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# LABORATORIET

PERFORMING ARTS RESEARCH AND DEVELOPMENT

2005-2015



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Layout: Marie Bjørg Hansen  
Cover photo: Toke Hage

# TEN EXPERIMENTING YEARS

'Wouldn't you like to have a laboratory at Entré Scenen?' was the question I put to Jesper de Neergaard, director of the small experimental open venue Entré Scenen in Aarhus, in 2004. 'Yes!' he said, without blinking, without hesitation. 'Great', I said, 'well, then I'll go ahead.'

In 2005, we conducted the first experiment under the name of Laboratoriet. In 2011, we moved with Entré Scenen to Bora Bora - venue for dance and physical theatre. In 2013, we decided to become an independent organisation, currently based at Godsbanen, Aarhus.

We have used many words to define ourselves - not least in the countless applications we have produced over the years to stay in business and do what we do. Laboratoriet is a forum for professional artists, where performing arts processes can be tested, reflected and renewed. Laboratoriet is a free space for artists, where ideas, methods and new collaborations can be explored without the pressure of performances, critics, bosses, or deadlines. Laboratoriet is a centre for practical artistic research and performing arts experiments. Laboratoriet is the performing arts' department for research and development. Laboratoriet is a knowledge bank, continually collecting ideas, knowledge and reflections about performing arts processes, and communicating them to artists, researchers, and everybody interested in creative processes.

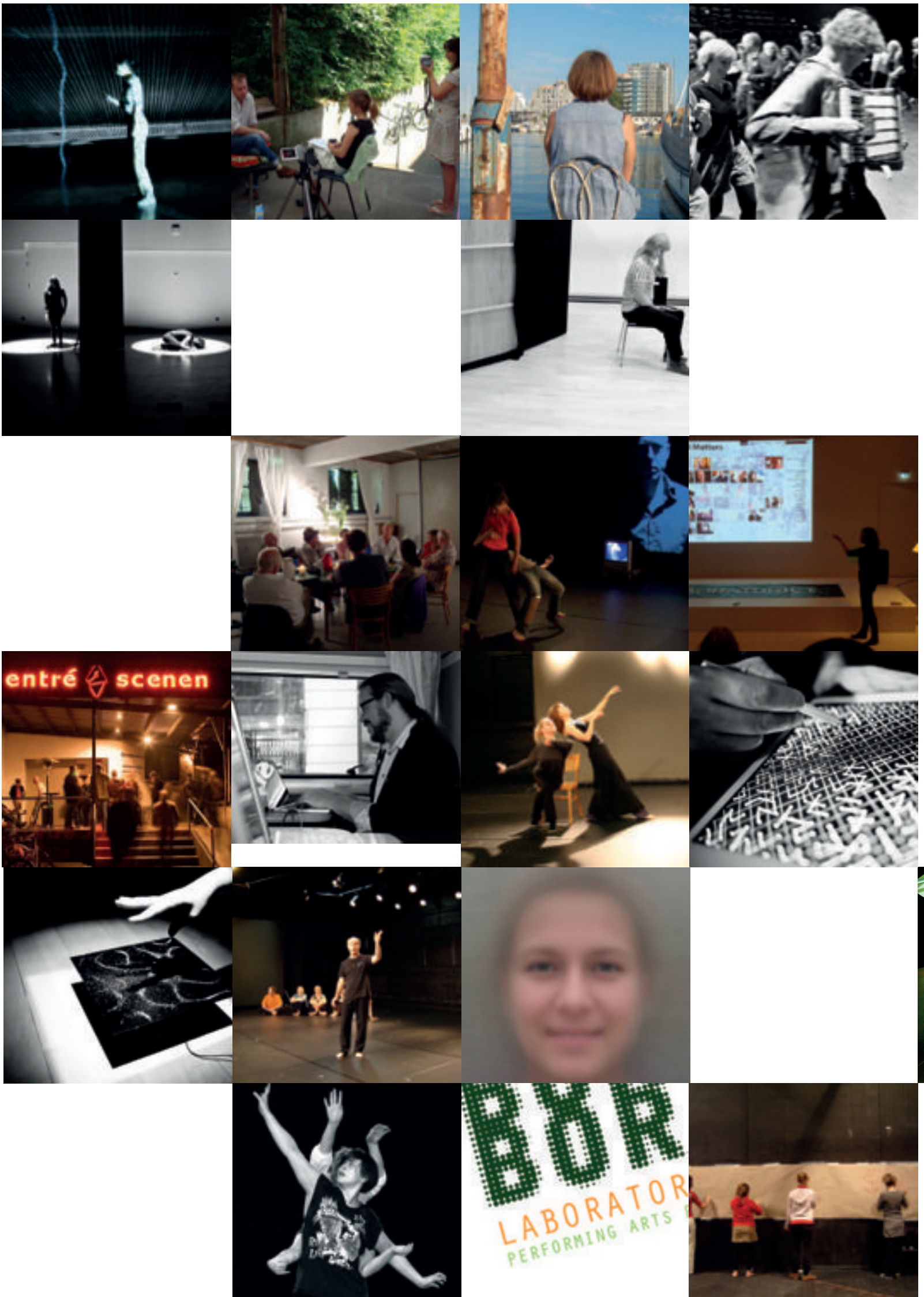
Maybe Laboratoriet is not one of a kind, but certainly a rare species. And one thing is that we think what we do is incredibly interesting - but we are also very grateful for the interest and enthusiasm that so many artists and researchers in many different countries has shown our activities over the last ten years. That is why we are still here.

Since 2005, Laboratoriet has conducted around 30 experiments, 3 conferences and a research project. More than 200 artists from different countries have participated in our experiments and workshops, and more still have visited our showings, lectures, seminars, lounges, brunch debates etc. The citizens of Aarhus have enjoyed (hopefully) our public experiments, 'The Face of Aarhus' and 'Moving Spaces - going places'. Several experiments and meetings have resulted in new productions and collaborations. Oh, and one baby, so far. That we know of.

We are also very proud of our own babies: the digital knowledge banks [www.laboratoriet.org](http://www.laboratoriet.org) and [www.rehearsalmatters.org](http://www.rehearsalmatters.org). They represent thousands of working hours put in by imaginative and dedicated people to bring you a continual goldmine of thoughts and ideas about performing arts and what is inside it, when we look behind, beneath, beyond.

