

POST

DANCE

CONFERENCE

14-16 OCT

MDT program texts

The program texts is a series of unedited fanzine-style booklets available on the MDT website and in a limited cost price edition, printed, folded and stapled on MDT's Konica Minolta All-in-one Copier.

Find all MDT program texts at www.mdtsthlm.se

Dance conference in Stockholm. The theme of the conference will be POSTDANCE - beyond the kinesthetic experience and back.

Together Gabriel Smeets (artistic director of Cullberg Ballet in Stockholm), Andre Lepecki (professor at New York University and guest professor at DOCH) and Danjel Andersson (artistic director of MDT) joined forces to organize this 3 days conference on the theme POSTDANCE.

The conference wants to be an opportunity to really find time and space to reflect on the developments and forces that have shaped choreographic imagination from the 1960s up to today. The conference is envisioned as oscillating between moments where guest speakers would make more focused interventions and then longer sessions throughout the day of more informal debates and roundtables.

The conference wants to bring together theorists, artists, students, teachers, curators for these 3 days to discuss dance from the sixties till now.

The conference is a collaboration between MDT, Cullberg Ballet, Life Long Burning, Konstnärnsämnden/The Swedish Arts Grants Committee's international dance program, The Goethe Institute, DOCH, Riksteatern, [DNA] Departures and Arrivals network which is co-financed by the Creative Europe program of the European Commission.

Antonia Baehr

is a choreographer and a filmmaker. Her works explore, among other themes, the fiction of the everyday and of the theatre. She works together with various partners, frequently in the form of role-play: from project to project, each participant alternately takes on the role of either a guest or a host. She has taken part in diverse group exhibitions (re.act.feminism, Center for Contemporary Arts, Tallinn; Museo de Arte do Rio, Rio de Janeiro; MACBA, Barcelona, and others). In 2012 the Neue Kunstverein Gießen showed her work in a solo exhibition. In 2013 The Beursschouwburg, Brussels, presented a programme comprising performances and films as well as an exhibition: make up: at Antonia Baehr and Werner Hirsch's table including works of artists who have worked over many years together with Hirsch and Baehr, as well as numerous works by Hirsch und Baehr themselves. She published *Lachen* (2008) and *Abecedarium Bestiarium: Portraits of affinities in animal metaphors* (2014). In January 2015 *Des Miss et des Mystères* was presented at Kampnagel, Hamburg, co-authored by Antonia Baehr and Valérie Castan. In February and June 2015 German radio WDR 3 broadcast Baehr's *Abecedarium Bestiarium. Affinitäten in Tiermetaphern* (collaboration with Sabine Ercklentz) and *Misses und Mysterien*.

Cecilia Bengolea

is a dance artist based in Paris. Bengolea's reflections on anthropological dance are represented in paroxysmal performances and choreographies, both modern and primitive, civilised and pre-civilised. Bengolea's dance is concrete and contemporary but also speculative on the pre-civilized caveman dance. Animals fascinate her as a force, a fear, which also exists in dance and sex. She has collaborated with many contemporary artists such as Dominique Gonzalez-Foerster, Monika Gintersdorfer, Knut Klassen or Jamaican Dancehall artists Joan Gringesho and Damion Wallace. Her collaboration with Jeremy Deller, the film *Rythmasspoetry*, was commissioned for the Biennale de Lyon 2015. She recently showed at prestigious art museums, theatres and biennales such as Centre Pompidou, Paris; The Kitchen, NYC; Spiral Hall, Tokyo; Bienale de la Danse de Lyon; Sadler's Wells Theater, London; Faena Art Centre, Buenos Aires; and ICA, London.

François Chaignaud

is a dance artist and historian based in Paris. His practices combines choreography, music, singing, and history. His research reflects in intense, virtuosic and hybrid performances, traveling from hula hoop to ballet pointe shoes, from religious dances to club dances and embracement of spiritual, sexual and abstract body expressions. Chaignaud has collaborated with visual artists such as Theo Mercier, Donatien Veismann, César Vayssié, and other artists such as Nosfell, Phia Ménard, Marie Caroline Hominal. Among his recent commissions is a film installation for *24 Frames Per Second* in Carriageworks, Sydney, shown in summer 2015. He is currently researching on Medieval, Renaissance and traditional Georgian polyphonies for a new piece to be premiered in fall 2016.

