



ACADEMY OF MUSIC AND DRAMA

ARTivistic strategies

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ABSTRACT

Key words: activism, strategies, arenas, sites, performance, theatre, dance, art, activism, devising, contemporary, performance art, physical theatre, site specific, intervention, subversive, composition, methods, multidisciplinary, manuscript, omnipresence, hydra, multi-spatial, manifest, undercover, public space, tools, choreography, performance lecture, immersive, interactive

This is a reflection on contemporary performance work and it's various strategies and methods in the interdisciplinary field of theatre, dance and performance art.

Researching performative art in public space I'm posing the question; how can one develop new artistic strategies and arenas for dialog in and with our current society?

By mapping my own practice and selected works, I emphasise the position of working outside of the theatre institutions and venues.

With a background in the laboratory theatre tradition, physical theatre and dance – I'm attracted to the blurry field where performative art intervenes in our society questioning norms, conventions and cultural political agendas. Were art meets activism.

The main focus here is my multi-spatial performance work 'OmniPresence' and the performance lecture 'The Performance HYDRA'.

My artistic drive is to shine light on invisible mechanisms and challenge dominant narratives. By unveiling some ways of creation and devising, I want to share some essential and selected strategies. My intention is that this account will function as a source and inspiration for future works.

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INTRODUCTION

This is an investigation about contemporary performative art outside theatre institutions. I'm looking closer at the act of motivation and creation. Recognising some strategies and possible arenas and sites.

The aim is to understand the mechanisms and open up the possibilities for *dialogue in and with our current society*.

By focusing on the creation process and possible arenas, I hope this can be used to stake out new territory, and as a catapult for realising new ideas and for thinking out of the box. What kind of strategies and methods are used? What kind of arenas and sites make up possible venues?

Mapping of my own practice and experience, this paper also makes up an account of my personal story about creativity, communication and belonging.

PERSONAL AND BACKGROUND

I started my artistic education in fine art and from there I went into physical theatre tradition and the meeting with the laboratory theatre tradition. Simultaneously, I studied dance and choreography. This mix of body, space and performance traditions forms my artistic background.

Today I'm working interdisciplinary across the fields of contemporary theatre, dance and performance art - both inside and outside the institution. Parallel to the usual production race on and for the theatre stage, I've been developing work in public space. Some materialised in the streets, some as interventions at corporate fairs and some as story-telling in the media.

Looking back at my personal background I recognise I'm an artistic outsider. A bastard wanting to belong. But at the same time I'm pushing boundaries. This is a place for both freedom and limitations.

We are always the fruit of our personal and collective history. Born in the US, raised in Sweden and based in Denmark since many years, I have a multicultural experience. My family is scattered and have for generations travelled back and forth between Sweden and the country of milk and honey, the United States of America. The dream of another place is in my genes. The feeling of being stuck and longing for another place. For the other side of the fence. The land of dreams.

The dilemma is that once you pull up your roots you are doomed. Doomed to a permanent longing back to what was once there and now is gone forever. Lost land. Something that not exist anymore. But the longing for something else is there. A dream. Is it better? Different? Having visions and dreams and trying to realise it. Trying to change what is not satisfying or working.

This is the basic drive in my practice as a self-producing artist moving across borders between and outside of theatre, dance and performance art. The artistic free zone crossing and transgressing borders, limitations, boxes. Trying to see and understand. To illuminate the darkness. Share it. In the end it boils down to communication. To connect to other human beings.

Man vill bli älskad, i brist därpå beundrad, i brist därpå fruktad, i brist därpå avskydd och föraktad. Man vill ingiva människorna något slags känsla. Själen ryser för tomrummet och vill kontakt till vad pris som helst.

- Doktor Glas, Hjalmar Söderberg, 1905

People want to be loved; failing that admired; failing that feared; failing that hated and despised. They want to evoke some sort of sentiment. The soul shudders before oblivion and seeks connection at any price.

- quote from the novel Doctor Glas by the Swedish writer Hjalmar Söderberg, 1905

ARTIVISM

Artivism¹ is a word combining the two words and acts of art and activism. It's a rather new word and the meaning is still developing. Artivism is pushing political agendas by the means of art.

Working with interventions and undercover strategies such as for example my performance work *OmniPresence*, I will here try to uncover the mechanisms and tools to carve out pathways for future possibilities.

This passion has all the ingredients of activism, but is charged with the wild creations of art. Artivism—where edges are pushed, imagination is freed, and a new language emerges altogether. – Eve Ensler²

STRATEGIES AS TOOLS

The word “strategies” embodies a dynamic approach, pointing forward into the future. Strategies can be used to open new doors and ways to create outside the usual theatre conventions and challenge the audience contracts and expectations. Sometimes the strategies in themselves are the actual artefacts. Art as activism.

When does a strategy become a method? Methods can be concrete tools and a way to work. The way you work, the process, will always effect the outcome. Methods can sometimes be used as a “right” way to work and as a tool to knock people on their heads, whom are not righteous and faithful. To get them in line.

Strategies are more open. Strategies demands that you take responsibility yourself. Towards liberation and creative freedom.

Today the tools and concepts from the performing arts and theatre are hijacked by the corporate world, neoliberalism and connected to production. How can we claim the tools and concepts back, re-locate them within theatre and art?

Creativity and innovation are the buzzwords of our time. And ‘experience economy’ the land of milk and honey. Today we are living in a world ruled by the internet and images that are simplified stories based on a dramaturgy of journalism, where populism and a black-or-white perspective are ruling.

But life is not simple. It's complex. Therefore I believe the idea of complexity is important. I believe we need a counter movement to simplicity. A place were we can educate ourselves in complex understandings.

PUBLIC SPACE AND MULTI-SPATIAL ARENAS

Theatre has always been in motion. The sites have moved from around the fire, to the lying bench, to big buildings, to the streets and to public interventions.

Today we have new possible arenas such as the media and the Internet, and we can be present in different spaces and sites in the same time.

What does that mean for our way of communicating? What does it mean to the craft of theatre and dance? Is the traditional theatre institution outdated? Is this a possibility for new creations, other kinds of story-telling and ways of interacting?

I remember being a student at Istituto de Arte Scenica³ (Institutet för Scenkonst) in Pontremoli, Italy in 1989 and theatre director and pedagogue Ingemar Lindh said; *Theatre should be out of the theatre institution, religion out of the churches and the money out of the banks.*

FICTIVE REALITIES OR REALITY IN FICTION

Are we dealing with fiction or are we dealing with reality? From which position do you speak? My proposal is that we talk about different realities. Not to be confused with alternative truths. Today the line between what we used to understand as fiction and reality has been challenged and changed. But fiction has long ago moved into our realities and our realities into the fiction. Today our realities have become much more complex.

At the same time, media and politicians are promoting a simplification of our realities. They also frequently use fictional proofs and lies about themselves. Truth is lies and lies are truth. Is this at all a new thing? Didn't already Shakespeare address this? Moreover, the corporate and political world have hijacked expressions and tools from the theatre. How can we reclaim them?

OMNIPRESENCE - BETWEEN DREAMS AND REALITY

Omnipresence⁴ is something which is present everywhere. The term has mostly been used in a religious context but today, with the presence and possibilities of the internet, it has become relevant again in this new and different discourse, describing something that is existing or being everywhere at the same time, constantly encountered, widespread and common.

My project *OmniPresence*⁵ is a multi-spatial performance in different public spaces and on the Internet. It has many strange parts and outcomes. Looking closer, I recognised that this project contains a lot of my previous experiences and works but in a different form and with a new narrative.

In a way it is a conglomerate of my previous work with multi-spatiality, applying intervention and working with undercover strategies and storytelling. Using and talking about the internet. Clashing the analogue with the digital. Being outside the traditional theatre venue at site specific sites. Etcetera.

I recognise this strange creature and it's different strategies. I see the image of a hydra.

THE HYDRA - BETWEEN IDEA AND REALISATION

The hydra is a metaphor for myself as a practitioner and a self-producing performance artist. It is also an artistic strategic toolbox and a resource for possible new performative work.

At the performance lecture, I presented some artistic strategies for artistic manifestations and creativity, in an open process in progress.

The image of the hydra materialised through the process of analysing and trying to understand my own practice. My desire was to extract my own experience and practice into something other artists and other professions can use as inspiration and guiding tools in creative processes.

The hydra also propose some strategies to survive as an artist in our society. A society that doesn't acknowledge artistic competences or creativity outside the production machinery and the corporate world. The hydra is a scary creature. Dangerous. As I think performing arts can be when it's good. A possible game-changer.

The public presentation of *The Performance HYDRA*, became a performance between idea and realisation. A re-framing, re-arranging and a new presentation based on my performance *OmniPresence*, transformed into something different. A polymorphic creature. A hydra.

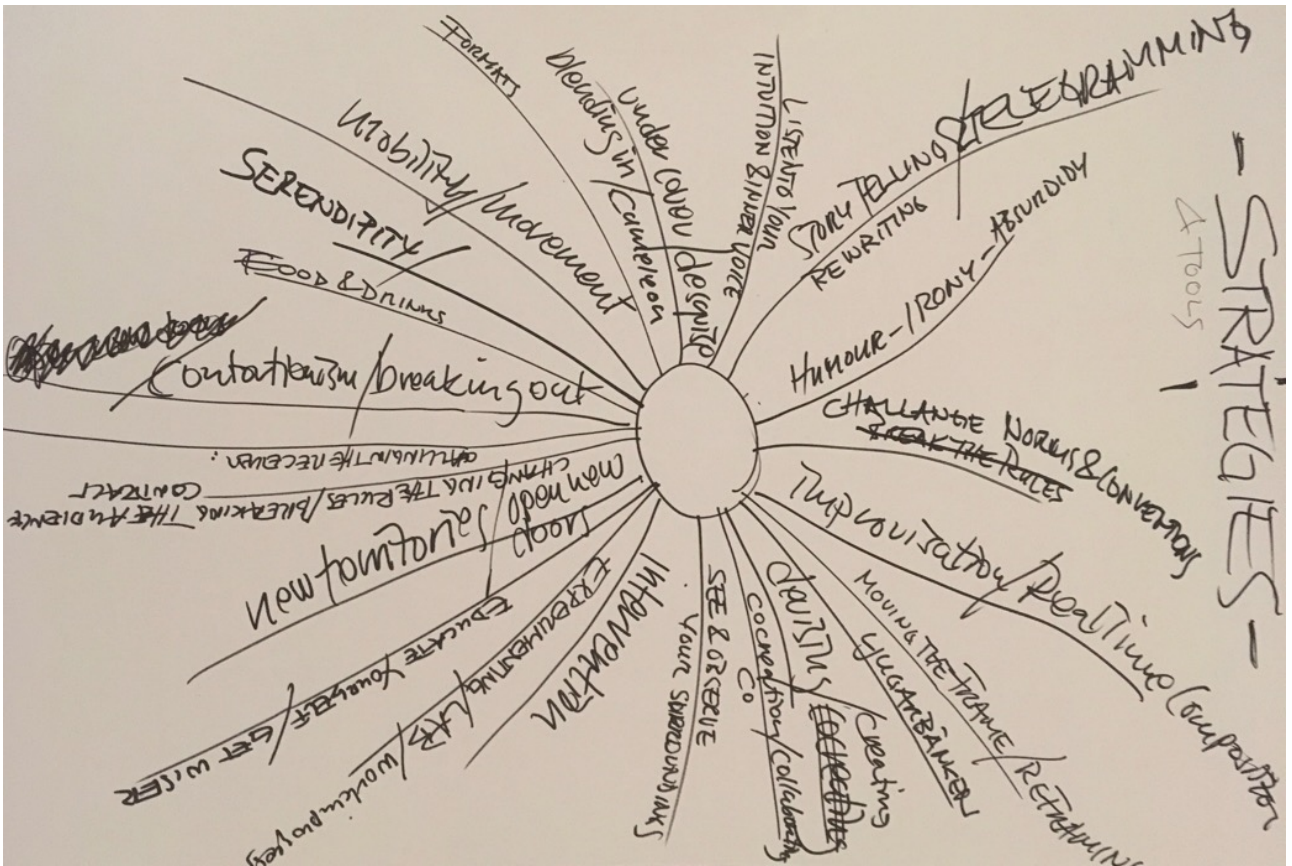
INTERACTION, CREATION AND FUTURE

The last part of this thesis consists of selected strategies in the form of a workbook. Here You, the reader, are invited into co-creation. Here we change positions. The aim is to walk the talk and open the doors into the future.

It's an extraction and selection of strategies I use in my own practice which I believe is useful. This is meant to work as an inspiration for and facilitation of possible new work – yours and mine.

This section contains no answers. No right or wrong way. The proposals are for negotiation and questioning and morphing into something else.

Maybe an entirely new direction.



Strategies. Photo: Annika B. Lewis

- ARENAS
- VIRTUAL STORYTELLING
 - INTERNET
 - PUBLIC SPACE
 - THEATRE / STAGE
 - OFF STAGE
 - PRIVATE SPACE
 - UNDERGROUND

Arenas. Photo: Annika B. Lewis

The Castle

I'm sitting deep and comfortable in the sand at a huge playground.