Our mission is still the same: To contribute to the development, renewal and qualification of theatre and performing arts, through practical experiments and reflection. We want an experiment at Laboratoriet to lead to new awareness, ideas and knowledge - both tacit and explicit - about what we do, how we do it and why we do what we do, as performing arts practitioners. We hope to continue to provide the framework for this qualifying process to take place, and to share the ensuing knowledge and reflections with the rest of the world. For many more years to come.



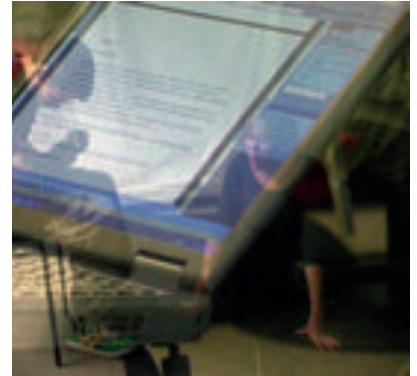




## LABORATORIET 2005-2015

### **METHODS OF DEVELOPING TEXTS IN PERFORMING ARTS** (2005-2007)

- Experiment 1: Musical Improvisation and Text
- Experiment 2: Fact, Fiction and Text
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### **MEETING #1** (2007)

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- RAPP 2015







2005-2007

# METHODS OF DEVELOPING TEXTS IN PERFORMING ARTS

The first of Laboratoriet's experiment series, comprising six experiments that took place from 2005-2007. The aim was to investigate and develop new and different ways of creating texts for the performing arts, using a double focus:

- finding ways to strengthen the textual and dramaturgical dimension of visual, physical performances
- finding ways to strengthen the visual, physical dimension of text-based theatre

At the conference Meeting #1 in May 2007, Laboratoriet presented results and reflections from this series of experiments that each represented widely different approaches, from improvisational collaboration between musicians and playwrights, and European angles on political theatre texts, to interactive, digital dramaturgy and philosophical children's theatre.



# Musical Improvisation and Text

## WHAT

- An experiment concerning the relationship between musical improvisation and writing of dramatic texts.
- An investigation of various methods for writing based on musical improvisation.
- Creating a space where musicians and dramatists improvise together in an attempt to approach two kinds of listening and speaking: music and dramatic text.

## WHY

- To find out if the physical closeness of the writing process to the musical creation process can result in new forms or qualities of writing - e.g. a more musical language, or new types of characters etc.
- To find out if the writing of a particular dramatist will be fundamentally different when influenced directly by the musical improvisations - and how.
- To test the various improvisation methods and their results in the perspective of starting to outline creative rehearsal processes for specific performances.

## HOW

- Time schedule: 5 days' workshop, 9-16
- Participants: **3** dramatists, 4 musicians (members of a stomp group), 2 voice performers (trained in the Roy Hart method), 1 dramaturg, 1 director (leader of the experiment)
- On the one hand, the work focuses on a kind of musicalization and rythmification of words and text, e.g. through improvisational writing where the dramatists write while listening and watching the musicians/performers improvising - as directly as possible, without reflecting or analysing. A kind of double improvisation where the musicians know nothing about the work of the dramatists, and where each dramatist is writing completely in his or her own universe of associations.
- And on the other hand, the work focuses on a kind of verbalization and textualization of the musical improvisations and the musical "actors" - turning them into characters, theme, space, dramatic conflict.

### PARTICIPANTS:

Director: **Barbara Simonsen (experiment leader)**

Dramaturg: **Christian Horup**

Dramatists: **Julie Maj Jakobsen, Anne Grethe Linnet, Michael Monberg**

Musicians: **Jeppe Bai Andersen, Marianne Lewandowski, Troels Vestergaard, Johannes Smed**

Voice performers: **Louise Thrane, Mathilde Vendelbo Andersen**

### DOCUMENTATION:

Video: **Christian Horup, Eva Mikkelsen**

Photos: **Christian Horup**

Report: **Barbara Simonsen**



## → DAY 1

*I've decided to start out very simply and minimalistically with the two voice performers. They are given very simple rules for various kinds of duets, and they are using voices/sounds without words. I try to make rules that will create an inarticulate form of dialogue between the two; for instance that they must make sounds separately and wait for each other's response, that they must wait for the impulse before making sound etc.*

*I also use very minimalistic body work to introduce a kind of character outline; for instance making one performer stand up and the other lie down, or having them sit back to back and move each other with body as well as with the voice.*

*Afterwards I think that starting out gently and minimalistically was not the best idea. To immediately seduce everybody into this strange universe, it might have been better to start with a big bang: all performers on the floor, improvising wildly - writers writing whatever comes into their minds. Not that the voice performers weren't wild and wonderful from the start - but the minimalistic restraint that I put on them focused the work on fine little details and an intense kind of listening that the dramatists might have been more capable of exploring at a later time.*

*On the other hand, I find that in all our discussions after the workshop, people (including myself) think that we should have started with something else, because at first the work was hard and then it got so much easier and better - and I'm wondering if it wouldn't have been like that whatever we did...*



## → DAY 4

*The difficulty of learning to pronounce a new language lies not in what your mouth is able to do, but what the ear is able to hear (according to language scientists). If your language doesn't contain for instance the sound "r" (isn't that Chinese?), then your ear will be almost incapable of discerning that sound in another language, and you will hear whatever seems close to that sound to you, for instance "l". Of course, if you are less than 2 years old or something like that, you are able to hear anything. But later, the ear starts closing to what you don't know... (Very characteristically human.)*

*And I'm thinking that it's the same way for any artist, in this case a dramatist. You are only able to write what you can hear (= imagine). And the music can give you access to hearing other things - things to which your ears and mind might normally be closed. Music activates the unconscious - any director of horror movies knows that - but the interesting thing about this experiment is that we have tried to use the music not just as stimulus or a can-opener for the dramatist's unconscious - but as a tool that may be used consciously as an access to expanding and enhancing the heights and depths of an idea, and even perceiving the outskirts, the shadows and hidden dimensions of it. What eludes the mind's eye comes into reach of the ear... perhaps.*

*I don't know. What I do know is that this meeting of two different artistic languages has generated a powerful spark of creativity and new understanding.*

*As dramatist Julie Maj said about the work, "We are at the very source here". Or as dramatist Michael said, dryly, when asked if he could have thought of this story without the music, "Well - before the sound there was nothing."*

*Barbara Simonsen, report*





# FACT, FICTION AND TEXT

Initiated by the young theatre company Teater Polen that consists of actor and dramatist Troels Thorsen, dramaturg and director Anne Müller, and dramaturg Jacob Brønnum.