Cecilia Bengolea and **François Chaignaud** has collaborated since 2005. Among their works belong *Pâquerette* (2005-2008), *Castor et Polux* (2010), *Danses Libres* (2010), *(M)IMOSA* (with Trajal Harrell and Marlene Monteiro Freitas, 2011), *altered natives' Say Yes To Another Excess – TWERK* (2012), and *DUB LOVE* (2013). Their performance for vacuumed bodies in latex fetish beds, *Sylphides* (2009), won the Award de la critique de Paris and the Young Artist Prize at Gwangju Biennale in 2014. *How Slow The Wind* (2014) and *Devoted* (2015) were commissioned by the Opera de Lyon and the Ballet de Lorraine respectively and in September 2015 they premiered *The Lighters' Dancehall Polyphony* at Pina Bausch Tanztheater, Wuppertal. Bengolea and Chaignaud are currently preparing an exhibition of old and new dances for Dia Art Foundation, Beacon for 2017.

Jonathan Burrows

danced with the Royal Ballet in London for thirteen years, rising to the rank of soloist, before leaving in 1991 to pursue his own choreography. After touring with his own company for some years he decided in 2001 to concentrate on one to one collaborations with other artists. His main current focus is an ongoing body of work with the composer Matteo Fargion. Together they co-produced works for Kaaithheater, Brussels; PACT Zollverein, Essen; Sadler's Wells Theatre, London; and BIT Teatergarasjen, Bergen. They are currently in-house artists at the Nightingale; Brighton. Other high profile commissions include work for Sylvie Guillem; Forsythe's Ballett, Frankfurt; and the National Theatre, London. Burrows has been an Associate Artist at Kunstencentrum Vooruit, Gent; South Bank Centre, London; and Kaaithheater, Brussels. He is a visiting member of faculty at P.A.R.T.S., Brussels and has also been Guest Professor at universities in Berlin, Gent, Giessen, Hamburg and London. His 'A Choreographer's Handbook' (2010) was published by Routledge.

Jefta van Dinter

is a choreographer and dancer working between Stockholm and Berlin. He graduated from the Amsterdam School of the Arts (MTD) in 2003. His work is characterized by a rigorous physical approach and always implies a staged research of movement itself. The moving body is centerfold in his work but belongs to and interacts with a body of light, sound and materials that constitute an environment of perception and sensation. The dancers work and dance their way through various environments: their processes exhibited live on stage become performances. Jefta's work deals with illusion, the visible and the invisible, synaesthesia, darkness and light, labor, the uncanny, affect, voice and image. They often play with formats of presentation, and range from traditional dispositifs to installation like settings as well as from smaller intimate performances to large-scale productions. Currently on tour are *As It Empties Out* (2014), *Plateau Effect* (2013 - a commission for Cullberg Ballet), *This Is Concrete* (2012) as well as the previous *Grind* (2011). He is currently working on *Protagonist*, a new creation for Cullberg Ballet, premiering in the summer of 2016. Between 2012-2014 he was appointed artistic director of the MA program in Choreography at the University of Dance and Circus in Stockholm.

Mette Edvardsen

Edvardsen's work is situated within the field of performing arts, also exploring other media and formats such as video and books. Her own work includes the pieces *Private collection* (2002), *Time will show* (detail) 2004, *Opening* (2005/ 2006), *The way/ you move* (installation, 2006), *or else nobody will know* (2007), *every now and then* (2009), *Time has fallen asleep in the afternoon sunshine* (2010), *Black* (2011), *No Title* (2014), *We to be* (2015), and the video works *Stills* (2002), *coffee* (2006), *cigarette* (2008) and *Faits divers* (2008). She presents her works internationally and continues to develop projects with other artists, both as a collaborator and as a performer. In the past her collaborators included Lilia Mestre, and Heine R. Avdal, Liv Hanne Haugen and Lawrence Malstaf, as well as Christine de Smedt and Mårten Spångberg. She has worked for several years as a dancer and performer for Les Ballets C. de la B. with Hans Van den Broeck (1996-2000) and Christine de Smedt (2000-2005), and danced in pieces by Thomas Hauert/ZOO, Bock/Vincenzi, Mårten Spångberg, Lynda Gaudreau, deepblue, and others.