I'm digging and digging, and having a great time.

There are lots of kids around me and the air is filled with laughter and talk. The weather is great and the smell of the sand is filling my nose.

I'm building some sandcastles, roads and other constructions.

I feel focused, content and happy.

Suddenly a big shovel is travelling through the air and crushes my buildings.

Someone is destroying my castle! - and I look up.

There is a big kid in front of me with a shovel in his hand.

I tell him to stop.

But he doesn't react at all and just stands there with a strange face.

He hits my buildings once again.

I talk to him and tell him to stop.

But he's very strange and doesn't at all react. It's like he doesn't hear me. As if he doesn't understand what I'm saying. Like he's unreachable. Remote. Like he's from another planet or something.

I'm getting really frustrated and upset.

I start speaking loudly to the other kids at the playground. Can you stop destroying my buildings?

But they don't react either. They don't listen. They don't seem to bother?

Why can't I reach them?

Why don't they react?

Aren't they hearing what I'm saying!?

Can't they understand!?

I'm feeling totally frustrated. Scared. Isolated.

I can't reach them!? Why!?

I feel very unpleasant and filled with a strange unknown feeling.

My body gets hot. It's like a heat-wave from the toes to the top of my head.

I'm standing up, starting to scream as loud as I can and hit that child in front of me on the head with my shovel.

Hellloooo !?!?

Now I get some reactions.

Everyone turns around and looks at me.

I feel some huge hands taking me hard under my armpits, lifting me up, and carrying me away from the playground.

Now everyone looks at me.

I feel strange, uncomfortable and ashamed.

Why did they destroy my beautiful castle?

Why couldn't I talk to them?

Why couldn't I reach them?

Why didn't they react?

Why couldn't they understand me?

I realise I have to do something else to reach them.

I realise I have to develop some other languages and strategies for connection and dialog.

I also realise that action is working on the level of reactions. Was it good or bad?

I realise that the playground has some specific rules and language that I haven't mastered.

Fortunately I got saved by entering into another space.

I realise there are many different spaces with other rules and languages.

I want to reach out. I want contact with the other kids.

MANIFESTO in progress

A movement in the pelvis, sets the mind free.

Art is not a mirror – it's a possible sledge-hammer

Art has the possibility to offer new positions and create new viewpoints

Art has the ability to open new doors – and create other realities

You can be an interpreter - or you can be a creator

I value complexity as a strategy and an outcome

Every place and context is a possible arena

The idea decides the form – and the form shapes the idea

Always start from zero

Art can connect the unconnectable

Creating art is an experimentation in itself

Try to create performing arts that goes into dialog in and with our current society

Performing arts can create new alliances across borders

Stimulate broad-mindedness, openness, creative thinking and imagination

Create performing arts that surprises, challenges and wonders

Complexity as an important counter strategy - in these current times of simplicity, simplification and reduction

Art can be both an aesthetic experience as well as an subversive intervention

I question what performativity is and the idea and understanding about it

Artistic practice and process can be like gardening a structure and strategy for research, creativity and innovation

I'm questioning, researching and expanding the position and concept of the audience

I'm interested in pulling the carpet from under the spectator – to challenge status quo

I aim to challenge balance and promote movement

METHODS AND PROCESSES

Here is an attempt to map some of the methods, tools and techniques I've come across in my education and practice.

The listed methods, tools and techniques I use, mix, remix, construct and deconstruct rather freely. I have developed my own method and toolbox in progress, using what seems to make sense in a given situation. The way of working can also be a political statement. In this text I distinguish between method, composition and process. But they merge together.

What is a method and when does something become a method?

What's the difference between a method and a process?

What's the difference between a method and a technique?

Could we talk about strategies, attitudes and tools instead?

These are relevant questions and I work with a mix of different methods and tools I've been exposed to during my educations and praxis. These methods are creative techniques for the actor/director, dancer/choreographer and performer that aim to open a role, generate material and for composition.

I try to start from zero in a new work and process, even if that is an impossible task. We are all formed by our history both personally and artistically.

I have an attraction and a fear towards complexity and to getting lost.

The challenge in creation and art is how to materialise the idea, how to create the content that forms the idea and to find the right method and process. Often we do what we are used to, what we have learned. But that isn't always the right way. What we also need to be aware of is that the process and method influence the form and the style.

There are two ways of research;

One where you know where you are going, but don't know how.

The other where you know how you are going, but don't know where.

- Ingemar Lind⁶ from Institutet för Scenkonst

It's about connecting the un-connectable.

Always work with paradoxes.

- Jurij Alschitz⁷

The difference between art and science is that science proves the cause and effect - art messes with cause and effect.

- from the film *The Rare Event* by Ben Rivers & Ben Russell

COMPOSITION IN REAL TIME

Composition in real time or *real time composition*⁸ is a method of structured and controlled improvisation and co-creation in real time. Improvisation as a tool for creating material, for revitalizing existing material and as a stage expression in itself.

A to X

This is a working tool for composition in real time, for concept development and a possible framework for multi-disciplinary dialogue and a compositional principle for including different realities / fictions.

By switching between realities and styles, it creates a style in itself.

A – X – Off rooms; is a compositional tool to compose with different realities/fictions.

A principal and set of rules to define, redefine, mix and break in an artistic process.

The A room; is a level for naturalistic, realistic and everyday logic. A rational space where we create meaning

The X room; this level is for an artistic logic and language. Here we can compose and create new realities. Here no sense makes sense.

The Off room; private moments. Off stage on stage. Off stage. Behind the scenes. Pause.

The audience role and interaction changes from spectators to participants, to co-creators, to voyeurs to witnesses – entering the different levels of realities/fictions.

These levels can be spatial and/or a performativ positions and becomes a kind of meta-spaces depending on what the audience gets access to.

ON – OFF

*On-Off*⁹ principle can be used as a concrete proposal on a simplified interaction between dynamics.

- Volume and intensity of movement (minimal or maximal movement). The same movement can change the volume and dynamics from one moment to the next.

- Transition from phrase to phrase. Choreographic shifts from “on” to “off” space. “Off” is a kind of sloppy everydayness, a relaxation that creates a different dynamic from an “on”.

VIEWPOINTS

*Viewpoints*¹⁰ is method developed in the 1970s as a method for movement improvisation.

Here the different viewpoints like space, body and time, are in the focus, mapped and structured into a concrete method.

Space; spatial relation, architecture, topography,

Shape; shape, gesture

Time; tempo, duration, repetition, kinaesthetic response

Emotion

Movement

Story

Vocal; pitch, volume, timbre

IMAGE WORK

Working with different choreographers such as the butoh artist Charlotta Ikeda¹¹, I came across the very powerful work with images. Your imagination of an image informs and forms your body, mind and movement. Composing with different images is an immense way of inner work towards an outer manifestation.

PERSONAL MATERIAL

Personal material is a way to concretize and map the performer’s expression of movements and voice - and to empower the performer into a creative and autonom artist.

Ingemar Lindh and Institutet för Scenkonst structured this into the performers toolbox.

You start by developing physical actions, movement and voice towards a personal collection of material in constant progress and development. This creates the performers “voice” from which the performer can then interact and compose with others.

VERTICAL OF THE ROLE

Vertical of the Role is a method developed by the Russian theatre director, actor and pedagogue Jurij Altschitz.

This is a way to work with the role and the actor's creativity. By composing an etude of different material such as texts, movement, costume, props and music, this empowers the actor to be a co-creator with the director.

This method of working with materialisation and composition, gave me a new understanding of composition and a creative, valuable tool in my work as a director and choreographer.

The starting point is the analysis of the theatrical text and from there you extract and focus on the main words and themes.

These main words and themes are then a starting-point for your associations and imagination. By letting your creativity fly high you open up a role, a personage, by being creative through a "vertical" understanding. Sometimes even a spiritual level crystallise. From the ideas that arises, you then create separate scenes.

This results in very diverse material and scenes seemingly pointing in rather different directions. Maybe even in contrasting formats and styles.

Next step is to connect the seemingly 'un-connectable' material into one whole composition. Now you start to perform the composition. Through the action of performing the material, you catch a bigger understanding of the role.

By looking into the details, in this case a word or a theme, you create a macro-cosmos from micro-cosmos. Looking through the magnifying glass, you can perceive the bigger picture.

Summing up, you organise your material into a composition; a ritual. This functions as a trap for "magic" to happen.

You work with two directions; the vertical and the horizontal. One striving up and the other striving forward. Your creation is a tension between these two directions.

COMPOSITION

When I compose a performance I'm inspired by and use different structures like music and images. For example I organize my choreographic material as a score, etude, scherzo. Or like in *OmniPresence* I used images and metaphors like;

Pandora's box (an artefact in the Greek mythology); when you open the storage or box something is released that was contained inside. Something evil?

Matryoshka (the Russian dolls); an object-within-similar-object. You open the shell and inside is a new similar form, you open that and there is another similar but different form, you open that.

Other inspirations that I have with me in my composition work is;

Velazquez' picture *Las Meninas*¹², Zbigniew Rybczyński's shortfilm *Tango*¹³ and Al Pacino's documentary film *Looking for Richard*¹⁴.

WORKING PROCESS

For me an ideal working process looks like this:

Idea	An idea appears and stays in your mind
Research and Fieldwork:	Reading Observing relevant locations and situations Taking workshops Going to seminars
PerformanceLAB:	Mapping of ideas Testing of the ideas
Rehearsals:	Developing of material Composition of material

Performance: Presentation and meeting an audience on site
Documentation: Writing a report
Photo and Video
Evaluation: Structured or non-structured dialog with involved parties



The performance *Delusion* created from the method *vertical of the role*. Here at Club Piens in Riga, 2010. Photo: Janis Klimanovs

Laboratory work and what does it mean to try something out?

We opened up our interdisciplinary laboratory 'Real Time Open Door' for the audience. This was a research about composition in real time, in the form of a 4 hours public marathon experiment. We were a bunch of international artists in this encounter researching real time improvisation as a stage expression in itself. Some dancers, actors, a DJ, a percussionist, a video artist, a light and set designer and a chef cooking food, met up on stage for taking part of this experiment.

When the audience arrived they could grab a chair and sit down wherever they wanted. The space was an old abandoned electric factory. A fantastic beautiful and enormous space. We had created three stages with dance-floors and a bar that was open during the whole event. You could buy a beer or leave the place whenever you wanted; we had open doors.

We started with creating and agreeing on rules of the game and one was that we would meet up twice during the session and recreate the rules. We decided to have 3 acts with 2 intermissions.

When the audience arrived the whole team of artists were tense and nervous. Our nervous systems tried to shut down our openness and awareness. We started to obey the audience's approval and got stuck in the business of trying to create spectacular situations and being entertaining. We totally lost track of what we were doing. We were out of tune with ourselves and the others. The worse thing was that we had an audience to witness this mess and artistic breakdown.

Finally we had an intermission!

We were all rather frustrated. Unsatisfied. We shared the realisation that the audience wasn't an audience. They were our guests and also voyeurs and witnesses to this strange party.

We decided to be more supportive with each other and not give a shit about the audience. Instead we decided to include them. We invited them over to our side.

We also realized that we should support and be constructive with each other, instead of being egos fighting to be seen and for acknowledgement. Not letting our egos drive solo-businesses.

We decided to try to do a u-turn.

The second act was much more in balance and we more in tune with each other. We shook the nervousness off and we started to listen, to be attentive and supportive. We started to see, sense and dared to be present and live the moment. We became braver about not giving attention to an expectation of the result, the creation, and managed to wind down trying to please the guests.

Some magic situations began to happen!

We all merged together. The artists with the audience. The whole session transformed into one big crazy shamanistic and bizarre ritual.

The chef started to flame fruits and the sweet and delicious smell filled the whole space.

The chef started to walk around serving wine and the delicious fruits.

With light, video, movements and sound, we co-created a magic space. We created all together some tangible and memorable moments.

Now it was intermission again.

We felt happy and decided that we now dared to break all the rules and just go with the flow.

The audience/guests transformed into performers and the performers into guests, and we all danced, re-arranged the set, moved around with film cameras and light-spots.

We were slowly getting drunk with creative flow, while the music became more and more dominant. One of the dancers started to undress and a couple of other joined in, and pored some water over the stage and started a 'slip and slide' session over one of the stage floors. Some guests were dancing in slow-motion with the actors or was it the opposite? Our light designer illuminated the audience - or who did what? It didn't matter. In the end we were all lost in space and time, but felt totally connected with each other.

One pulse. One experience.

We had one agreement left.

Our chef had an alarm clock and when that went off we knew we were going to stop. It felt sad. Like we were lovers. Like we had lived a lifetime together. This was not fiction. This was not performing. This was just pure creation and life.



Real Time Open Door in Aarhus, 2000. An international interdisciplinary laboratory about composition in real time.

Reflections on site-specific performance

CONTEXT AND ARTISTIC LOGICS, TOOLS AND COMPOSITION

A way to compose and create outside the traditional theatre house is to really observe and reflect on the space you are using. How is the architecture? What atmosphere signifies this location? What does this space do to the bodies and movements?