The experiment focuses on developing the manuscript of the performance *Små bidder af Kiwi* (Little bits of Kiwi), premiering at Bådteatret in February 2006.

The Laboratory hosted a week of experimenting, where the manuscript was sent through a testing machine... Since the manuscript used different fiction layers and the group was interested in using methods to fracture fiction, the experiment revolved around these issues. The dramaturgy and story of the play was also taken through a development and counseling session.

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*Just now I am sitting with the well done first performance of last night still fresh in my memory. Later today I'll go down to the newsstand to pick up what will hopefully be good reviews. Tremble! Because the product of our stay at The Laboratory has just reached its climax, the time seems right to commit to writing what this intensive working week brought with it. When we turned up Monday in Grønnegade, we were quite certain as to how the week would progress. First a quick reading of the play and then on with it: out on the floor and test the viability of the drama! However things were not to go as we had planned and hoped for – on the other hand we got something else, something better...*

*Jacob Brønnum, report*

## PARTICIPANTS:

Playwright: **Troels Thorsen**

Actors: **Troels Thorsen, Pil Egholm**

Dramaturg: **Jacob Brønnum**

Director: **Anders Lundorph**

Facilitator: **Barbara Simonsen**

## DOCUMENTATION:

Report: **Jacob Brønnum**





# POLITICAL DRAMA IN A EUROPEAN CONTEXT

## WHAT

- The purpose of the experiment was to examine and compare the political theatre of France, Germany and Denmark.
- Focus was directed at political theatre initiated by an auteur; being either a director who writes dramatic texts, or a dramatist who stages his own texts.
- A secondary goal of the experiment was to create the possibility for politically committed stage artist to exchange ideas, and to invite a selection of Danish stage artists for a discussion of political theatre and to make them aware of, and allow them to benefit from, the work of the Laboratory.

## WHY

- To examine the differences and similarities of the way in which these three countries produce political theatre.
- To examine methods of text production where the author is up close with the practical work of theatre; in as much as he (she) does so himself (herself).
- To qualify and inspire politically committed theatre in Denmark, based on the assumption that political theatre in France and Germany has different functions and aesthetics, and that exchanging ideas would be beneficial to all three parties.

## HOW

- A six day experiment. Three groups consisting of one auteur and three actors each work separately and simultaneously for five days. On day six the work is presented to all the participants and an invited audience of Danish stage artists. The presentation is followed by a wider discussion of contemporary political theatre.

### PARTICIPANTS:

The French group:

Auteur: **Eugène Durif**. French actress: **Karelle Prugnaud**

Danish actors: **Emmanuel Limal and Helle Bach**

The German group:

Auteur: **Clemens Bechtel**. German actress: **Katarina Schröter**

Danish actors: **Samy Andersen and Dorthe Hansen Carlsen**

The Danish group:

Auteur: **Nina Larissa Bassett**. Actors: **Nanna Bøtcher, Lene Hummelshøj and Julie Riis**

### EXPERIMENT LEADERS:

**Isabelle Reynaud and Jens Christian Lauenstein Led**

### DOCUMENTATION:

Video: **Cecilie Schmidt**

Report: **Jens Christian Lauenstein Led and Isabelle Reynaud**



The French worked with a very symbolical and poetical text. It is obvious that Catholicism – despite the confrontation with the Catholic Church during the French Revolution – still plays an important part in how the majority of the French understand themselves and their society. When Durif uses dogs as a general theme and has them represent the French bourgeoisie, he is not just playing on the fact that members of the bourgeoisie and dogs are made as equals, but also the French catholic fables where animals act as role models defining what constitutes good catholic behaviour. When Prugnaud made use of the vulgar and sexually challenging it was an obvious attack on Catholicism in France that still continues to contribute to the repression of sexuality in the public sphere. (...) As for the way in which the group worked, with its high level of energy and a daily rhythm shifting from chaos to focus, it is easy to view that as an expression of a Latin temper and a will to interchange between highly intellectual debate and practical and physical theatre work.

The work of the Germans was wrapped in German tradition and history in a similar way. When Bechtel refrains from wanting to educate and lecture the audience, asking them to condemn Islamic terrorism, it may be viewed as a reaction to the German post-war theatre, which like Brecht's theatre was designed to re-educate the German people teaching them democracy and tolerance. For most Germans of Bechtel's Generation, this desire to educate has had an unforeseen side effect, and now the focus is on presenting political problems and then have the audience decide for themselves how to solve them. (...) There is a long-standing tradition in Germany to consider theatre as an important institution both politically and in society. Therefore it is no wonder that the German group used material gathered in the political reality that they wanted to convert to theatre, and that they were very serious in their approach to the material.

Perhaps it is a little harder to point out what was especially Danish about the Danish group. One might however consider Danish to be something marked by a very long history of being a small state, who has learned to its cost that it is unwise to meddle in international conflicts. It is much better to look inwards and form the democratic welfare state, instead of looking outwards on a world where there is nothing to gain and everything to lose. Looking at it that way the way in which the group chose to work together would seem very Danish. Everyone had a say, and they chose content and material that was very close to them: the personal walks through the streets surrounding the theatre, stories from the local newspaper and the stories on the groceries of the local supermarket. The irony used in the presentation has a similar Danish feel to it; a sort of light and ironic smile when you see what is around you.

These traits were quite clear, when you looked at the work of the three groups and they cannot be dismissed as rigid Euro-stereotypes. That is to say these differences were there, and it is possible to trace them back to national traditions in the three countries.

*Jens Christian Lauenstein Led and Isabelle Reynaud, report*





# REALstAGE

An experimental project that explores the use of everyday modern means of communication like mobiles and internet in a performing arts universe. How can stories be told in this complex universe where audience and performers are affecting each other on many different levels?

How does it affect the way we tell stories that we, as modern human beings, have become used to steer through an explosive increase in information and communication every day? And how does it affect our understanding of stories? The REALstAGE Experiment is an investigation of how the extended and mobile theatrical space affects the audience experience.

Before coming to Laboratoriet, REALstAGE had already done two series of experiments at the University of Copenhagen and at Dansens Hus Copenhagen, as well as a residency at the Watermill Centre in New York where they received feedback from Robert Wilson among others.

The collaboration with New York was continued in the summer of 2007 with a grant from the Danish Arts Council's DaNY Arts programme.