Adrian Heathfield

is a writer and curator working across the scenes of live art, performance and dance. He is the author of *Out of Now*—a monograph on the artist Tehching Hsieh, and editor of *Perform, Repeat, Record and Live: Art and Performance*. He co-curated *Live Culture* (Tate Modern, London 2003), *Performance Matters* (2009-14), and numerous durational events in European cities over the last ten years. He is a curatorial advisor and attaché for the 20th Biennale of Sydney (2016) and as part of the freethought collective a co-curator of the Bergen Assembly 2016. He is Marie Curie International Fellow at Columbia University, New York and Professor of Performance and Visual Culture at the University of Roehampton, London.

Florentina Holzinger

studied choreography at the School for New Dance Development (SNDO) in the Amsterdamse Hogeschool voor de Kunsten. In 2012 her diploma solo work *Silk* got awarded the Prix Jardin d'Europe at the ImPulsTanz Festival, Vienna. Her collaboration with Vincent Riebeek resulted in a trilogy of pieces – *Kein Applaus für Scheisse, Spirit, and Wellness* – that are currently touring at various international performance festivals. This collaboration found continuation in the making of their newest work *Schönheitsabend - Tänze des Lasters, des Grauens und der Extase*. Holzinger premiered her last solo work *Recovery* in 2015. She is co-author and performer of the web series *Body and Freedom*, shot at Berliner Festspiele, which will be available online from Spring 2016 on. Performative byproducts of the shooting of *Body and Freedom* will be shown at Tanzhaus in Zurich in October 2015. She is currently artist in residence at the International Choreographic Arts Center ICK in Amsterdam.

Myriam Van Imschoot

is a Brussels-based performance and sound artist, mostly working with vocal practices across performance, installation and video. After working on the archive with sonic documents, field recordings and interviews in performances and sound installations, she has come to use the vocal and gesturing body as a vehicle for performances. Van Imschoot takes a unique position in Belgium and the arts in general, traversing contexts, when not making her own, offline and online. Her approach is intercultural as in the yodel-glitch performances with Doreen Kutzke or the YOUYOUYOU piece (based on an Arabic cry of ululation), with local performers in Israel and Brussels. As a vocalist she recently worked with composer Alessandro Bosetti (Maxigolf 2014 in Monophonic Festival), Anne-Laure Pigache (Pourparlers, 2015), Victoria Hanna and the Australian sound poetry collective ARF ARF. For the big stage she codirected Tristero's The Search Project XL (Kaaitheater 2013), but she equally works for more intimate set-ups (Kroniek for Katja Dreyer 2013, Living Archive 2011). She founded oral site, which—with the self-developed software Olga—allows for the creation and diffusion of multimodal artist publications integrating amongst other media sounds. In October she launches for Oral Site with Volume SP a sound poetry series, later this year she opens an online gallery.

Mette Ingvarsten

is a choreographer and dancer. She is trained at the performing arts school P.A.R.T.S. in Brussels. Her practice includes making performances, teaching, writing and researching notions of extended choreography. Her most current performance 7 Pleasures is the second in a series of works dealing with sexuality and its relation to the public sphere. Currently she is finishing a practice-based PhD in choreography at UNIARTS, Stockholm.

Ofelia Jarl Ortega

is a choreographer, performer and musician based in Stockholm. She has an MA in choreography from The University of Dance and Circus (DOCH), graduated 2014. Jarl Ortega went to the Royal Swedish Ballet School and in 2011 she received the danceWEB scholarship. Since then she has been doing her own work, often in close collaborations with musicians and visual artists. Jarl Ortega's works circulate around queer femininity, vulnerability and different practices of combining dance and music making, where the two often have equally important roles. In line of that she is part of several bands and duos, one of them is PETS, a "queer ambient pop punk band", together with Pontus Pettersson. She is currently working on her piece Donnie that will premiere at Dansstationen in Malmö in December and will also be shown at MDT and Atalante later that month.