What norms and behaviour is ruling here? How do people move? Speak? Dress?

An artistic question for our self is: do we want to be visible, take space, create a stage and “perform” - or do we want to blend in, be more or less invisible and mingle with the people around? Or both?

If the latest, it's possible to push what is the norms at the chosen location, as well as creating subtle changes of the atmosphere. If we choose that strategy, the people inhabiting the space and location will probably feel insecure and question what is really happening. They will maybe feel uncomfortable and unsafe not understanding nor knowing what to expect.

Or do we want to stand out and claim a “stage”? We can choose to create a stage and a performative situation where people recognise that this is a sort of “performance”. They will then feel comfortable “understanding” and “recognising” what is happening. This is clearly theatre, dance or performance.

ETHICAL RULES AND THE ARTIST'S RESPONSIBILITY

The artists have social and political responsibility for not hurting people physically watching or participating in the action, the performance. The public space is for everyone and people have not actively chosen being a spectator or involved in what happens. The usual “audience-contract” is not there from the beginning. Therefore I think the artist have a bigger responsibility in public space then inside the institution. The artists have to be more sensitive and flexible to the situation and towards what might happen.

Here the artist should be well prepared physically and mentally, with training and research relevant to the action, location and context.

Like in *Whos The Vampire* (see further down in this chapter), were we trained walking and acting in a non-offensive way. A group of naked women with white masks in public space can feel very offensive and scary and this was not what we were aiming for.

In *Ressourceoptimering.dk* (see further down in this chapter) I was extremely well prepared. I also had a team of people surrounding and supporting me; a journalist, a trade fair designer, a graphic designer, an undercover filmmaker, a co-performer at the fair and a hidden bodyguard. But still I had no idea how the outcome would be and that was pretty scary.

A relevant question is that if you want to provoke for discussion and change, how do you follow up? Is that at all the artist's role?

WHAT HAPPENS IF THE SPECTATOR STARTS TO INTERACT AND/OR PROVOKE?

If and when an “audience” starts to interact and/or provoke it can for ex. happen that they start to question what is going on or jump in and want to join. Or even stop it. Or just commenting loudly like during my strikes at a shopping mall in the centre of Aarhus with my work *Shopping Frenzy* in 2015. Here the audience became spectator or witness to the pretty loud and disturbing actions we did.

*Shopping Frenzy*¹⁵ commenting our consumer society.

THE ROLE OF THE SPECTATOR IN PUBLIC SPACE

The audience contract and the rules in public space are constant changing and in negotiation.

The role of the spectator changes in the different spaces and regarding the norms of the site, the different performative actions, relations and “audience-contracts” created. They can for ex. be an *audience* of a dance performance, they can be *spectators* of a strange political action, they can be *observers* of something that seem different to what is usually going on at this location, they can be *witnesses* to something seemingly private.

As Fiona Wilkie write in her thesis *Out of Place*, 2004; *the process of negotiation as a key to asking useful questions of site-specificity.*

And she introduce the term *site-specific spectatorship*.

THOUGHTS ABOUT THE PROCESS AND SOME TOOLS

Some important questions to ask and work with are:

Why do you choose public space outside the theatre?

Why this particular space?

What do you want to say or research?

How do you do this?

With whom? For whom?

Fiona Wilkie propose in her thesis *Out of Place*, 2004; *In the process, the explorations propose and reflect upon a series of concepts – rules, memory, rhythm, hybridity, and the further terms and ideas to which these lead – that enable us to understand some of the ways in which we use, explain and represent spaces, both in everyday life and in performance.*

Process of creation.

Observing > planning > action/interaction > Observing > planning > action/interaction > 8

Some tools for creation and composition.

Working with and question norms and behaviours in that specific space you have chosen. That can be for example how you move, what kind of clothing, volume of talking and voices. Detect things you don't say here, actions you don't do etc. Working with and/or against these invisible rules and structures.

Using movements and the body: forms of the body and movements, mirroring, creating phrases and compositions, taking impulses, using look/eyes, focus, etc.

Using and go with or against tempo and rhythm, directions, levels, etc.

Bring in objects.

Work with the costume: stand out or blend in, etc.

Re-enacting.

I will here use my own work as some concrete examples, to put light on some reflections on work in different public spaces.

RE-ENACTING AS A POLITICAL TOOL

In my research project *InterceptLAB* in 2016, I took a commercial and public sign about surveillance saying; “if you see something, say something” as an inspiration and re-enacted the sign in different public spaces in Washington DC. People had very different reactions towards our actions. Some pretended not to see us, some stopped us and questioned what was going on, some went into a dialog and wanted to take photos of us and post on social media, etc.

Here an image from the famous power street K street:



From *InterceptLAB* at K street in Washington DC. Photo: Mukul Ranjan

CREATING AN INSTALLATION IN PUBLIC SPACE

In my project *OmniPresence* in 2017, we created a “stage” inside a van. The stage we created was a surveillance office. The van or the “OmniBus” as we called it, were parked at very different public spaces. The bus became like a “sign”, an installation, and signalled different messages in different spaces. Outside the City Hall in Aarhus it became a rather scary power symbol and at a Friday bar outside the IT University in Copenhagen it suddenly transformed into an interactive and fun party device for selfies. The omnibus became a political statement (like a demonstration) and also a part of our consumer life by using logics from consumerism, when we parked at places where usually a market was going on. The locations and the norms of the sites dictated the view on, convention and behaviour for the public.



From *OmniPresence* at Højbro Plads in front of Christiansborg (the government) in Copenhagen.
Photo: Annika B. Lewis

CREATING A STAGE IN PUBLIC SPACE

During my work with *Full Body Treatment* in 2008, we did research and field work in different public space as a part of our creative process towards a stage performance. Here we among other places created a small etude we in a shopping-window in a store in the centre of the city of Aarhus. This was presented during *International Day of Dance*. We also created a choreography we called *Body Rub*, in an abandoned building next to *The Winter Palace* in St. Petersburg in 2007.

*Body Rub*¹⁶ in an abandoned building in St. Petersburg.



From *Full Body Treatment* research presented in a shopping window. Photo: Annika B. Lewis

COLLECTIVE PUBLIC ACTIONS SUCH AS FLASH MOBS ETC.

A modern phenomenon is the flash-mob. In 2008 I co-created through social media with a bunch of people a World Freeze Day. We had previously seen a viral video from Grand Central Station in New York by the group Improv Everywhere¹⁷. This was the starting point for going worldwide with a Freeze action. We picket the date April 1 and we all created a Facebook group. I was responsible for Aarhus and I thought maybe just a few people would show up, but actually a couple of hundred did in all ages. Simultaneously this was happening in among other places: Milano, New York, Stockholm, San Francisco and Tokyo.

World Freeze Aarhus¹⁸

INVISIBLE INTERACTION AND UNDERCOVER CHOREOGRAPHY

In my works Mobil – dance strikes and MobilUPDATE, I was inspired by Augusto Boal's Invisible Theatre techniques¹⁹. We did choreographic research in different public spaces, where we worked with atmospheres and questioning the norms and behaviour. Here we didn't claim a stage, but mingled with the people around us. The audience became observers and they weren't really sure what was going on. Some of them interacted and started to move and dance with us.

Mobil – dance strikes (2001)²⁰

MobilUPDATE (2011) ²¹



From *Mobile - dance strikes* at the main train station in Aarhus. Photo: Annika B. Lewis



From *MobileUPDATE* outside a shopping mall in Aarhus. Photo: Annika B. Lewis

ACTIVISM IN PUBLIC SPACE

As a part of the hundred years anniversary of Women's Day in 2010, I co-created together with 6 other distinct Danish female artists, a naked walk through the Ministry of Equality in Copenhagen. We called ourselves *Whos The Vampire*²².

The walk was a re-enactment of Lene Adler Pedersen's famous walk *Den nøgne Kristus*²³ in 1969 at *Børsen* in Copenhagen.

Doing so we wanted to use art and the art of re-enactment, to point back in history as well as to our present time, on women's position in our modern society and the inequality in power positions and salaries.



From *Whos The Vampire* at the Ministry of Equality in Copenhagen. Photo: Henrik Vering

INFILTRATION AS A STRATEGY AND GOING UNDERCOVER

Blending in as chameleons.

In 2009 I infiltrated with my work *RessourceOptimering.dk*²⁴ a career fair at Øksnehallen in Copenhagen. Here I disguised my art piece *The Body Box* into a consultant firm *Ressourceoptimering.dk* and hired a booth at the fancy fair. I played myself as a chef consultant at the firm.

Here I demonstrated what I called, our bonanza method *The Body Box*, where you should jump into the box naked and from inside the box tell the mantras of our time; “I’m flexible, I’m creative, I’m adaptive” etc. Meanwhile I filmed myself with a small wireless camera exposing my naked body parts on big screens. Here my tactic was to be loud, to provoke a discussion and to be thrown out of the fair. A few hours later I was in the studio of the national Danish TV: *DR2* and I had a very interesting discussion in prime time with a professor from *Copenhagen Business School* and a journalist. The professor were on my side putting perspective on the discussion about the history of labour and where the power really lies.

This discussion continued in the Danish newspapers and some international blogs.

In *RessourceOptimering.dk* we went undercover and used a sort of strategy that has been used by journalists such as the famous German Günter Wallraff²⁵ and managed to expose a social and political dilemma on a national level.

Through this chameleon strategy and using positivity over the top as a tool, we manage to provoke a loud critique at a national level towards the neoliberal behaviour and values that is colouring our current society; the problem by viewing humans solely from a market point of view.

When you do work like this you as an artist have to put your artistic vanity away. Here the message is at centre and not the artistic sophistication. Here you can’t take credits and have to live without the validation of your ego. Here the strategy in itself is the artwork.



From *RessourceOptimering.dk* at a career fair in Øksnehallen, Copenhagen. Photo: Denis Beale



From *RessourceOptimering.dk* at a career fair in Øksnehallen, Copenhagen. Photo: Denis Beale

At the festival *Subversive Artists and Minds* at Maryland University, US in 2015, I infiltrated with my work *Ressourceoptimization.dk* at a theatre conference. Here I managed to cheat the professors in what was disguised as a real lecture. This was a performance that humoristic commented the topic 'subversive' and the methods used in academia and inside the institutions.

Not until I revealed that this was actually a performance and not a lecture, the professors understood. I managed to use chameleon strategy to comment and put the questions "how far are we willing to go?" and "What is art?".



From *Ressourceoptimization.dk* at *Subversive Artists and Minds* at Maryland University in Washington DC.
Photo: Mukul Ranjan

One of the **SELECTED SITES** for *OmniPresence*

My themes for this exploration is control, power and freedom – and I've chosen the heart of Aarhus, Denmark; the location Lille Torv (The Small Square).
How do the themes look and express itself at this location?

Lille Torv is a beautiful open area created by a crossing of four streets and surrounded by older city-houses from around 1900. The streets create a space and this is our spot. The old houses are hosting different stores, located on walking level. The upper parts of the houses are mainly offices.

The square is closed off for cars and is only used by pedestrians.

Occasionally trucks with special permission transporting goods drive on the site and park in front of one of the stores.

One of the streets is the opening to another bigger square; Store Torv (The Big Square) with the large cathedral (Domkirken) at the end.

The other three streets are walking streets filled with stores, coffee shops and bars.

Most of the buildings here are from the beginning of last century and together with some modern design of glass and steel it creates a mix of old and new.

The location Lille Torv is not very big, but the rather fancy furniture and clothing stores creates a squeezed spot. There are some few and hard benches for people to sit.

The activity here is rather laidback and consists of shopping. The tempo is pretty slow and here's a friendly atmosphere. This is a place where you walk alone or together with friends, where you walk in and out of the stores or just cross on the way to somewhere else.

Here you may bump into someone you know and stop for a chat. You can also stroll slowly and just show off your new outfit. Or sit at one of the benches, if there is space, with your take-away coffee and just watch people.

I'm walking slowly, stop and lean on one of the walls observing the place and people inhabiting it. I'm luckily getting a spot on one of the benches and sit down.

I can hear people talking and even a lonely bird singing. Sounds and muzak music from the stores is vaguely leaking out.

This is a place pretty full of people in the daytime when the stores are open. Then the site is alive and having a shopping friendly atmosphere.

But when the stores are closed, this place is more ghostlike and is mostly functioning as a transit for people walking, crossing and coming from other parts of the city on their way to a new destination.

This is a pretty dead place in the night time.

The norm to behave here is controlled, civilized. You walk, stop and shop. You don't run.

You don't dance. You don't start singing here. It's a controlled space. A space created for consumerism. A historic site of power. You are in the centre of the city. Very few people are living here. But people from the periphery come here to shop.

Historically Lille Torv was established in 1250 as a part of the centre of the city. This has since been the heart of the city. At that time it was a market and a place for amusement.

A fairground often filled with entertainment and performers. People met here. Socialized. A people's place.