#### PARTICIPANTS:

Concept and artistic directors:

**Christina Back, Helle Bach (leaders of the experiment)**

Dancers: **Maria Naidu, Kristoffer Pedersen**

Technical designer: **Signe Klejs**

Dramaturg: **Jens Christian Lauenstein Led**

Project coordinator: **Kira Stochholm**

Technician: **Ture Gjørup**

Light technician: **Allan Lauridsen**

Video documentation: **Jens Balder Sørensen**





# THE EYES CONTINUE WAY INTO THE HEAD

/ Øjnene fortsætter langt ind i hovedet

The performance group *hvid støj* sceneproduktion had decided to incorporate the philosophy of sociologist Niklas Luhmann into a performance for 14-17 year olds. Naturally, such an idea deserved an experiment at Laboratoriet! The experiment was held in connection with Laboratoriet's conference Meeting #1. The performance group dealt with issues concerning the interplay between text and set design.

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*An investigation of the text in a space. This was our focus.*

*To see and hear a bit of text in the space makes it so obvious what were gifts and what could be, when we had time to work on it, but also what were gifts one would want to be different and gifts that you wish for, but never get.*

*During the lab week, playwright Linda and I also made site-specific interviews in a club for young people, to ask two simple, but certainly not easy-to-answer questions: How do you see/perceive yourself? And how do you think others see/perceive you? We had five young people's incredibly different and courageous answers. Now I'm really considering in what form the interviews could and maybe should be included in the piece.*

*Charlotte Ladefoged, report*

PARTICIPANTS:

Director: **Charlotte Ladefoged (experiment leader)**

Stage designer: **Stine Worm Sørensen (experiment leader)**

Playwright: **Linda Klein (experiment leader)**



# CHARACTER, BODY AND TEXT

## **A nine-day experiment at The Danish National School of Theatre.**

The purpose of the experiment was to examine the magic moment where a stage character emerges. Both at an internal, subjective level and at an external, objective level.

### **The experiment investigated:**

- the specific elements that enable the performer to perceive her/him as a character and the elements constituting that moment.
- the specific elements that constitute the minimum requirements enabling the audience/viewer to perceive the performer as being a character.

Combining discussions with several practical exercises making use of the participant's different areas of expertise (acting technique, dancing, performance and classical singing technique), the experiment was also a part of Barbro Smed's artist-in-residence project at Nordic Resort entitled: "A character – what kind of being is it really?"

The experiment had two aims: To test concrete methods of creating characters and – on the basis of these – to collect new, concrete ways of working with text and performances. To question what a character really is: What do different kinds of performing arts and artists understand by the notion of a character/role; how do their different methodical approaches influence this understanding?

*The human body contains information, each body radiates a certain energy, has a certain physiological form, its own way of 'being', a combination of movement and expression. (...) We defined the body as a 'morphogenetic field': a bundle of energies, forms, expressions and characteristics. This field contains numerous 'identities' for a performer's work with developing a character. A performer can discover these identities (or 'creatures') in the morphogenetic field. Thus the experiment explored how different inputs let certain characteristics of these creatures appear. (...) The characteristics were best discovered - both for the performer and the spectator - through interaction.*

*Deborah Vlaeymans, report*

*"The statue exercise was interesting, because it pinpointed some of the things that I was looking for. It gave a different answer from what I had expected. I mean, I knew you could find characters with it, I've done it before. But how do the characters emerge? What we all experienced was that the focusing itself, the state where you are totally still, is actually a movement in itself. I thought that was incredibly interesting. There is a connection to something about scenic presence, something about basic theatre technique. The thing is that if I'm just sitting on the bus doing nothing, of course I am a person - but I am not a character. But when I am sitting totally still in an exercise like this, then suddenly I have a focus, suddenly I am a field of energy or a thought personified or whatever - which makes people start fantasizing about me as a character! I find that fascinating."*

*Barbara Simonsen, video interview*

### **PARTICIPANTS:**

Dramatist: **Barbro Smeds (experiment leader)**

Facilitator and director: **Barbara Simonsen**

Dramaturg: **Deborah Vlaeymans Overgaard**

Actors: **Iben Philipson, Anya Sass**

Dancers and choreographers: **Moa Hanssen, Anna Källblad**

Singer: **Annette Taranto**

Co-organisers: **Laboratoriet at Entré Scenen,**

**The Danish National Theatre School, Nordscen's Nordic Resort programme.**

### **DOCUMENTATION:**

Video: **Peter Sloth Madsen**

Report: **Deborah Vlaeymans**







Co-organisers: **Laboratoriet, Entré Scenen, Kulturhus Aarhus,**  
**Centre for Theatre Laboratory Studies, Dept. of Dramaturgy (Univ. of Aarhus).**

2007

# MEETING #1

Entré Scenen, Aarhus, Denmark

Meeting #1 was an unconventional mixture of live experiments, knowledge sharing, discussions, performance and a party. We welcomed performing arts professionals, artists, researchers and students to experience presentations and to participate in talks, e.g. with:

Actor and director Marcello Magni from the British theatre company Complicité

Director Eugenio Barba and performer Julia Varley from Odin Teatret (DK)

Performance artist Thomas Hejlesen and directors/choreographers from Kulturhus Aarhus' artistic laboratories

