the whole (agency).

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

I will need to use a dark room, where we will install a table with cameras around using LIVE STREAMING. This setting could be good to not move each day.

We need to work 8-12 hours a day starting at 10

We don't need the big space, unless is available. Any of the spaces could work.

Could we borrow 1 or 2 projectors for the whole period, 1 tripod and 1 video camera??

I bring one projector but we need 2 more.

I would need some extension cables.

Outlook for project. Does the experiment already have a given purpose?

The research will lead to a performance. It allows me continuity, it is an extension of the previous work, going deeper in similar topics through different aesthetics and medium.

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). 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 wish to work with most of same artists i know and respect: Rebecka Stillman, Karis Zidore, Olivia Riviera, Maria Stiernborg.

Our training is based on meditation, tarot reading, dance warm up using vibration, and what ever new practice we need to develop, according to what the research demands.

Onset/research for a new production?

Yes and no, its a research leading to a new production investigating power, like the previous 10 years. Specifically in this research I am investigating inclusion and intimacy, and new forms of composing meaning with language.

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.

Yes, a premier mid. September. 2020. After that there are performances in Lisbon in Nov.2020 and probably in Stockholm. Using those four opportunities to keep developing the work. During the research period we could open up rehearsals to few invited people.

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" 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, Faro-Island, Jordan, and Stockholm.

Please let me know if you need more information.

Yours

Sara Gebran