Bojana Kunst

is a philosopher, dramaturgist and performance theoretician. She teaches at the Institute for Applied Theater Studies in Justus Liebig University Giessen, where she is leading an international Master program Choreography and Performance. She is a member of the editorial board of Maska Magazine, Amfiteater and Performance Research. Her latest book is *Artist at Work, Proximity of Art and Capitalism* published by Zero Books, Winchester/ London in 2015.

André Lepecki

is Associate Professor in the Department of Performance Studies at NYU. Author of *Exhausting Dance: performance and the politics of movement* (Routledge 2006), and editor of several anthologies on dance and performance theory including *DANCE* (Whitechapel/MIT Press 2012). He is Guest Professor at Stockholm University of the Arts.

Erna Omarsdottir

graduated from P.A.R.T.S., Brussels in 1998 and after that she worked in several creations with Jan Fabre. She worked also with the dance company Ballet c De la B and with Sidi Larbi Cherkaoui. She has been one of the founders and a member of the collectives EKKÁ in Reykjavik and PONI in Brussels. In the recent years she has mainly been creating and touring internationally with her own work, such as IBM 1401 (a users manual) (2002) and The Mysteries of Love (2006) in collaboration with the composer Johann Johannsson. Together with Valdimar Jóhannsson she curated Reykjavik Dance festival in 2013 and created the company Shalala in 2008. Amongst their most recent works are We Saw Monster (2011), The Tickling Death Machine (2011), Teach Us To Outgrow Our Madness (2009). She is a member of the trio Skyrleebob together with Gudni Gunnarsson and Lieven Dousselaere. She has also collaborated several times with the visual artist Gabriela Fridriksdottir and the musicians such as Bjork, Ólöf Arnalds or Ben Frost. She was recently appointed the Artistic director of The Icelandic Dance Company.

Manuel Pelmuş

is one of the most well-known representatives of Romanian dance in the international context. Since 1998, he has developed numerous own projects and dance performances, which have been presented internationally in theatres and festivals such as Tanz im August Berlin, TanzQuartier Wien, De Singel Antwerp, Judson Church New York, and others. Over the last three years he has worked predominantly in the visual arts context. Together with Alexandra Pirici, Manuel Pelmuş represented Romania at the 55th Venice Biennale (2013) with the acclaimed project An Immaterial Retrospective of the Venice Biennale. His recent work has been presented, among others, at the Van Abbe Museum, Eindhoven; Museum of Modern Art, Warsaw; Para/Site, Hong Kong; Centre Georges Pompidou, Paris; Museum M, Leuven; FIAC, Paris, The Kiev Biennale, and many others. Manuel Pelmuş was awarded Berlin Art Prize for Performing Arts 2012.

Zoë Poluch

These days, Zoë Poluch wonders how and what a local practice can be, compelling her to decipher what 'local' and 'practice' really want. The practice at stake is choreography, the field in which she completed a masters degree at DOCH in 2010. Zoë has not developed one distinct choreographic interest or signature, but instead experiments with the different shapes of publishing, dancing, organizing symposia, performing, collaborating, choreographing, reading and talking. Making performances has surfaced most recently as the best excuse to bring together and forth a group that can actively approach and challenge "how to work", questioning both the conditions to make work and have work encounters an audience. One activity that resiliently attracts her, at times mysteriously, is dancing. She looks forward to the far future, perhaps 2070, when she will inaugurate a dance company for powerful people over 70 years old and tour all the big stages of the world. In the past, she studied, trained and worked in Canada and Belgium and could be found dancing and acting on big and small stages all over. Recently, this has included her own work, a solo called Example, performing with The Knife's Shaking the Habitual concert/show, On Air with Nadja Hjorton, dancing in Splendour by Stina Nyberg and regurgitating history together with the choreographic project Samlingen.

Poste Restante

The company Poste Restante was founded in 2007 by Linn Hilda Lamberg and Stefan Åkesson. In Poste Restante's work the individual visitor holds the position of being the centre, the main character and final receiver. The performances come in the form of unexpected but honest running activities, where the visitor is placed at the heart of an ongoing dilemma. Rather than finding solutions to these conflicts, their work legitimizes all issues and acts as a catalyst for deep reflection on difficult questions and scenarios. Since 2007 Poste Restante has produced numerous large scale performances and has been presented at festivals such as Nordwind Festival, Santiago a Mil and Salzburger Festspiele. As set designer and director Linn Hilda Lamberg has been working at Teater Tribunalen and Institutet, amongst others. She is also part of the faculty team of the New Performative Practices MA at the School of Dance and Circus (DOCH).