Janek Szatkowski from the Centre for Theatre Laboratory Research

Danish director Isabelle Reynaud and German director Clemens Bechtel

Laboratoriet's artistic director Barbara Simonsen

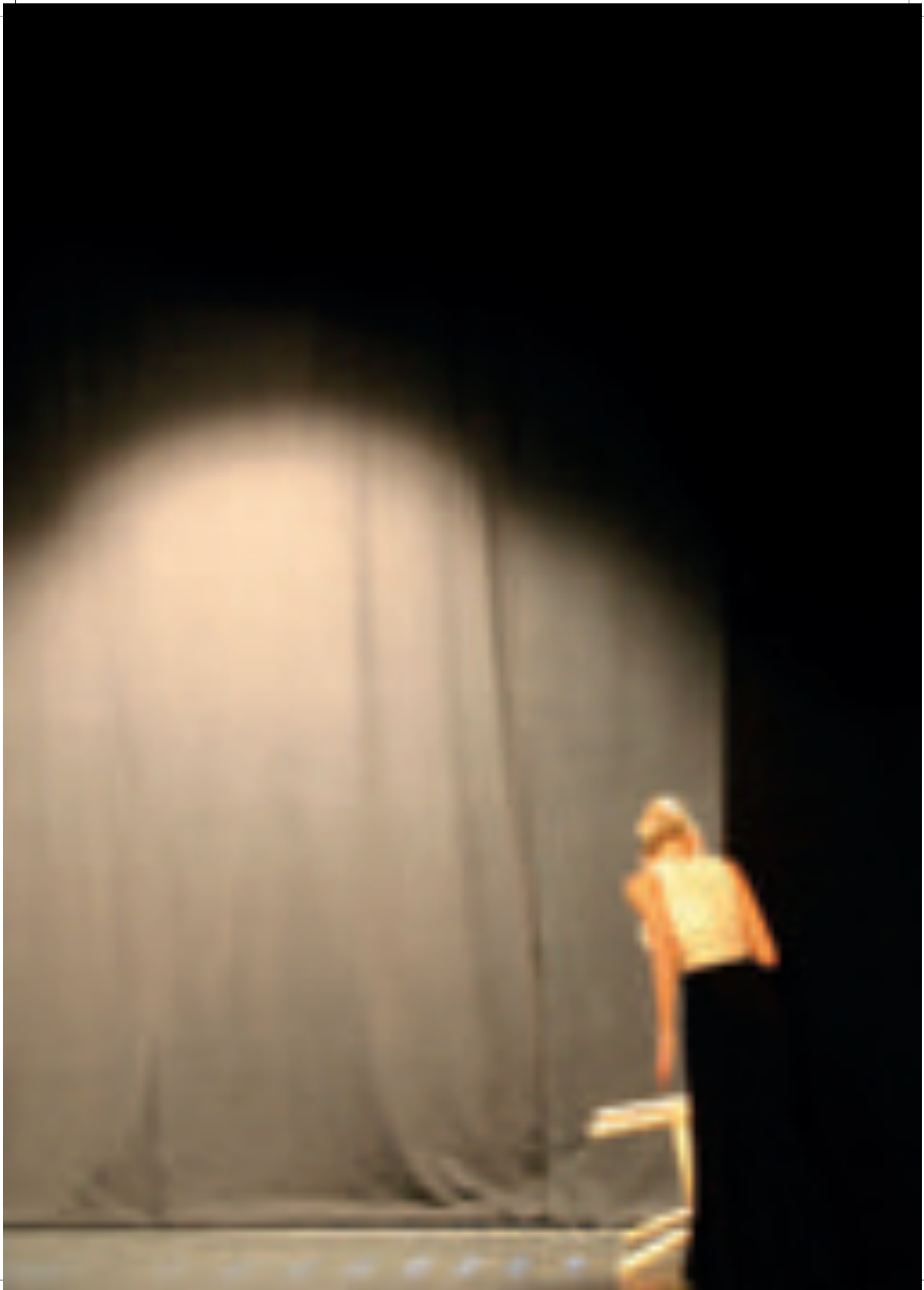
Director/researcher Adam J. Ledger (UK) and performer Jill Dowse (UK) who created a live site-specific experiment during the meeting

Club Fisk/Kasper Daugaard Poulsen presenting the performance Forestillinger

Furthermore, a young performance group presented the results of an experiment about developing a performance based on the German sociologist Luhmann's philosophy; the audience could also participate in a live experiment with improvising musicians and dramatists and study the results of the past 2 years of experiments in the Laboratory, presented as a mixture of documentation and installation.

Meeting #1 was a forum for performing arts professionals and researchers from Denmark, the Nordic countries and Europe. Participants, invited keynote speakers and artists shared their views on unconventional text development for the performing arts, and participated in discussions about their methods and experiences.





2008-2010

# REHEARSAL α REVERSAL

The second of Laboratoriet's experiment series, where the aim was to investigate and try out different forms of rehearsal, focusing on how to keep and nurture the unusual, lively, and innovative elements from a creative process in the repetition and realities of rehearsal. How to break, twist, turn and reverse the rehearsal process to look for the modern practises that modern performing arts require.

From these questions came two experiments suggested and performed by very different artistic teams, and last, but not least, an extensive research into methods of creation and rehearsal, resulting in the interview collection Rehearsal Matters.



# THE GOREY EXPERIMENT

Initiated by the theatre company eKlektisk teaterproduktion, The Gorey Experiment (Danish title: Gorey på tværs) took its name after the cartoonist Edward Gorey and an idea for a performance project. Four artists wanted to collaborate on the development of their idea, using an experiment as a springboard. The aim was to explore the artistic possibilities of a non-hierarchical and interdisciplinary collaboration. Finding out what tools were needed to explore each art form's characteristics and how they could intermingle in a democratic way.

The experiment tested three models focusing on non-hierarchical, practical cooperation but – equally important – had the purpose of making visible the interplay between the four different art forms, and the contribution made by each to the common product. This led to reflections on the essentials of the different art forms, the ability of the individual artist to cooperate, “dramaturgy” as a form of art, and the advantages and disadvantages of working democratically and without a director.

## PARTICIPANTS:

Dramaturg: **Sandra Buch**

Choreographer: **Dorte Petersen**

Set designer: **Nicolai Hart Hansen**

Composer: **Czeslaw Mozil**

Facilitator: **Barbara Simonsen**

Dancers: **Le Kondrup, Nanna Frida Andersen**

Technicians: **Rasmus Malling Skov Jeppesen, Jeppe Nissen**

Production: **Deborah Vlaeymans**

Producer/observer: **Maj-Britt Mathiesen**

Photos: **Rasmus Malling Skov Jeppesen**

## DAG 1. EVALUERING

*Lang dag! Alle er flade.  
BS: Hvad betyder det egentligt at sidestille  
kunstarterne?! Alle klager over de begrænsende  
regler og dogmer som er stillet op.*

*BS og MM: Lad være med at slække på  
reglerne! Det vil bare svække jeres fokus og gøre  
målet med workshoppen sværere at se! Vi er her  
for at undersøge hvad der sker, når kunstarterne  
mødes?! Ikke for at skabe en forestilling!*

*MM - Vær så konsekvente som muligt! I dag  
er den første dag! Hav lidt tålmodighed med jer  
selv og hinanden. Tillid, tillid, tillid. Til jer selv,  
jeres vision, jeres fag, jer selv og hinanden!*