Later the companies and money claimed the space and the houses. Shops and a bank were situated here. Even the royals owned a couple of houses and stayed here when visiting Aarhus. The royals and the business owners took over the power of the place. Today an H&M is situated at the old beautiful bank building. Multinational and a few local businesses, now have this site in their grasp. Today the architecture is signified by steel and glass - and express power, money and wealth.

Lille Torv is not a very cosy place. The architecture creates a rather cold and controlled feeling. And you feel exposed and vulnerable being here. The height and closeness of the buildings makes you feel small in a subtle way. At the centre of the square is an invisible spot signifying a slightly unfriendly and exposed position. The people seem to avoid this spot unconsciously and seem to walk slightly off this hotspot.



From Lille Torv in Aarhus. Photo: Annika B. Lewis

This place, Lille Torv, is one of the three locations in Aarhus and four locations in Copenhagen, I chose for my multi-spatial installation performance *OmniPresence*. Here I claim our territory.

Here we spend three days and manage to change the atmosphere with our presence with the project *OmniPresence*. We park our “surveillance van” here.



From

OmniPresence at Lille Torv in Aarhus. Photo: Annika B. Lewis

ABOUT OMNIPRESENCE

OmniPresence is a multi-spatial performance project about our current surveillance culture.

Who is watching whom?

RESEARCH, FIELDWORK AND LAB

I started with an in depth research about the Internet, collection of data, privacy, surveillance and fieldwork at among other places one of the western worlds power centres; Washington DC, in the US. There I noticed some disturbing and interesting commercial posters and banners in different public spaces saying: "If you see something, say something".

This struck me and my thoughts went towards the old Eastern Germany and its Stasi methods. I decided to do a re-enactment of the commercial and created some eyes on sticks like demonstration posters. I invited a local colleague, John Moletress, and we moved around on different locations in the centre of the city. We got very different reactions from the people in the streets. Some pretended not to see us, some ignored us and others interacted and wanted to discuss with us about the facts of surveillance cameras in the cityscape, the face recognition software on Facebook, and non consensual collection of our private data.

The ever watching and omnipresent "eye" was a constant through the whole project *OmniPresence*. Both concrete as well as metaphorically. Both as a historic as a modern sign.



Image from the famous power street K Street in Washington DC, in 2016. Photo: Mukul Ranjan

A part of the research and process in progress was a public presentation *Scherzo #1* at ScenkonstFestivalen at HSM in Gothenburg, Sweden. Here I did a try out of a couple ideas, scenes and possible interactivity and how to co-create and interact with the spectator.



From the research presentation *Scherzo #1* at ScenkonstFestivalen February 2017 at HSM in Gothenburg. Photo: Peter Johansson

THE PERFORMANCE

OmniPresence ended up being a multi-spatial mobile performance installation, going on inside and around a van, and simultaneously surveilled and streamed to the Internet.

OmniPresence was trying to deal with the current dilemma about control, power and personal freedom in our modern surveillance culture.

We are living in a paradox of wanting more freedom and security, by gradually allowing more control.

Some of the driving questions were;

Do we understand what is going on and have we given consent? Do we need and can we protect ourselves against this massive data harvesting? Are we users, consumers or reduced to just solely bio banks? Are there any possibilities of opting out and going under the radar?



Lost in the clouds? Photo: Jens Peter Engedal

THE VAN

The idea of digging into our current situation of surveillance and collection of data, demanded an interesting and accessible format. The idea of an old fashion surveillance van circling in the public space came up.

We rebuilt a car to look like a slightly suspicious corporate surveillance van. Inside where the audience were invited to the performance, there were panels with monitors, surveillance cameras, jumble of cables, and coffee to go cups and a mirror in the roof creating the image of a huge space and simulating the “echo chamber” we are currently trapped in.

THE SITES

OmniPresence performance installation was presented in different selected public spaces in the two cities; Aarhus and Copenhagen in Denmark.

In Aarhus it was parked at three different locations: in front of the Music-house, at Lille Torv and in front of the City Hall.

In Copenhagen *OmniPresence* was part of the program at the international performing arts festival *CPH STAGE* and the digital art festival *Wanderlost*. There it was parked at four different locations: at Højbro Plads in front of Christiansborg (the government), at IT University in front of DR (the national TV house), at Ofelia Plads in front of Skuespilhuset (The Royal Theatre) and at Strøget (the famous shopping street).



The OmniBus parked at Ofelia Plads in front of Skuespilhuset (The Royal Theatre) in Copenhagen, as part of the International festival *CPH STAGE* in 2017. Photo: Annika B. Lewis

The audience could enter the van and join what we called a "boot camp" in digital self-defence. Here it was space for 6-7 people. Or the audience could choose to hang around

outside the van and peep into the van through a hole in the wall or peep in through their mobile phones by scanning a QR code, or sit at home in front of their computer and enjoy the live performance streamed on the Internet that we called a “free online webinar”.



Inside the OmniBus we had 7 surveillance monitors and 4 surveillance cameras, recording and mixing live and streamed to the Internet. Photo: Annika B. Lewis

Undercover, creating a media story – first step

We first crafted a cover up story for the public through media, with the intent to create attention, confusion, debate and people questioning the issue and what is really going on. We pretended we were an international ‘firm’ with speciality in privacy. As part of our cover story, we claimed that the ‘firm’ had connected to the local art and culture community in Denmark as part of their marketing strategy. This with the aim of the “firm” to promote visibility and connection with people professional in the business of “performance and disguise”. This created fuzz and discussions.

Uncovering the mask and showing our real identity – second step

After our cover up story for the media, we revealed our real identities and that *OmniPresence* actually is an art project, with the aim of putting light on our current dilemma and democratic problem with the massive data harvesting without our knowledge and consent.



From the scene “click economy”. Here we gave dog-clicks to the participants and sung and danced the old classic *Pennies from Heaven*²⁶ from the 30ees. Photo: Jens Peter Engedal

Space and audience: Public interventions

The slightly suspicious corporate surveillance van served as a public sign, an installation and a public intervention.

The traditional role of the audience changed from passersby and spectators to voyeurs or witnesses. And suddenly they discovered that they themselves were in the spotlight as ‘performers’. Cameras and live streaming directly from the van to the Internet (and vice versa) were used in the work as part of the concept and communication strategy.

The omnipresent omnibus monitors it all. But who is really watching whom? And to what ends? What is this used for and what can this be used for?



The OmniBus parked at Strøget, the famous walking shopping street in Copenhagen, as part of the International festival *CPH STAGE*, in 2017. Photo: Annika B. Lewis

COMPOSITION

The composition and montage were inspired by the idea and form of Pandora's Box²⁷ and the Matrioshka²⁸.

If you open the door into the van the knowledge, our critique and artistic power will be set free and on the loose.

We dealt with many boxes inside similar boxes; the internet, the van, the monitors, and even a box inside the van where a performer had a long scene about being trapped in a safe box.

EXTENDED PUBLIC DIALOG

As a part of wanting to promote the debate and sharing of pure facts, we arranged a public lecture and dialog about the topic and invited the famous Nikolai Sonne from *DR* (national Danish TV) and Peter Kofoed a freelance journalist. This public event was happening at the MusicHouse in Aarhus and was free of charge. The house was full of audience and the lecture was both enlightening and very disturbing.

DOCUMENTATION AND AFTERMATH

OmniPresence was documented through photos, video and through our webpage. On the webpage you can read about the project and see the full performance online. This was also the site from where we streamed live from inside the van as "free online webinars": <https://omni-presence.dk>

Full performance in English is online here: <https://omni-presence.dk/live/>

OmniPresence was also a part of Goethe Institute in Washington DC's project about Privacy and Democracy called *P3M5*.

On this site you can read about the project, see a 5 minutes video and download our copyleft full manuscript for free (15 pages):

<https://www.goethe.de/ins/us/en/kul/sup/p3m/int/20978490.html>

The music in *OmniPresence* were originally and newly created for the performance. The music is online on Soundcloud:

<https://soundcloud.com/kassandra-production/sets/omnipresence-2017>

PRESS

Festival med begränsad utblick by Boel Gerell;

<https://www.sydsvenskan.se/2017-06-07/festival-med-begransad-utblick>

Om teknologisk scenkonst – och människomaskiner, CPH Stage (2) by the Swedish reviewer and blogger Theresa Benér;

<https://www.theresabener.se/post/Om-teknologisk-scenkonst-och-m%C3%A4nniskomaskiner-CPH-Stage-2>

WHO

The people involved in *OmniPresence* were:

Idea, direction & mis-en-scène: Annika B. Lewis (S/DK/US)

Performance, devised text and choreography: Annika B. Lewis, Kristofer Krarup (DK)

Set design: Filippa Berglund (S/DK)

Music & video: Anders Krøyer (DK), Jens Mønsted (DK) and guest appearance Steen Dongo (DK)

Internet architect: Jonas Smedegaard (DK)

Light designer: Morten Ladefoged (DK)

Dramaturge: Anne Hübertz Brekne (DK)

Web design: Siri Reiter (DK) and Jonas Smedegaard

Project management: Annika B. Lewis, Louise Kirkegaard, Gitte Skytte and Karen Nordentoft

Costumes: Annika B. Lewis, Bodil Buonaventzen and Lone Øvig

Video production: Christoffer Brekne (DK)

Graphic design and layout: Helge Dürrfeld (DK)

Photo: Jens Peter Engedal (DK)

Production assistant: Camilla Rasmussen

PR and marketing: Jakob D.A. Nicolaisen and Anne Hübertz Brekne

Stage hand: Jimmi Nørgaard

Set construction: Lumen

Administration: Kassandra Production

Fundraising: Annika B. Lewis and Anne Hübertz Brekne

Produced by: Kassandra Production in a coproduction with Bora Bora – Dance & visual theatre (DK),

Collaborators: Performing Arts Platform (DK), Musikhuset Aarhus (DK), CAVI (DK), IT University (DK), Theatre Republique (DK), CPH STAGE (DK), Warehouse 9 (DK), Goethe Institute in Washington DC (US).

Supported by: The Danish Arts Foundation, Bikubenfonden, Oda & Hans Svenningsens Fond, the City of Aarhus and the City of Copenhagen.



A peep into the van and costumes from the interactive scene “digital self defence”.

Photo: Jens Peter Engedal

APPENDIX

- Composition plan
- Boot Camp Registration
- The devised Manuscript

ABOUT THE PERFORMANCE HYDRA

The Performance HYDRA was a performance lecture about my performance project *OmniPresence*²⁹, deconstructed and re-framed into a performance in itself.

THE HYDRA

The hydra is;

- 1) a metaphor for myself as a practitioner and self-producing performance artist
- 2) an artistic strategic toolbox
- 3) an image for a possible new performance work

This image appeared through the process of analysing and trying to understand my own practice. This with a desire to extract my own experience and practice into something other artists and maybe even other professions can use as inspiration and guiding tools in creative processes.

AN IMMERSIVE PERFORMANCE LECTURE

The immersive performance lecture *The Performance HYDRA* took place at the location *Bageriet at Konstepidemin* in Gothenburg, in February 2018.

The performance lecture presented some artistic strategies for artistic manifestations and creativity, in an open process in progress.

In a juxtaposition of video, text, images, music, drinks and live art, I deconstructed my performance work *OmniPresence*, and addressed the contemporary topics of positions, power and performance.

The presentation of *The Performance HYDRA* was an experiment and driven by the question;

How to develop new artistic strategies and arenas for dialog in and with our current society?

Some topics that were researched in this presentation were:

How to present a research and a process in progress?

What can audience participation be and how to deal with that?

When is something interactive? When is something immersive? Is there a difference?

How to re-frame a previous work? Why? And does it make sense?

Is it possible and how to invite the audience into an active and joyful sharing and idea development situation?

How to transform an idea into a strong image and metaphor? How to create and realise an image?

BACKGROUND

The Performance HYDRA started out as an analyse of my own artistic practice and performance works.

I took departure from my own reality of constant requests for new ideas and innovative realisations, merged with my reality of how to survive economically and emotionally in our society.

I got the image of a monstrous creature that develops new strategies as a way of communicating as well as surviving. A strange creature that is difficult to put in a category or a box. Something that is constantly morphing. A polymorphic³⁰ creature.

The image of the many armed/legged/headed female monster came up and I dug into the myth of the hydra³¹. The fact that historically it has symbolised something scary and dangerous attracted me and epitomised my view on what performance art can be.

The hydra symbolises something difficult to defeat, see and understand.

The metaphor of the hydra have been used in different contexts and many of them as a counterstrategy to an existing cultural political structure and power.

The strategy as an image and a possible artefact in itself.



A performance hydra Annika B. Lewis. Photo: Jens Peter Engedal

The challenge in creation and art is to materialise the idea. To create the content that forms the idea. To find a form. A style. This time in my process the writing of my imagination was the starting-point.

I usually try to adapt the process towards fitting the idea. And most of the time the idea have to be adapted to the reality. Compromised.

A FANTASY BETWEEN IMAGINATION AND REALISATION

The Performance HYDRA is a strange mobile performance animal about different artistic strategies using the hydra as the main image and metaphor, for possible strategies for survival and creativity³².