Martina Ruhsam

is working as a choreographer, performer and writer. She studied Movement Studies & Performance in Linz and Theatre-, Film- and Mediastudies in Vienna. From October 2008 to March 2009 she was vicarious head of the theory-centre in Tanzquartier Wien. In 2011 her book *Kollaborative Praxis: Choreographie* was published by Turia + Kant. Her artistic work and collaborative projects were presented at various venues and festivals in Europe, mostly Austria and Slovenia, such as Wiener Festwochen, Tanzquartier Wien, brut, Kino Šiška, Mladi Levi Festival, Museum of Applied Arts Vienna, Museum of Contemporary Art Metelkova. From 2007 until 2014 most of her performances were realised in co-authorship with the Slovene visual artist and director Vlado Gotvan Repnik. She is a member of the editorial board of *Maska. Performing Arts Journal* and has given lectures internationally. She was teaching in *Maska's Seminar for Performing Arts*, Ljubljana and at HZT (Inter-University-Center for Dance), Berlin. Currently she is writing a PhD about choreographic critiques of objects at the Justus-Liebig-University, Gießen.

Samlingen

is a five-headed glob with the eyes of an eagle and the ears of a bat. It is about friendship and a desire for making and talking choreography in a feminist way. It loves dancing for the sake of dancing especially when it is about dancing together. It loves herstory, personal stories and subjective statements as well as political and analytical forecasting. Samlingen is Amanda Apetrea, Nadja Hjorton, Stina Nyberg, Halla Olofsdottir and Zoë Poluch.

Hooman Sharifi

is a founder, choreographer and Artistic Director of Impure Company. Sharifi was born in Teheran and came to Norway at the age of fourteen. His background ranges from hip-hop and street dance to a Bachelor from the choreographer-education at Oslo National Academy of the Arts. Since the start of this own dance company Impure Company in 2000, he has made close to thirty dance performances. His latest performance *Shadows remain silent* was commissioned for Carte Blanche and premiered in January 2014. Sharifi is known for saying that art = politics, and his movement language are usually physically challenging and powerful and in the borderline between theater, dance and visual arts. His works typically explore feelings and structures hidden behind hierarchy, violence, power and abuse.

Mårten Spångberg

is a choreographer living and working in Stockholm. His interests concern choreography in an expanded field, something approached through experimental practices and creative process in multiplicity of formats and expressions. His latest work *La Substance...* commissioned by MoMA PS1 was presented in the PS1 Dome in Spring 2014. In 2011 he published the controversial book *Spangbergianism*.

Benjamin Vandewalle

studied at the Royal Ballet School of Antwerp and graduated at P.A.R.T.S. in Brussels in 2006. During his studies, he created works such as Théâtre de la Guillotine and We Go, a duet with Vincenzo Carta. In 2007 the duo collaborated again on Inbetween. For the performances Birdwatching (2009) and One/Zero (2011), both investigations on perception of space and movement, he worked closely with visual artist Erki De Vries. His location performance Birdwatching 4x4 (2012) is still touring internationally to great critical acclaim. In 2013 he started a collaboration with CAMPO, Ghent for the performance Point of View.

Charlotte Vandevyver

holds a Master degree in Art History and Theatre Studies from the University of Ghent. She worked as a freelance editor, curator and project manager in the dance field (Etcetera, Vooruit, BUDA, Sarma, Eleanor Bauer, Troubleyn/Jan Fabre, and others). She was coordinator of the Advanced Masters in Theatre Studies at the University of Antwerp. In 2008 the Flemish Government appointed her as president of the dance commission (until 2015). As artistic director of workspacebrussels (2010-2014) she developed an intensive residency program and presentation platform for dance and performance in alliance with Kaaitheater, Rosas, Briggittines and Beursschouwburg. She was member of the artistic advisory board of Kunstenfestivaldesarts (2012-2014) and the curatorial team of 8:tension (ImpulsTanz 2013). She is currently working as dance programmer for STUK Arts Centre in Leuven and developing an entire new mission in alliance with a new curatorial team, shifting the centre into a House for Dance, Image and Sound.