*BS: Vær stram og præcis og følg de opstillede dog-  
meregler! For den stramme form gør det reelt muligt  
at lytte bedre til hinanden og forstå, se og lære af  
hinandens kunstarter og hvad I hver især kan.*

*MM & BS: I morgen droppes alle forklar-  
inger! Bare gør! Følg reglerne. Ingen  
retfærdiggørelse og/eller forklaringer.*

## DAG 6. EVALUERING

*Hvorfor lykkedes det her – sidste gang?!  
C. synes, det er vidunderligt at gå ind i et rum som  
N. har skabt. Han føler sig inspireret! Det er fantastisk  
at føle sig inspireret og inspirerende.  
Han synes alle speedruns har afsløret, at alle tager  
deres kunstart alt for alvorligt!*

*BS. Hvordan har den demokratiske  
proces virket?!*

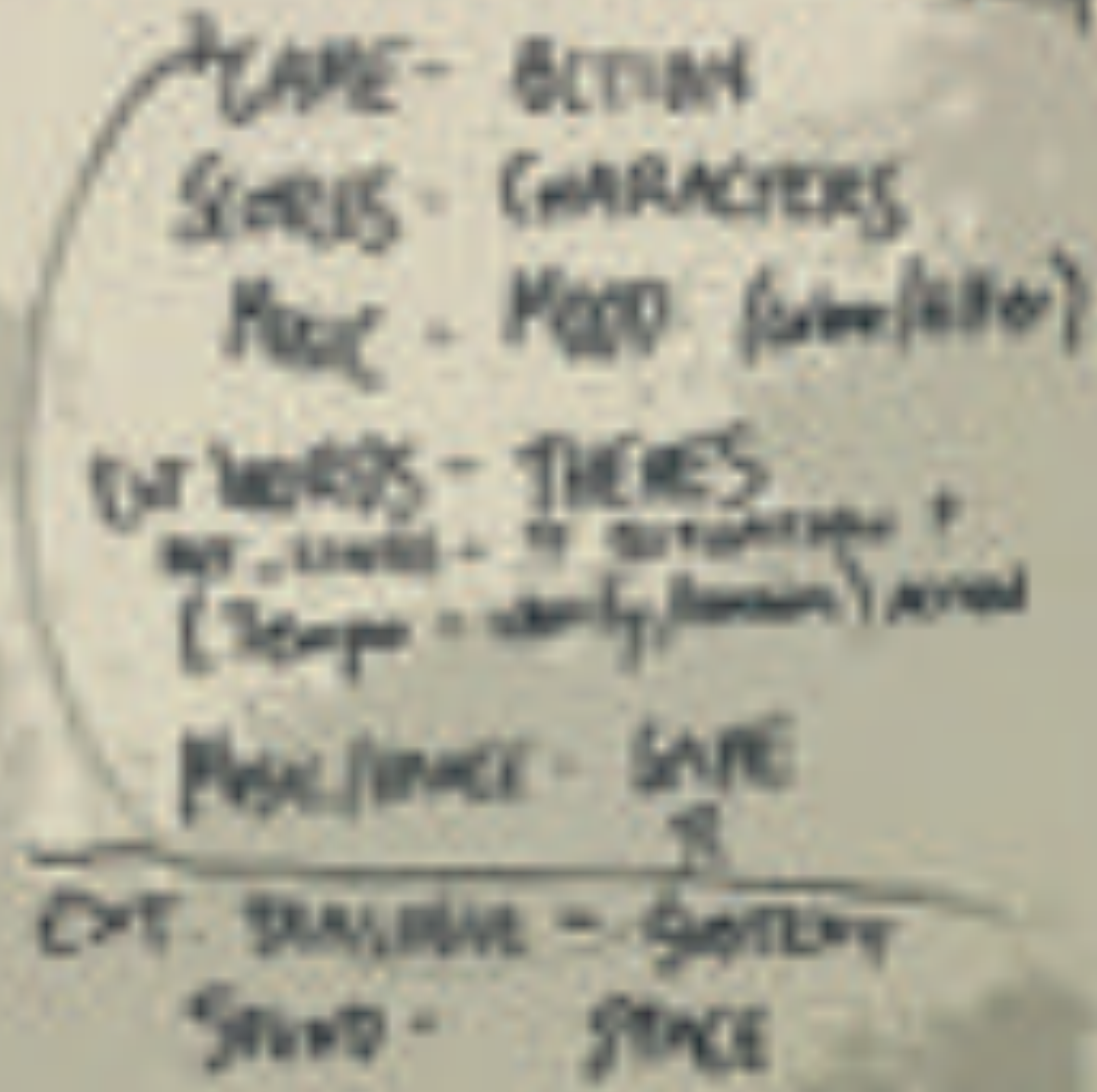
*D. ønsker én, der bestemmer; hun bryder  
sig ikke helt om den flade struktur.*

*D. foreslår, at man – hvis man vil fastholde 1-4-modellen  
- i en given proces og produktion skulle fjerne det fjerde  
lag, siden ingen kunne arbejde som den fjerde. Eller  
også er opgaven for den, der er den fjerde, at samle!  
Skal dramaturgen i det tilfælde så altid være nr. 4?*

*N. synes, at man nu skulle fortsætte med at lave  
speedruns en hel uge! Og bruge disse speedruns  
til at genere materiale evt. til en produktion - eller  
bare til en materialebank.*

*MM - Hvis 1-4-modellen skal bruges 'i virkeligheden', er  
det vigtigt, at hver i sær tænker "hvad kan jeg BIDRAGE med  
til det fælles udtryk". Desuden skal der kun arbejdes med ideer,  
som kan realiseres her og nu – ingen luftkasteller! Der skal ind-  
føres dagsbøder ved for megen udenomssnak samt opbygges  
et mere omfattende rekvisitlager.*

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**PARTICIPANTS**

Director: **Vahid (experiment leader)**

Producer: **Lene Bang**

Facilitator: **Barbara Simonsen**

Performers: **Dafne Louzioti, Julia Giertz, Steven Loader**

Writers: **Debbie Kent, Sue Balint**

Guest director: **Soheil Parsa**

Video and photo: **Stifani Brothers**

Production manager: **Maya Foa**



# STRUCTURED SPONTANEITY

Experiment initiated by Goossun Art-illery as part of the developing of the performance project HamletZar.

The focus of the 7-day investigation is contextualisation: how meaning is created in the inter-play between physical movement, text and the director's structuring of the material.