In different public and private spaces this performance animal will suddenly appear and poke to conventions and norms that we all are a part of, as well as functioning as an entertainment vehicle for storytelling, surprises and wonders.

Like Donald Ducks camping wagon³³ it appears very picturesque and innocent in the beginning but as it unfolds it reveals hidden dirty backsides and takes you on a hilarious ride.

Things are not as it first seems.

The big challenge is the transformation and the switch between the seemingly picturesque and beautiful “front stage” and the revealing disturbing “back stage”.

It’s a multi-spatial story and image-making machine. Like the kitchen blender it have different tentacles and tools that goes into different directions and juxtaposes different contents and materials into a flexible dough.

It’s practical

It’s playful

It’s electric

It’s eclectic

It’s beautiful

Ugly

Helpful

Noisy

Dangerous

Provoking

Surprising

How to realise this?

How to interact with the people around it?

What roles do the people/the others play? Are they audience? Cocreators? Voyeurs?

Public? Interactors? Witnesses?

Where to appear? Which spaces need the hydra?

And how to write about this? Which style and in which format? Should it be like a fold out book in a new book format? An octopus format with many tentacles? Should the format reflect the content? Is the format the content? Is the content the format?

Like Ai Weiwei’s “teahouse”³⁴ ... ?

I’m attracted to chaos. And to the impossible. In connecting the seemingly un-connectable. I’m attracted to the invisible. I look around. I direct my torch towards the invisible elephants in the room.

To the cracks in our realities. To the ‘in between’ space.

I strip the human being from her different masks, delusions, conventions and norms - and look inside. Behind. What is there? Is there something there?

Do we dare to see? Sometimes it's easier to look at someone else. Most of the time. I'm not sure I can see myself to be honest. I believe I know myself and am in touch with myself. But is that true? Maybe that's a delusion. It's kind of a scary thought. I like to deliver it with humour and burlesque surprise and seduce the senses, to have a feeling of being here and now. To feel present. To feel alive. Here! Now!
To feel connected to something bigger than myself.
To create "meaning" in what's seemingly meaningless.
To re-organise into a sort of order.
Is that a longing for control?
In the next second I throw a "bomb" and detonate - and then it all starts all over again.
Like a cycle. The cycle of life...
Let's cry together and play some music!!!

Chaos

Question

How can I develop **new artistic strategies** and **arenas for dialog** in and with our current society?

Silencio

EMPTY SPACE FOR YOUR IMAGINATIONS

(*your image*)

Room 1 (the A room): Welcome to this experiment

Introduction of the program and *OmniPresence*, rules of the day, followed by two volunteers from the audience reading from the *OmniPresence* manuscript.

A demonstration about safe connection took place after this and then we were all ready to move to the next level and room.



Reading from the manuscript of *OmniPresence*. Photo: Staffan Mossemark



Searching for a safe connection in the cloud. Photo: Staffan Mossemark

Room 2 (the X room): Under Cover technique and digital selfdefence

Here the participants got a strengthening drink followed by an introduction of so called “CV dazzle”. A technique in disguising for going under cover surveillance cameras and online face recognition software.

After this we were ready for a hands on technique in digital self defence; a shamanistic techno dance.



The shamanistic techno dance; *Mumbo Jumbo*. Photo: Staffan Mossemark



The techno shaman leading the dance. Photo: Staffan Mossemark

Room 3 (the 'off-room'): The storyteller in the kitchen

In the kitchen behind a transparent veil, transpired a seemingly private moment with costume change and a reading of a personal story "The Castle" from a diary.



Private stories in the 'off-room'. Photo: Staffan Mossemark

Return to Room 1 (the A > X room): The hydra and the strategies

Here the hydra materialised together with the strategies and turning into a hypnotic movement phrase. Embodied.

After an abrupt shift the session ends up with a focus on the future encouraging the audience to reflect and co-create on the question;

How to develop new artistic strategies and arenas for dialog in and with our current society?



The hydra embodied. Photo: Staffan Mossemark

THE ROOMS

A – X – Off rooms; is a compositional tool to compose with different realities/fictions.

A principal and set of rules to define, redefine, mix and break in an artistic process.

The A room; is a level for naturalistic, realistic and everyday logic. A rational space where we create meaning

The X room; this level is for an artistic logic and language. Here we can compose and create new possible realities. Here no sense make sense.

The Off room; private moments. Off stage. Behind the scenes. Pause.

The audience role and interaction changes from spectators to participants, to co-creators, to voyeurs to witnesses – entering the different levels of realities/fictions.

THE FORMAT

The format of *The Performance HYDRA* can be described as an immersive performance lecture.

Performance lecture³⁵

The performance uses both the lecture as a format for combining and presenting different artistic material and as a dramaturgical model – as well as a slightly satirically comment on the format of a traditional academic lecture.

Immersive³⁶ and interactive³⁷

The audience is invited into the performativ space and are playing an important role by interacting in the dramaturgy.

The audience is asked both to read from the manuscript, help out with the light, help each other putting stickers on their faces, join a techno dance, share reflections, ideas and co-create the set by writing on the walls.

The audience got cookies and small strengthening shots to drink as part of the performance. Eating and/or drinking is also often used in immersive performance, as an element to enhance and stimulate the senses to promote the sensation of presence.

Researching and claiming of the rather popular new word in theatre “immersive”, I realise that this is nothing new. It has origin back in time and part of the theatre history; the ritual and shamanistic practice. It became popular again back in the 60’ees by among others The Living Theatre³⁸, as a political tool with the intention of empowering the audience.

I realise that many of my own productions since 1989 have been immersive.

This includes among others;

A Thorn In The Eye created and performed in 1998 at *Aarhus Scenekunstfestival* in Aarhus, Denmark. This performance was a devised performance inside a red little camper with place for only four audiences at a time. Inside the van you met and interacted with the future-teller *Kassandra*. Here you got coffee and the future-teller told you your future.

The improvised marathon performance *RealTimeOpenDoor* in 2000, happening at the abandoned beautiful building *Elværet* (now Aarhus FilmCity). Here the audience could come and go as they wanted. Pick a chair and sit down where they wanted. During this whole event the bar was open and part of the performative space. Dance, theatre, set, live music, video and food was merging into a crazy interdisciplinary session where everything could happen. Here we had a chef cooking during the whole event and the smell and taste from delicious flambéed fruits, scented the whole space.

*AuroraBorealis; Aarhus – Reykjavik*³⁹ in 2003. A multi-spatial performance happening simultaneously in private apartments in Aarhus and in Reykjavik. The parallel and co-created performances were live streamed between the two spaces and to the Internet. The two performances were free adaptations of August Strindberg's plays *Samum* and *The Dance of Death* in a montage of synchronised moments and parallel events. Here the audience got green absinthe from a green fairy, inspired by Strindberg's *Inferno* years.

*XpositionREVERSE*⁴⁰ in 2006, were a multi-spatial performance happening simultaneously in an old basement store in Aarhus and in a digital archive office in Gothenburg. This was a cocreation with *Atalante* in Gothenburg and live streamed between the two spaces and to the Internet. Dancers, musicians, techno nerds and a live play-writer connected through the digital Internet cables, and co-created a digital art performance. The audience could choose being at the archive in Gothenburg, the basement in Aarhus or at home in front of their computer.



Small strengthening shots for entering the next level in the X-room. Photo: Staffan Mossemark

THE STRATEGIES

In *The Performance HYDRA* I wanted to create a map of strategies and a toolbox for how to navigate in a more and more complex society. What kind of strategies have I used myself in a conscious/unconscious way of creating and realising ideas?

This is an attempt to create a map in progress, a self-help tool. Some guiding strategies. From the analysis of my own practise and the myth of the hydra with 7-8 limbs, I selected these ones;

- Co-creating
- Creating and changing the rules
- Working with and trusting serendipity
- Claiming territories
- Changing positions
- Chameleon strategies
- Framing and re-framing
- Creating and re-writing narratives
- Creating images



Image from the strategy space in the A-room at *Bageriet, Konstpedemin*. Photo: Staffan Mossemark

SUMMING UP

The process and presentation of *The Performance HYDRA*, incorporated a mix of methods described in the chapter 'Methods & Processes' such as Composition in Real Time, A to X, On-Off, Image work, Personal material, Vertical of the role – and resulted in seeing and understanding the material in a new way.

It was a try out of the performance lecture as a format for this material.

It was a testing out of some of the 8 strategies described in the chapter 'Strategies as tools'.

It tested how to go into dialog, sharing and reflection with the audience.

It was a try out of a possible composition for this thesis.

It resulted in new ideas for a new performance work.

STRATEGIES AS TOOLS

So now we are ready to talk about the next step, the future. How do we empower ourselves? What strategies can help us in our artistic practice? This is a process of creating a workbook in progress.

The choice of the strategies presented here derive from the analysis of my own work and practice, which can be negotiated and questioned. There are of course many more strategies, but let's start here.

The strategies were written on the walls as part of the set at the performance lecture *The Performance HYDRA*. The audience were invited to interact and co-create by writing their own reflections on the walls. This resulted in a change of the space during the three days of presentations. The audience writings are also incorporated here.

Welcome to the *Strategies as Tools Workbook*!



Image from *The Performance HYDRA*. Photo: Staffan Mossemark

Co-creating

Let go of your ego, power and control. Open up for dialog and exchange of ideas. Be ready for new ideas and perspectives. Enjoy the energy of the interaction. Get surprised. Invite others into your feast. Share. Begin to co-create and create something that is bigger than you alone.

Your notes:

Audience writings and reflections on the walls
“by the action of interacting and co-creating”

INSPIRATION

Participatory art: https://en.wikipedia.org/wiki/Participatory_art

Interactive art: https://en.wikipedia.org/wiki/Interactive_art

Co-creation: <https://arestlessart.com/2017/03/09/co-creation/>

Co-creation: <https://en.wikipedia.org/wiki/Co-creation>

Outsider art: https://en.wikipedia.org/wiki/Outsider_art

Creating and changing the rules

What are the rules in fine art? In the performing arts?

Rules are there to keep our community together. Form a common agreement and understanding. Rules can also be stiff and oppressive. Rules can be used to knock people on their heads and keep them down under control.

Sometimes rules need to be questioned and challenged. Traditionally this has been the trickster's and the artist's role in society. But we are all potential artists and tricksters. Are you ready to take responsibility? We all have a part and participatory role in shaping art, society and politics.

Your notes:

Audience writings and reflections on the walls

"Make the rulers' rules play no role.

Rule out: war, nuclear weapons, exploitation, profits!"

"Make your own rules"

"Break the law"

"If you're white it's alright. If you're yellow it's mellow. If you're brown stick around. If you're black get back. If you're red you're dead."

"The future will change the rules. We're a lost cause, but I'm hoping that the younger generations to come, will re-create and re-imagine whatever the future holds..."

"What are the 'rules' that we don't even know are the rules? How to work undercover to subvert them?"

"The rules shows in retrospective"

INSPIRATION

Joseph Beuys, 1921-1986: https://en.wikipedia.org/wiki/Joseph_Beuys

Lasse Ekstrand: *Varje människa en konstnär*, Korpen, 1998

Artivism: <https://en.wikipedia.org/wiki/Artivism>

Working with and trusting serendipity

Serendipity is something fortunate that happens by chance or accident.

This is an important player and co-creator in creative processes. And we can never work against it, so we better accept that things happens both for the good and for bad. My good advice is therefore to work with and trust serendipity. Be conscious about it. If you manage to ride the wave, magic can happen.

Your notes:

Audience writings and reflections on the walls

“Trust whatever happens”

“Use your senses”

“Say yes and wait and see”

“Let go and improvise”

INSPIRATION

Wikipedia: <https://en.wikipedia.org/wiki/Serendipity>

Pagan Kennedy: *How to cultivate the art of serendipity*, NYTimes, 2016: <https://www.nytimes.com/2016/01/03/opinion/how-to-cultivate-the-art-of-serendipity.html>

Claiming territories

What defines a 'territory'?

A selected and marked place physically and/or mentally is a territory. How and why do we mark territories? It's connected to status, safety and protection, surviving, mating and resources.

Owning territories is power. But it also demands responsibility. Territories can be mental, bodily and spatial.

Who owns our thoughts, ideas, our bodies, the spaces we inhabit, our houses, our schools, theatres, public spaces and streets?

How can we claim territories? Can we own territories and be free?

Your notes:

Audience writings and reflections on the walls

"Take what is yours"

"Make the globe yours"

"How to share territories?"

How to support someone else to claim a territory?"

"I agree. How to give away space? How do we get better in sharing?"

INSPIRATION

Territory (animal): [https://en.wikipedia.org/wiki/Territory_\(animal\)](https://en.wikipedia.org/wiki/Territory_(animal))

Men and Women Marking Their Territory: <https://www.psychologytoday.com/us/blog/he-speaks-she-speaks/201407/men-and-women-marking-their-territory>

Changing positions

It's always healthy to change positions and to put ourselves in someone else's shoes. Both as a tool to empathise and to improve communication and as a creative way of building connection and community. This is a way to change our perspective of ourselves and of others. We're questioning the concept of objective versus subjective. This is a constant dynamic between 'me' and 'you', 'us' and 'them'. This is a course to build understanding and empathy.