Siegmar Zacharias

works in the practice and theory of performance. She is working in situations of embodied thinking together through matters and matter. This practice collides approaches from philosophy, with pop culture, science and prescience into different formats from performances to education. Observing and realising the entanglement of the relations of human and non-human agents in different constellations into an ecology of performance. Her works have been shown internationally and she teaches at universities and institutions in Berlin, Stockholm, Amsterdam and Sydney.

Andros Zins-Browne

is a Brussels-based choreographer. He began studying ballet at the Joffrey Ballet School, NYC. After completing a degree in Art Semiotics at Brown University, Providence (1998-2002), he moved to Brussels in 2002 to study at P.A.R.T.S. (2002-2006). He later pursued a research program in the Fine Arts department at the Jan van Eyck Academie, Maastricht (2010-2011). Aside from his performances as a dancer with Jonathan Burrows, Mette Ingvartsen, Tino Sehgal, and Maria Hassabi among others, Zins-Browne's own creations. These are often created in collaboration with visual artists and have been presented across Europe including the Stedelijk Museum, Amsterdam; Centre Pompidou, Paris; Dance Umbrella and the ICA, London; HAU, Berlin; De Singel, Antwerp; Vooruit, Ghent; MDT, Stockholm; Kaaaitheater, Brussels; and the Theater Festival Impulse, Düsseldorf where he received the Goethe Institute Award in 2011 for *The Host*. He recently premiered a group performance *The Middle Ages* at the Vooruit, Ghent and will premiere *Atlas Revisited*, a collaboration with visual artist Karthik Pandian at EMPAC, New York next April.

Jens Östberg

switched from elite level football to dance classes at the Ballet Academy in Stockholm and the Swedish Ballet School. After realising that a career of a classical dancer was not an option, as he couldn't arch his fricking feet, he turned to choreography. His early success brought him a string of commissions and awards, with most of the 90's spent creating original works for dance companies such as Bayerisches Staatsballet, Cullberg Ballet and Nederlands Dans Theater 1. Later he founded his own project platform for multi-disciplinary work Bortalaget (Swedish for the Away Team), which produced at least one major work every year between early 2000s and 2012. The last major work to be produced by Bortalaget was Pre-study for Hamlet shown at MDT in 2012. It was a masterpiece. During this later period Jens started to pursue filmmaking, specifically writing screenplays for himself to direct, resulting in award winning short film Small Game (2009) and his first feature film Blowfly Park (2014). Jens is currently hard at work on a number of projects, all of which are strictly top secret and super-duper special.

YOUR OWN NOTES

The conference is a collaboration between MDT, Cullberg Ballet, Life Long Burning, Konstnärsnämnden/The Swedish Arts Grants Committee's international dance program, The Goethe Institute, DOCH, Riksteatern, [DNA] Departures and Arrivals network which is co-financed by the Creative Europe program of the European Commission.

[DNA]



Co-funded by the
Creative Europe Programme
of the European Union



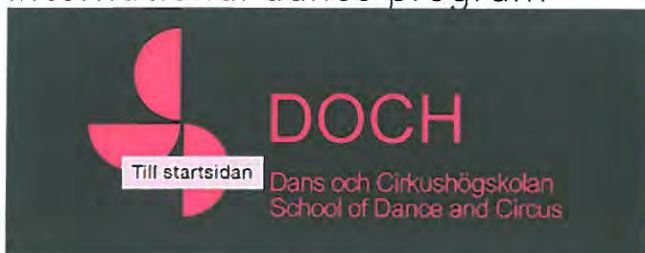
CULLBERGBALETTEN

RIKSTEATERN



KONSTNÄRSNÄMNDEN

Konstnärnämnden/The Swedish Arts Grants Committee's international dance program



MDT

MDT is an international co-production platform and a leading venue for contemporary choreography and performance in Stockholm. MDT was founded in 1986 and has ever since presented Swedish and international emerging artists. MDT is supported by Kulturförvaltningen Stockholm stad, Kulturrådet and Kulturförvaltningen Stockholms läns landsting.