Key question: "How can context be created for sequences of physical movements that have been created without any kind of plot, story or character as their basis?"

Before the start of the experiment, the performers have created each two sequences of movements (or physical "scores") in collaboration with the director. During the first two days the scores are presented to two writers who then produce text. The writers are free to produce any kind of text inspired by the scores.

During the following three days a guest director develops the work of the performers and the writers into scenes or a montage of the material, creating or extracting his own context and meaning from it. The guest director is also free to add props, music etc. to the material.

In the final two days, the first director works again with the performers, now using "tools" for creating context that he has observed from the work of the guest director. He also develops the sequences and text material into scenes or a montage.

At different times during the process, the team discusses the various discoveries about how context and meaning is created, and tries to define tools and methods from the practical work of the directors and the writers.

*"Maybe the most important was to discover a lot of questions that I've never asked myself before but didn't know that I had, necessarily. It's made my brain work in a much different way. And this whole question of contextualisation, if it's not, as a writer first assumes, a context of 'I must write a story, a narrative, or something realistic' then the question becomes, how many other ways could I think of to contextualise?"*

...

*For example, the 'visual voice over'. Maybe I would have thought of that before as a way to create a piece of theatre, but I wouldn't have had a name for it. Now I would actually identify it as a method that I could employ when I needed something as opposed to just accidentally coming up with it."*

*Sue Balint, video interview*

*"I think the most important discoveries were both what we were looking for and what we were not looking for. ... One important thing was the observation of Soheil's work with the same performers and material that we came with. The similarities and the dis-similarities that we have basically brought up a very important question for me: Am I doing the same thing, when they look the same, but he is doing a completely different thing? Is the whole understanding of theatre fundamentally different between us, or is it just a different tool or different approach? ... What is the foundation of the work? If, say through 6 months of training, we acquire a different kind of appearance, our exercises change, our training changes, what is then the seed that will not change?"*

*Vahid, video interview*

# Finding new questions

The space

Openness

TIME



NO JUDGEMENT

A state of searching

THE PEOPLE

Knowing what you want to say



# The Essential Condition for a good rehearsal process

DAYLIGHT

Concept, interviews and videos:

Isabelle Reynaud, Deborah Vlaeymans, Barbara Simonsen

Video editing: Deborah Vlaeymans, Jakob Edut

Website: Ture Gjørup

An exterior eye

Not being an actor Availability



### It's not an experiment!

What started out as intended background research for the experiment series REHEARSALϕREVERSAL, resulted in the project Rehearsal Matters: a collection of 32 interviews with 37 European and North American artists from theatre, performance and dance, and the creation of the database [www.rehearsalmatters.org](http://www.rehearsalmatters.org)



A strong idea

Coffee

Light, kindness and discipline

TRUST

What you eat and when

PARTICIPANTS:

**Åsa Simma**, Swedish/Samisk performer and singer/joiker

**Henrik Munch**, Danish composer and musician

**Jessie Kleemann**, Greenlandic artist and performer

**Steinunn Knutsdottir**, Icelandic director and performer

Facilitator: **Barbara Simonsen**

Assistant and dramaturg: **Rasmus Malling Skov Jeppesen**

Photos: **Rasmus Malling Skov Jeppesen**



2009

# NORDIC CROSSINGS

## / NORDISKE KRYDSFELTER

The experiment was carried out by four Nordic artists with one main characteristic in common: Their work reflects, presents or partly includes aspects of both traditional (ethnic) and contemporary (globalised) art forms. For 10 days the artists collaborated, experimented, discussed and investigated the incentive that motivates their artistic work, and finished with a public showing of the results of the work.

The experiment was a preproject for the developing of a second series of Colina laboratories, a European collaboration project.



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2011-13

**The UTOPIA experiments are inspired by the Rehearsal Matters collection.**

Their main purpose is to explore impossible ideas and possible ways to deal with the impossible. The essence, really, of any experiment. From the Rehearsal Matters interviews we try to extract the wildest ideas, the most impossible problems - trying to reach the white spots on the map. That's where the UTOPIA experiments are going.



PARTICIPANTS/ARTISTIC BOARD:

Director: **Jean-Francois Peyret (F)**

Architect and stage designer: **Lisa Marrani, Teatro de los Sentidos (E)**

Actor and dancer: **David Fischer (D)**

Director: **Isabelle Reynaud (DK)**

Dramaturg/performance artist: **Deborah Vlaeymans (B/DK)**

Video: **Deborah Vlaeymans**



# ALL THE PEOPLE IN MY CITY

An experiment that tries to include a whole city in the amazing theatrical 'now', and tries to turn the entire population of a city into one group, one audience, for a few minutes. It's impossible, but maybe - in art - it can be done...

The city of Aarhus is the stage. And the life that unfolds on this stage, is the staging. The experiment tries out a concept, an intervention that disturbs or complements the staging Aarhus C. Something in the life of the city is changed that afterwards has consequences for the perception of the city. How can we make all the citizens share a common moment?

The result of the experiment was the project AarhusAnsigtet (The Face of Aarhus) that collected photographs of the citizens of Aarhus and morphed them digitally into one face - the city's.

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





# MORE TIME!

- and the dramaturgy of the rehearsal process

**PARTICIPANTS:**

Actors: **Dorthe Hansen Carlsen, Mikkel Stubbe Teglbjerg, Thomas Biehl**

Facilitator: **Barbara Simonsen**

Dramaturg: **Kathrine Lund**

PARTICIPANTS, dialogue at Forsøgsstationen:

**Director Solveig Weinkouff, director Daniel Wedell,  
director/playwright Lotte Faarup, director/dramaturg Barbara Simonsen,  
student Kathrine Lund.**

# KEY QUESTIONS

An investigation into the elusive element of time in rehearsal processes. How time is spent, how time is experienced. What are the tools and the states of mind that turn the abstract, empty, open-to-all-possibilities time span into an experienced sequence of events and actions and steps? What are the details and elements that make up the process? How does time feel during the different steps?

Is there a dramaturgy of the rehearsal process? A beginning, a middle, and an end? Important turning points, decisive phases, changing of levels? Point of no return, peripeteia, dénouement? Are there common structures that characterise all rehearsal processes, and what are the important differences?



## WHY

The experiment is inspired by Laboratoriet's Rehearsal Matters interview collection. Here, one of the questions for the artists was, 'What would you wish for in an ideal rehearsal process?' And the most frequent answer from the artists was: 'More time.'