Your notes:

Audience writings and reflections on the walls

"He is she – she is he"

"To constantly see things from a new angle is key"

"I would like to compose a lullaby -> I'm looking forward composing a lullaby"

INSPIRATION

Subjective versus objective: <http://www.differencebetween.net/language/difference-between-objective-and-subjective/>

Chameleon strategies

Sometimes we need to blend in to get an insight of what really is going on. We have to change positions, perspective and experience ourselves, to get a better understanding of a situation or behaviour.

Sometimes we need a disguise to be able to go undercover and hide from for example rigid structures, preconceptions or a tyrannical power.

Sometimes we have to create a colourful mask to entertain and create joy where needed. Chameleon strategies have many forms and purposes and are constantly morphing.

Your notes:

Audience writings and reflections on the walls

“Put on a mask”

“Make an alternative life, to hide your true life inside”

INSPIRATION

The Yes Men: *The Yes Men*, 2003: <http://thoughtmaybe.com/the-yes-men/>

Günter Wallraff: https://en.wikipedia.org/wiki/G%C3%BCnter_Wallraff

Undercover journalism: https://en.wikipedia.org/wiki/Undercover_journalism

Gonzo journalism: https://en.wikipedia.org/wiki/Gonzo_journalism

Framing and re-framing

What and where is our focus?

What is inside the frame? What do we leave out? What is outside the frame?

What happens if we move the frame, make it smaller or bigger?

What happens if we focus on the frame itself?

What happens if we take away the frame?

We can create new stories and perspectives by moving the frame.

Don't get blinded and stuck inside.

Whose frame is it, anyway?

Your notes:

Audience writings and reflections on the walls

“Are you framed?”

“Decide what is in – and what is out”

INSPIRATION

Lars von Trier's documentary film *The five obstructions*, 2003.

Røyksopp video *Eble*, 2001: https://youtu.be/tf_ieWnu-SE

Creating and re-writing narratives

For me the now nearly forgotten Swedish village folk culture “ljugarbänken” (the lying bench), is very interesting and a creative inspiration for how to create and re-create stories. Maybe social media today has replaced this phenomenon?

Let’s put away judgment and preconceptions about the concept of creating stories - and instead look at this from an artistic point of view. The art of storytelling. We can empower ourselves and take back the public narratives which are currently hijacked and dominated by some few corporations and governments. Questioning the ruling narratives is an important part of a vital democracy.

Your notes:

Audience writings and reflections on the walls

“Dig into peoples history”

“Narrate your life”

“Use drama”

“Say yes!”

“Choose a new family for your childhood -> rewrite your life story”

“Support a diverse community of people to write their own histories”

“Show yourself? Display yourself? I don’t know which one. Do you?”

“Create places/space for people to tell their stories”

“Get out there be awesome”

INSPIRATION

Katherine May: *How digital storytelling revives the ancient art of gossip*, aeon, 2015:

<https://aeon.co/essays/how-digital-storytelling-revives-the-ancient-art-of-gossip>

Creating Images

Images, like marking territory, are an old and extremely powerful way of communicating. With images we can communicate over the borders of different cultures and languages.

Today we are living in an image-driven society.

Who provides us with images? What are the dominant images of today?

Who owns the images?

Your notes:

Audience writings and reflections on the walls

“What kind of images are most urgent right now? Who can present those images?”

“Dig into your face”

INSPIRATION

H. C. Andersen: *Blockhead*, 1855

Lara Enoch: *The power of the image*, The Guardian, 2016: <https://www.theguardian.com/info/2016/jan/14/the-power-of-the-image>

Johannes Järegård; *Ernst Hugo / Aktörens läte, Hinden*, 1998: <https://www.youtube.com/watch?v=dCaKc78tIV4>

Johannes Järegård; *Ernst Hugo / Aktörens läte, Hinden*, 1998: https://www.youtube.com/watch?v=_lakct79aQg

APPENDIX

Composition plan - OmniPresence

Questionnaire - OmniPresence

Manuscript - Omnipresence

KOMPOSITIONSPILAN – OMNIPRESENCE

Opdateret 29.04.2017

SCENE	HANDLING	SCENOGRAFI/PROPS	MUSIK/VIDEO	LYS	NOTER
OPRET PROFIL (Konsulenterne)	Udenfor vognen. Konsulenterne møder folk. Tilbyder cookies og shots. Workshopdeitagere opretter profil og accepterer privatlivspolitik. De, der ikke vil acceptere at blive filmet /overvåget, får evt. tilbudt en form for sløring/maske.	Penne Serveringsfad Cookies Små shots af juice Køletaske? Dokumentholder Citrus duft? Borde, stole? Briller m. næse/skæg? Skilte: Videoovervågning, QR kode Tid & sted for kommende workshops.	Musik: Tema Rar stemning. Men plads til at snakke, hygge, stille spørgsmål osv.		Strøm og højttaler til lille PA udenfor
VELKOMMEN (Konsulenterne / compulsive hoarders)	Inde i vognen. Præsentation af OmniPresence og workshoppen.	Lærred. Projektør viser et uigenemskueligt netværk Beskyttelsepåserne til mobiltelefonerne	Miniprojektor Laserpointer	"Arbejds-lys"	
PSYCHOGRAPHICS + MANDEN I KASSEN (Konsulenten og kontrolfreaken)	Præsentation af Psychographic model på lærred med håndholdt miniprojektor. Mand begynder at bakke med papkasse. Ender nede i kassen, med kun hovedet stikkende op.	Lærred. Psychographic model + persontyper på miniprojektor. Papkasse	Miniprojektor Laserpointer (bag lærred overvågningskam ude på)	"Teater-lys" 1 vers	
SELFIE STICK (Exhibitionisten)	Om at vise sig fra den rette vinkel.	Lille grønt tæppe (IKEA "Hampen" 80x80cm). Selfie stick Mobiltelefon.	Video-setup + Lærred up Multiplier live videofeed selfie + "I am your likes" track	"Arbejds-lys"	

KOMPOSITIONSPPLAN – OMNIPRESENCE

Opdateret 29.04.2017

<p>SELFIE STICK (Exhibitionisten)</p>	<p>Om at vise sig fra den rette vinkel.</p>	<p>Lille grønt tæppe (IKEA "Hampen" 80x80cm). Selfie stick Mobiltelefon.</p>	<p>Video-setup + Lærred up Multipliser live videofeed selfie + "I am your likes" track</p>	<p>"Arbejds-lys"</p>	
<p>CLICK ØKONOMI (Købmanden)</p>	<p>Kort intro til 'klikkertræning'. Publikum får uddelt emoji-skilte og klikkere. Over til: skilte-koreografi med clogg-dans og cowboyhatte til 'Pennies from Heaven'</p>	<p>Skilte med ikoner Skilte med emojis/ikoner Klikkere Cowboyhatte Penge Pistoler? (evt. med et 'bang'-flag på. Hvor 'bang' er skiftet ud med omnipresence øjet?) Stor kabelbunke (hvor?)</p>	<p>Pennies from Heaven. Video: på skærmen(e) kører grafer fra stock-markets. Musik: Pennies from Heaven</p>	<p>"Kabaret – lys"</p>	<p>Tænde op for "fasta monitors m prevideo x 2</p>
<p>SIKKER FORBINDELSE (sikkerheds-specialisten?)</p>	<p>Kristofer forklarer om netværk, forbindelse og sikre forbindelser. Bliver suget ind i en kæmpe bunke kabler ('skyen'), og har en fest derinde. Kommer ud igen med den sikre forbindelse. Beder publikum holde fast i den (alle får et kabel at holde i). → Harme over dem, der ikke er del af netværket (=terrorister!)</p>			<p>"Teater-lys" + Lys inde i bunken? Lommelygte el. pandelampe</p>	
<p>CV DAZZLE (Frihedskæmperen / rebellen)</p>	<p>DIY-kursus i at snyde pixeleringen, ved at ændre ansigtsudtryk og kropsholdning osv. Jørgen Clevin style. Med lidt sing-along-sang til 'Under the radar'.</p>	<p>Diverse DIY materiale: First-aid-kit CV dazzle udstyr Sølvpapir</p>	<p>Musik: Under the Radar + livefeed kameraer indefra vognen på</p>	<p>"Arbejds-lys"</p>	

KOMPOSITIONSPLAN – OMNIPRESENCE

Opdateret 29.04.2017

<p>MUMBO JUMBO</p>	<p>Shamanistisk ritual sammen med publikum. Åndedræt. Holde i hænderne. Simpelt bevægelsesmateriale. Simple percussion-agtige instrumenter.</p> <p>Sammenhold mens 'verden går under' (singularity is here).</p> <p>Bevægelsesmateriale evt. i slowmotion/roligt tempo, mens teknikken tager mere og mere over (eksponentiel)</p> <p>Ender i et melt-down / total udmattelse</p>	<p>Forandring af rummet. Gulvtæppe hives væk? Spejle? Infinity. Røg og magisk pulver? Alter-agtigt</p> <p>Kostumer: Shaman kostumerne</p> <p>Musikinstrumenter: 'Maracas' lavet af små gennemsigtige æsker med teknik-affald i. Gamle usb-stick, mini-ledninger, mm.</p>	<p>Musik: Mumbo Jumbo</p> <p>Teknik, musik og bilen tager mere og mere over.</p> <p>Videomateriale; alle monitors på terminalbilleder + 1 & 0 + overvågningsbilleder trafik + Termocamera</p> <p>musik: Mumbo Jumbo</p> <p>Melt-down / crash / stikket trækkes</p>	<p>"Shaman – lys"</p> <p>> blackout</p>	<p>Bilen starter</p> <p>Evt Jimmy foran overvågningskamera m. Øjet</p>
<p>AA-MØDET</p>	<p>Vi siger farvel til streaming-publikumet og lukker ned for streamingen.</p> <p>Går ind i et intimt, ærligt rum sammen med publikum.</p> <p>Kunstværket / kunstnerens stemme. Debat/ stillen spørgsmål sammen med publikum.</p>	<p>Hjernen – en installation</p> <p>Evt. samle publikums 'DIY-masker' i en installation/kunstværk</p>	<p>Ingen video ?</p> <p>"Intim-lys" / real</p> <p>Ev. LED installation i midten</p>		
<p>SLUT</p>	<p>Tak for i dag og vi håber I vil fortsætte debatten derude.</p> <p>Publikum får et program og en lille doggy-bag med hjem.</p> <p>Porten åbnes.</p>	<p>Teaterprogram</p> <p>Doggy-bag med: Mini hængelås. Webcam cover Et stykke sølvpapir Dazzle kit (munde og øjne?) Andet?</p>	<p>Musik: Tema</p>	<p>Porten åbnes indefra</p>	



Boot Camp Registration

Name (*mandatory)	<input type="text"/>
User name (*mandatory)	<input type="text"/>
E-mail	<input type="text"/>
Country and zip code	<input type="text"/>
Bank account	<input type="text"/>
ID no./passport/other	<input type="text"/>
Date & signature	<input type="text"/>

Terms and conditions (*mandatory)

When you sign up you are asked to accept the following terms and conditions that you should read carefully and make sure you understand.

- I have read and accept OmniPresence's privacy policy.
- I am informed about and agree to video surveillance in and around the OmniBus that is live streamed to www.omni-presence.dk

Help us improve our services by answering the following

1. What is the main reason for your participation?

- I seek information
- I wish to strengthen my personal branding
- I worry about my privacy
- I need help to go under the radar
- Other

2. Age group

- Under 18
- Between 18-29
- Between 30-59
- Over 60

3. Annual income

- Below 30,000 euro
- 30,000 – 50,000 euro
- 50,000 - 95,000 euro
- Over 95,000 euro

4. Sexual preferences

- Heterosexual
- Homosexual
- Bisexual
- Other

5. Exercise habits

- Daily
- Once a week or more
- Seldom
- Never

6. Eating habits

- Vegan
- Vegetarian
- Carnivore (meat)
- Omnivore (all)

7. Stimulants (at least once a week)

- Shopping
- Gambling
- Drugs (incl. weed and tobacco)
- The Internet
- Alcohol
- Medicine

8. To what extent do you agree with the following

	Disagree	Neither/nor	Agree
I feel comfortable being part of a group	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I consider myself very goal-oriented	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I often post pictures of myself on social media	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel as an outsider	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like to stand out from the crowd	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am very open about my political opinions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have nothing to hide	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am an exhibitionist	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I love to follow the lives of other people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am an optimist and do not worry about the future	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I care about what my personal data is used for	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



Boot Camp Registration

Privacy Policy

As part of our efforts to make the world a safer and better place, we allow you to share your information with us. This policy contains a description of what information we collect and how it is used and shared. As you review the policy, keep in mind that it applies to all OmniPresence brands, products and services that do not have a separate privacy policy, hereafter called "OmniPresence Services" or "Services".

All information is processed confidentially. The information collected will only be used in an appropriate, beneficial and constructive manner. We only pass on information to businesses, organizations and other people if we have full confidence in them. We disclose personal information to our collaborators or other trusted companies or individuals who treat them for us based on our instructions and in accordance with our Privacy Policy and other applicable privacy and security measures. We disclose personal information to companies, organizations or individuals outside OmniPresence, only if we believe in good faith that access, use, storage or disclosure of the information is necessary.

What kind of information do we collect?

Depending on which of our services you use, we collect different types of information from or about you. We collect information you provide when using our services, including when creating a profile and communicating with others. It may include information on how you interact with our services, or the frequency or duration of your activities. We also collect information about the people and groups you are connected to and the way you interact with them, for example the people or groups you communicate most with. If you make purchases or financial transactions (for example, if you buy something on OmniPresence), we collect information about the purchase or transaction. This may include your payment information, such as your credit or debit card number and other information about your card, other account and approval information, and contact information. We may combine the information we collect from you and your activities, in order to offer you tailor-made services. We receive information about you and your activities on and outside OmniPresence from third-party partners, such as information from a partner when we offer services jointly or from a collaborator about your experiences or interactions.

How do we use the information?

We are deeply committed to giving people a valuable and personalized experience. We use all the information we have to help and support our services. We can provide services and customize content by using the information to learn how to use and interact with our services and the people and things you are connected to and are interested in on and outside of our services. If we have location information, we use them to tailor our services to you and others, for example by helping you find local OmniPresence events or offers in the area you are in, or by telling your friends that OmniPresence is nearby. We conduct surveys and research, test capabilities under development, and analyze the information we have in order to evaluate and improve products and services, develop new products or features, and to perform audits and troubleshooting activities. We use your information to send you marketing messages, communicate with you about our services and inform you about our policies and terms. We also use your information to respond to you when you contact us. We use the information we have to verify identities and activities and to increase security and reliability on and outside of our services, for example by investigating suspicious activity. We work hard to protect your profile with us using advanced technology, for example shredding.

How is this information shared?

Public information is all information you share with a public audience, as well as information in your public profile or content you share in the OmniBus or in another public forum, including your thought activities that are public domain. Public information is available to all on and outside our services. We share information we have about you within our family of companies, all of which are part of OmniPresence. If ownership or control of all or part of our services or assets changes, we have the right to transfer your information to the new owner. We work with third party companies that help us deliver and improve our services, and use advertising or related products that enable us to run our businesses. We wish our services to be as relevant to you as possible.

Therefore, we use all the information we have about you to provide relevant content. We do not share information that can be used to identify you personally (information such as name or email address that can be used to contact you or identify you) with our partners unless you have authorized it. We may provide the partners with information about their reach and effectiveness without giving up information that can be used to identify you or if we have aggregated information so they do not identify you personally. For example, we can provide demographic information that cannot identify you personally (e.g. 22-year-old Milan man who loves hobbies) to help these partners understand their audience or customers, but only after the partner has accepted our terms and conditions.

How do I manage or delete content about myself?

We store data as long as necessary to provide products and services to you and others, including the information described above. Information associated with your profile will be protected until the profile is deleted unless we no longer need the data to deliver products and services. You can delete your profile at any time. If you delete your profile, we will delete all your activity in OmniPresence Registry. If you do not want to delete your profile but want to pause using OmniPresence, you can disable your profile instead. You can disable or delete your profile by contacting OmniPresence Consultants in your local area. Keep in mind that the information others have about you are not part of your profile and therefore are not deleted when you delete your profile.

How do we respond to requests or prevent damage?

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Date of last revision: August 18, 2016.

Kassandra Production

 MNIPRESENCE

We value your privacy

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THE ART PROJECT

OmniPresence is an art project created to dig into central questions of privacy, freedom and control in our digital age. The project is a strange hybrid of intervention art, performance installation, awareness campaign and mobile crypto party.

The original performance project unfolded as:

An interactive boot camp in and around a mobile performance space: the OmniBus.

A performance installation / urban intervention pointing to politics of power, fear and control in public space.

A free online webinar at www.omni-presence.dk.

Virtual storytelling about the corporate identity as OmniPresence Consulting.

A 5-minute independent film, based on the live performance.

A script available to the public for free.

ORIGINAL CAST

OmniPresence was first performed in Aarhus and Copenhagen, Denmark in May-June 2017.

The performance material and script was created in a devised process between Annika B. Lewis, Kristofer Krarup and Anne Hübertz Brekne.

Idea and mis-en-scène: Annika B. Lewis
Performers: Annika B. Lewis and Kristofer Krarup
Dramaturge: Anne Hübertz Brekne
Set designer: Filippa Berglund
Music and video: Anders Krøyer and Jens Mønsted, guest appearance Steen Dongo
Internet architect: Jonas Smedegaard
Web design: Siri Reiter and Jonas Smedegaard
Lighting consultant: Morten Ladefoged
PR and marketing: Jakob D.A. Nicolaisen and Anne Hübertz Brekne
Stage hand: Jimmi Nørgaard
Set construction: Lumen
Costumes: Bodil Buonaventzen and Lone Øvig
Production manager: Karen Nordentoft

Produced by Kassandra Production in co-production with Bora Bora and in collaboration with Musikhuset Aarhus, IT University of Copenhagen, Goethe-Institut Washington DC, Performing Arts Platform, CAVI, CPH STAGE and others.

Supported by:

SCENE 1: REGISTRATION / Exterior

The OmniBus - a surveillance van of a somewhat obscure appearance – is parked at a public square. The exterior is equipped with antennas, security cameras, a satellite dish, a peephole in the side door, and an awning over a small table with flyers and other information about the boot camp.

Tech crew is sitting in the front seat of the van with monitors, streaming devices, sound equipment etc.

Two security consultants invite the audience into the van to a boot camp in digital self-defense - a mobile crypto-party! They meet the audience outside the OmniBus where they audiences are asked to register and accept privacy policy. They are offered cookies and home-made juice shots.

Music “OmniTema” plays from speakers. Participants who won’t agree to the terms of being filmed and surveilled during the boot camp are offered a disguise – glasses with nose and beard.

SCENE 2: WELCOME / interior

Audience, 6 people at a time, is invited into the van. The interior is filled with monitors, surveillance cameras, keyboards, wires and walls filled with motherboards and other technical equipment. The audience are asked to take a seat.

ANNIKA

Welcome. My name is Annika, and I am your facilitator here today.

KRISTOFER

And my name is Kristofer. Welcome.

ANNIKA

Today in the boot camp we will start out by doing a mapping of the current situation, followed by an introduction to some simple tools in digital self-defense. Before we start I’d like to inform you that here in the OmniBus we are in a safe zone. Here we have full control and can act freely. That is, once you have put your cell phones in here.

(Hands out signal blocker pouches to collect people’s cell phones.)

These bags are on loan during the boot camp and they are completely secured against tracking - both inside and out.

KRISTOFER

And I’d like to point out that we’re using surveillance cameras - but they are ours and we have them under control. We are streaming live to the web to reach as many people as possible with our tools.

ANNIKA

(Addresses the live streaming audience via one of the surveillance cameras.) Hello! And welcome to the OmniBus and this free online webinar, where you will learn how to navigate and defend yourself in the digital landscape. Today we are parked in *(name of actual location)*. We're very happy to have you with us. We hope you stay tuned – and enjoy the ride!

KRISTOFER

Why are we here?

Many of the people we meet - especially here in Scandinavia - seem confused about the uncontrolled monitoring and data harvesting that takes place on a daily basis. But the technologies are here to stay. And we use them happily every day, all the time. There are so many apps and smart functionalities that are deeply integrated into our society, into us and into our lives. But the gap between our concerns and our needs - the Cognitive Dissonance - makes us stressed, depressed, anxious. We limit ourselves in our freedom of action, freedom of movement, freedom of expression. We exercise self-censorship.

ANNIKA

We live in a surveillance culture where we are all connected in one big network. *You* are watching. I am watching. We are watching ourselves, each other, our friends, the authorities, our children, our lovers, our politicians. And it's really amazing once we understand how it all works. How the systems and the algorithms can be used for our own benefit. We have to let go of our fears - and instead look at the ocean of opportunities that opens up in front of us. Today the demands on us are to let go, open up, and show more of ourselves and who we want to be. But should we really do that? Is that a good thing? And do we really know ourselves? And the landscape that we are part of?

KRISTOFER

So it's about how we optimize our identities - our lives, our profiles, and our status - online and in real life. It's easy and it's smart. But how do we gain *control* of the signals we send out?

SCENE 3: PSYCHOGRAPHIC SEGMENTATION

Annika prepares a handheld projector with slides. Kristofer rolls down a projector screen.

ANNIKA

I'd like to present a valuable and very effective tool. It is a kind of GPS, an internal control system for us to navigate better and more efficiently in what may seem like a chaos of opportunities. To get through this in a safe and secure manner, it is important that we know our own standpoint. That we know ourselves as well as our limits.

(Presents the model) "Psychographic Segmentation" is used to gain insight into our feelings, our actions, yes even into our minds and how we think. Without this Facebook and Google would be nothing today. It deals with our lifestyle, attitudes, values, etc. It targets us for products and for our political opinions. And it brings us to the very core of who we are. Now it may seem a little bit square - but it's an extremely effective tool and it's used on a big scale. We are operating with 5 different personality types.

Annika presents slides that present the 5 personality types - one at a time. During the review, Kristofer gathers information from the audience's registration papers, puts each audience in the respective categories while drawing conclusions like "we have 3 Mainstreamers today and one Succeeder".

The Mainstreamer

Domestic
Conformist and conventional
Sentimental
Passive and part of the mass

The Succeeder

Goal-oriented
Confident
Stability – supports status quo
Choices based on reward, prestige – the very best

The Struggler

Feels alienated
Disorganized
Few resources and skills
Addicted to alcohol, junk food, pornography or online gambling

The Wanna-be

Materialistic. Acquisitive
Choices based on brands and identity
Values attractive packaging over quality of content

The Explorer

Seeks autonomy and New frontiers
Freedom from restriction
Anti-materialistic (but intolerant of bad taste)
Curious and enquiring

SCENE 4: THE MAN IN THE BOX

Kristofer asks the audience to re-group and sit in the respective categories that he has just placed them in. He then unfolds a big cardboard box. Enters the box and sits down so only his head is visible.

ANNIKA

How does it feel?

KRISTOFER

It really makes good sense. The limits are very clear. I have a clear overview of everything from where I'm sitting. I have an overview of myself. It gives me a huge sense of freedom, that the boundaries are so clearly defined. The fact that I have placed myself in here gives me a huge feeling of safety.

There might be others who have a similar box. But this one is mine.

In here I can really relax. I don't have to wonder who I am anymore.

I can rest in myself and in knowing who I am. I can totally let go.

There are no limits within these boundaries. *(Goes into an almost meditative mode).*

ANNIKA

(Puts her hand on his head)

Yes - and once you have defined yourself, it's much easier to find other people who are similar minded. You know what to expect from each other. And you can perform better as a group.

KRISTOFER

(Comes out of the box and stores it away)

It is so important to find the exact box that fits you. And it all builds onto your personal data. The way that it exists today. But what if you want to nuance the picture a bit? Show yourself from other angles?

SCENE 5: SELFIE STICK

Annika prepares a selfie-stick and starts a "do-it-yourselfie demo" showing herself from all kinds of different angles in an ever-changing choreography. Music "I am your likes" starts. On the monitor we see beautiful, funny or happy close-ups – while the physical body in front of us on the floor gets more and more entangled in strange positions with the selfie stick.

Lyrics: I am your likes

HELLO

I'M HERE

LOOK

HERE

CAN YOU SEE ME?
WHERE ARE YOU?
I CAN'T GET MY EYES FROM ME
THIS IS A POSSIBLE ANGLE OF MYSELF
I AM MY MIRROR

HELLO
I'M HERE
LOOK
SEE ME
I'M POSTING MYSELF
MY HIGHLIGHTS OF MY LIFE
I CREATE MYSELF
I CEATE MY OWN IMAGES
I CREATE HOW I WANT YOU TO SEE ME
I'M REFLECTING MY DREAMS
I AM MY DREAMS
I AM YOUR LIKES
YOUR LIKES...

SCENE 6: CLICK ECONOMY

KRISTOFER

Kristofer looks at Annika consuming herself and starts clicking with a dog clicker.

Ah – that's really great (*clicks*)

Nice! (*Clicks*)

I like this! (*Clicks*)

Oh and that! (*Clicks*)

(Hands out clickers to the audience)

What we are doing here is taking advantage of our desire to achieve a reward. It is a well-known technique - also known as Pavlov's Dogs or 'clicker-training'. First, we must learn to understand that a click equals a reward. So the click sound is always followed by a reward. Click - Reward. Click - Reward. Click - Reward.

(Establishes a rhythm and invites the audience to join in. Annika finishes her selfie-stick session, puts the selfie stick back in place and joins the rhythm too.)

KRISTOFER

Each time you see something you like – give it a click. Or if you see something you don't like. Give it a click. The important thing is that you keep clicking. It doesn't matter if what you see is funny or scary. Whether it's love, pets, war or disasters. Angry or sad clicks are worth just as much as the happy ones. If not more! Once we understand the principle, we are willing to do *anything*. And *then* the fun begins. You get a kick when you give a click. And we all earn from it. This is what makes the wheels turn. And turn. And turn. Yeeehaaa!

Music "Pennies from Heaven" starts. Annika and Kristofer put on white cowboy hats. Annika changes light, turns on a corny light-chain in the roof. On the monitors we see images of stock markets, green fields and money. Kristofer and Annika sing and perform a simple clogging choreography to the music. When the song ends Annika collects the clickers in her hat.

ANNIKA

Every time we click it releases dopamine. It feels SO GOOD. It's instant gratification. And highly addictive.

SCENE 7: SECURE CONNECTION

Kristofer gets a big pile of cables and places it on the floor.

KRISTOFER

This is our network. We have many connections. But it super important that the connections are *secure...* (*Roams through the cables*) This one is definitely not secure. That's obvious. It's open and completely exposed. It's like having sex without protection. Completely hopeless... Ah here's a broadband. Not what I was looking for. Sometimes they get completely tangled. The connections kind of hook on to each other... So what's the matter with an unsecure connection, you might ask? You experience disturbances. You are probably also intercepted. We don't want them to listen, do we? We don't want them to watch. Without our knowledge. Without our consent. But... how can you be sure that it's a secure connection? Well... if you have for example a PGP key. Then you can encrypt your data.

Puts on a headlight and dives into the pile of cables in search of the key. He gets 'lost in the cloud' and does a mental journey in there: from surprise/very funny, to party atmosphere, to blow job, to laughter attack. Eventually he comes out of the pile holding one of the cables. He hands out a wire-end to each audience, asks them to hold on to it. Grabs his chair and sits among the audience. A nice feeling – like sitting around a bonfire.

KRISTOFER

I'm so happy to be here with you all.

It's so sad when somebody decides to leave the network. I have a friend - or I had a friend - who for some reason decided to cut the connection. Just like that! But why the hell would you do something like that? Then you don't know *anything*. Then you are completely cut off. And you are not with *us* anymore! You can't just sign out of the community like that. It's like amputating an arm! You don't know what the hell he's doing. It's really strange. Really, really strange.

Kristofer slowly gets up on his feet. Corrects his headlight so it now works almost as an interrogation lamp. 'Stage Hand' outside the van places himself in front of the surveillance camera with a big green eye on a stick.

KRISTOFER

You are born into this network. This is where you belong. You can't just sign out. Where do you even get that idea? Traitor!?!

Is it because you have something to hide!?

Are you ... are you ... a terrorist?!?!?

Loudly pulls his heels together. Goes to the control desk to check the monitors. Turns on the rest of the monitors, writes something on the keyboard and puts on headphones to check if everything's OK. He notices 'stage hand' with the eye staring into the camera. Something is wrong. Looks out the peep hole. Leaves the van to check, but no-one's there - stage hand has left. The audience follows Kristofer's actions via the monitor connected to the surveillance camera on the outside. Kristofer seems paranoid and confused, but slowly regains control and comes back into the van.

SCENE 8: CV DAZZLE

ANNIKA

Well, you don't *have* to be a criminal just because you want control over your own data. It's actually a human right. But what does it take to go under the radar? There are different tools – encryption methods - aimed directly at your persona. For example a digital camouflage method: CV Dazzle. Here we simply start working with our own pixelation.

It has to do with facial recognition - a software that reads different points in your face; the distance between the eyes, the height of the cheekbones, the width of the nose, etc. So if you distort these points it is possible to go under the radar.

Kristofer comes back into the van. Everything's OK. He moves the pile of cables and gets a toolbox.

ANNIKA

We have prepared some stuff here - but you can actually just use things you have in your home; rubber bands, plastic bags, silver foil. Something self-reflective is good. It's only your imagination that sets your limits. The more original your disguise, the more anonymous you become!

Audience is asked to move their chairs forward and sit in a circle with Annika and Kristofer. Annika and Kristofer lay out CV dazzle equipment and choose a test person among the audience. DIY workshop where the audience disguise themselves and each other. While the audience is working, Annika goes to the control desk and turns on music "Under the radar". Kristofer and Annika sometimes sing along. Annika joins the group and brings the selfie stick that now works both as a mirror and as a camera.

Lyrics: Under the radar

I WAS TANGLED ONLINE, I WAS PART OF THE GAME
I FANCIED THE SHINE, I HAD NO SHAME
I PUSHED EVERY DOUBT ASIDE
'CAUSE "I HAVE NOTHING TO HIDE"
I USED TO PLAY IT COOL; FULL SELF-EXPOSURE
BUT I WAS A FOOL; NSA ON MY SHOULDER
MY LIFE WAS AN OPEN BOOK
I HAD TO GET OFF THE HOOK

I'M UNDER THE RADAR / I'VE GAINED CONTROL
I'M UNDER THE RADAR / WITH MY BODY AND SOUL
I'M UNDER THE RADAR / I'VE GAINED CONTROL
I'M UNDER THE RADAR / WITH MY BODY AND SOUL

JUST TICK THAT BOX, IS WHAT THEY SAID
BUT MY PERSONAL DATA, WAS THE PRICE I PAID
SO I MADE UP MY MIND
LEAVE NO TRACE BEHIND
I GOT OFF THE GRID, MADE MY DISGUISE
I DAZZLED, I HID, CONFUSED THEIR EYES
I FEEL SO PERFECTLY FREE
NO-ONE'S TRACKING ME

I'M UNDER THE RADAR / I'VE GAINED CONTROL
I'M UNDER THE RADAR / WITH MY BODY AND SOUL
I'M UNDER THE RADAR / I'VE GAINED CONTROL
I'M UNDER THE RADAR / WITH MY BODY AND SOUL

I'M A FREE MAN / I MOVE AT MY OWN PACE
I MAKE UP MY OWN MIND / I'M NOBODY'S FOOL
I'M A FREE MAN / I MOVE AT MY OWN PACE
I MAKE UP MY OWN MIND / I'M NOBODY'S FOOL

I'M UNDER THE RADAR / I'VE GAINED CONTROL
I'M UNDER THE RADAR / WITH MY BODY AND SOUL
I'M UNDER THE RADAR / I'VE GAINED CONTROL
I'M UNDER THE RADAR / WITH MY BODY AND SOUL

KRISTOFER

Yeah. That's it. Imagine walking down the street like that. No-one will notice you. You are practically invisible.

SCENE 9: MUMBO JUMBO – EXPONENTIAL HEALING

Kristofer asks the audience to get up and put their chairs in two piles by the control desk. Annika and Kristofer put on their mumbo jumbo costume: A head-to-toe costume of motherboards and wires.

ANNIKA

We have now reached the final and most advanced part of the boot camp. This is a hands-on technique in digital self-defense. We are going to work on our core and our balance. And practice how to be as flexible as grass in the wind. We are going to work on our mind, to focus and not get distracted, whatever happens. Even if there are digital storms we will be ready for all kinds of attacks on our privacy. We must practice resistance. Just follow me as well as you can – and you will do just fine.

Annika puts on her mask and music "Mumbo Jumbo" starts. Everybody stand in a circle. They start doing slow 'martial arts'-movements to the music guided by Annika.

Lyrics: Mumbo Jumbo

WE ARE IN A NEW NORMAL
BLINDED
WE ARE IN A NEW NORMAL
BLINDED
WE CAN'T SEE

ELECTRIC
ELECTRIC

ENTER THE SUPERMIND
MUMBO JUMBO
MUMBO JUMBO

FASTER

WE ARE IN A NEW NORMAL
ALTERED STATE OF MIND
WAKE UP
WAKE UP
WAKE UP

*The Mumbo Jumbo session culminates in a digital meltdown and the words "WAKE UP".
The room is dark, monitors out. Everybody sits down in a circle.
Annika opens a crack in the carpet. A mirror appears. Kristofer turns on a small light.*

SCENE 10: THE MIRROR CABINET

In silence and almost darkness. A post-apocalyptic silent space. Everyone stares into the mirror.

ANNIKA

Who's watching who?

Who owns our data?

What does that mean to our personal freedom?

Can we say No?

What are the alternatives?

SCENE 11: WHO'S WATCHING WHO

Annika gets up and addresses the streaming audience via one of the cameras.

ANNIKA

So, here we are. I hope you got some food for thought and some concrete tools to use in your daily life. If you would like to know more or join one of our boot camps - check out dates and times at www.omnipresence.dk. Thank you for joining us. I hope to see you again. And take care!

Kristofer opens the rear door of the van and rolls out the ramp. The audience is sitting on the floor, contemplating and gazing out at the world outside. People in the street look in. Everybody looks at everybody.

Annika thanks the audience and the boot camp ends in an informal, relaxed atmosphere. The audience get their cell phones back, and receive web cam covers and a theatre program including the following advice:

Digital Self-defense:

- Remain calm. Avoid panic. Breathe!
- Observe and question your reality.
- Check your privacy settings.
- Make a web cam cover and a signal jammer pouch for your smartphone.
- Break free of your echo chamber; like something you loathe, engage with people you disagree with.
- Digital detox: Go off line, make yourself a shot of fresh made juice.
- Use a VPN and encryption software to transmit sensitive data.
- Counterstrike ignorance - seek knowledge.
- Go to crypto parties in your local area.
- Discuss the right to privacy across generations and interests.
- Support ethical alternatives and indie-nets; go peer-to-peer, keep third parties out.
- Troll politicians online and demand knowledge about privacy violations.

No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

- Universal Declaration of Human Rights, Article 12

FINAL WORDS

ARTivistic Strategies is a reflection on contemporary performative arts in public space and some of its various strategies and methods in the interdisciplinary field of theatre, dance, performance art and activism.

This written account is the final part of my 3 parts work; the performance work *OmniPresence*, the performance lecture *The Performance HYDRA* and this written thesis *ARTivistic Strategies*, including a workbook in progress.

By looking back and mapping my own practice and selected works, I try to nurture roots in the past and create tentacles reaching into the future.

My intention is to unveil some ways of creation and devising, with the hope that this can function as a source and inspiration for future works.

Maybe even a possible new direction.

THANKS

A big thanks to all the artists and colleagues I met through my journey, to all collaborators, to my classmates and teachers at HSM, to my two fantastic and inspiring supervisors and to my family and friends.

Thank you for your support, knowledge and inspiration!

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² Eve Ensler: Politics, Power and Passion, The New York Times, 2011, p 5 <https://archive.nytimes.com/www.nytimes.com/interactive/2011/12/02/opinion/magazine-global-agenda-big-question.html>

³ In 1989 – 90 I was a student at the program “University of Theatre” at Istituto de Arte Scenica in Pontremoli, Italy. Institutet för Scenkonst: <http://www.institutetforskonskonst.com>

⁴ OmniPresence: <https://en.wikipedia.org/wiki/Omnipresence>

⁵ OmniPresence.dk: <https://omni-presence.dk/>

⁶ In 1989-90 when I was studying at Istituto de Arte Scenica we had a mix of physical training based on Grotowski, Meyerhold, Decroux, Kung Fu and Tai Chi, and an improvisation method developed by Istituto de Arte Scenica. Additionally to this Ingemar Lindh held his long and famous talk sessions. These words are from one of those sessions and some of many thoughts that stayed with me.

⁷ In 2000 – 02 I studied at the Russian state theatre school *GITIS* and the diploma program *School after Theatre* with theatre director, acting pedagogue and researcher specialised in applied theatre practice Dr. Jurij Alschitz. The program had its focus on the creativity of the performer and director and on composition. One of the methods we worked with were the *Vertical of The Role*.

⁸ During my studies in dance, choreography and different ways of improvising and composing, I have worked with among others the dance-artists and pedagogues; the Brittish Julyen Hamilton and his work with *Composition in Real Time*: <http://www.julyenhamilton.com/>

In the years 1998 – 2000 I worked intensive with the Portuguese Joao Fiadeiro in a series of laboratory projects about *Real Time composition*: <http://joaofiadeirobiography.blogspot.se/>

⁹ In the years 1987-88 I studied physical theatre with the Swedish actor and pedagogue Sören Larsson. Here we worked with Sören’s idea of the poetry of the body and Grotowski’s *Physical training Watching and Motion*.

¹⁰ In 2006 I came in contact with *Viewpoints* through a series of Master classes with Ann Bogart at SITI Company in New York. This is a mix of the 6 Viewpoints of Mary Overlie in the 60s 70s and Anne Bogart from the 80s to now

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- ³⁷ Interactive theatre: https://en.wikipedia.org/wiki/Interactive_theatre
- ³⁸ The Living Theatre: https://en.wikipedia.org/wiki/The_Living_Theatre
- ³⁹ AuroraBorealis; Aarhus – Reykjavik: <https://vimeo.com/22836450>
- ⁴⁰ XpositionREVERSE: <http://www.xpositionreverse.org/>

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