But why? What is behind that wish? Would one always want for more time, no matter how much time you have? Is that an inherent force in the creative process, to always push the boundaries further?

## HOW ←

Obviously, an experiment with this focus must try to make the invisible visible. How do you make time the object of your practical research and reflections? How do you make it visible, or tangible?

I had several different ideas for approaches, and so far at Laboratoriet we have been able to try out two of them:

1. A knowledge sharing dialogue between 4 performing arts professionals (directors/ dramaturgs/ playwrights/ performers, a theatre researcher and a student. The aim was to get inputs on different angles and perceptions on time in creation and rehearsal, to find possible directions for a practical experiment.
2. A 4-day experiment with shrinking and stretching time in a series of micro-rehearsal periods, working with 3 actors and a pile of random scenes.

The process continues, because so many interesting perceptions and phenomena have come out of the work so far - and so many more questions have come up along the way.



**PARTICIPANTS:**

Cartoonist: **Lars Kramhøft**

Cinematographer: **Erik Zappon**

Director: **Isabelle Reynaud**

Lighting design and technique: **Peer Mariboe, Jeppe Nissen**

Actress: **Bodil Lassen, actress**

Photos: **Erik Zappon**

Website: **Ture Gjørup**

# ZOOM

## Main questions of the experiment:

*"Is it possible to adapt cinematographic tools to the theatre? Is it possible to zoom in on an actor or a prop on stage?"*



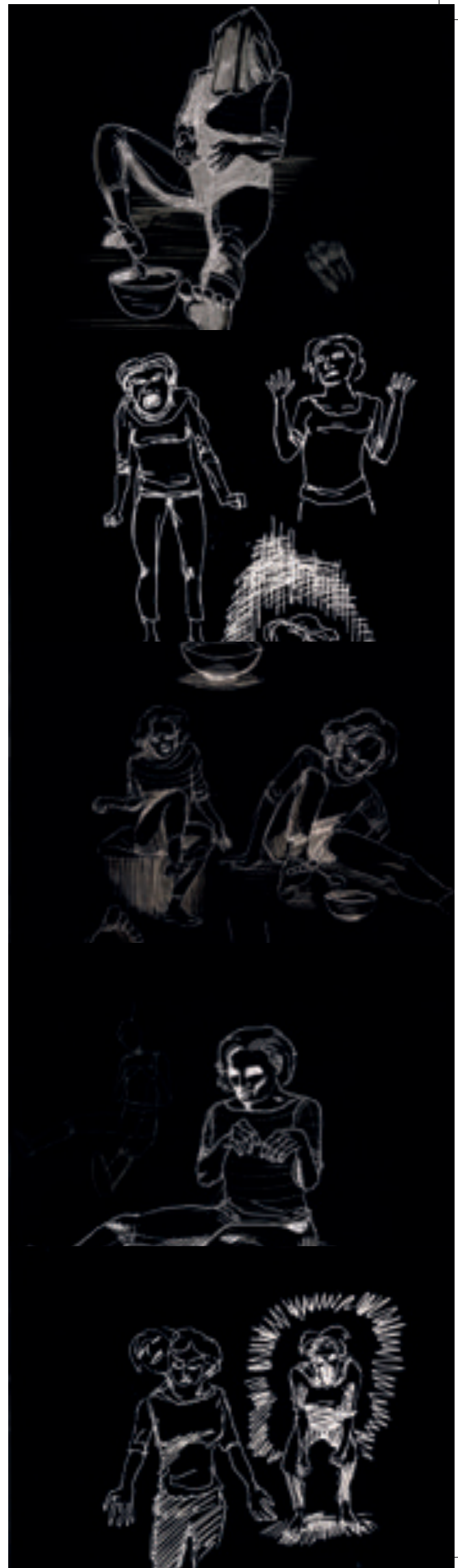
## WHY

In the Rehearsal Matters interviews we discovered a kind of 'unrequited love' between theatre and film. Several of the theatre artists were fascinated by film as an art form and expressed a desire to use cinematographic effects on stage. This desire sparked the idea of the ZOOM experiment.

## HOW ←

The experiment took its starting point in the staging of text excerpts from the screenplay *Hiroshima, My Love* by Marguerite Duras, played by Bodil Lassen, and improvisations of scenes from the post-apocalyptic short story *Mørkeland* by Lars Kramhøft. We combined our expertise to zoom in on relevant locations, moments, body parts etc. in order to learn when, how and what we wanted to zoom and why. Both the cartoonist Lars Kramhøft and the cinematographer Erik Zappon documented the entire process.

[zoom.laboratoriet.org](http://zoom.laboratoriet.org)





2011-2013

## MOVING SPACES - GOING PLACES

Our site-specific experiment series. Informal and playful investigations of city spaces, and at the same time a series of 'gifts' to the citizens of Aarhus. A group of local artists have posed themselves a challenge:

***How can one 'give' a city space to those who already own it - the people who inhabit it, the people who are present in it, pass through it, maybe every day? How can one open the space, make it bigger, more beautiful, more strange, fantastic or fascinating? How is it possible to open or change or move a space so that it invites people in in a new way? Or make them conscious about themselves and the space in a new way, without invading or intimidating the space and its people?***



The investigations/ events take place on weekdays, during rush hour, when everything is at its most dull and predictable on an ordinary Wednesday morning at a quarter to eight... They don't happen during festival weeks or culture nights or weekends, when you're expecting them. Or they might be permanent installations in a city space for a period of time. The concepts may be focused on the movement patterns/ speed/ dynamics of a space - or on physical details that might be enhanced, changed, given a story - or on the space and its people as a whole, providing a new presence, new sensations, new attention.

**Moving Spaces Artists:**

Choreographer Kasper Daugaard, performance artist Mette Aakjær, performer Tina Andersen, director Isabelle Reynaud, director Barbara Simonsen.



# FAVOURITE PLACES

In the middle of the walking street you are met by a stranger, who invites you for a ten-minute sensory trip to a secret favourite place.

*Dare you accept the invitation?*

## PARTICIPANTS:

Idea: **Mette Aakjær**

Performers: **Joy Anna Hall, Tiia Kotkas, Mette Aakjær**

**WHEN A PLACE CHANGES ITS TUNE #1**  
/Når stedet får en anden lyd #1

“We racked our brains and the city to find a suitable space. Lots of spaces were nice and cosy and basically unproblematic. We decided to look for less ‘happy’ spaces - ugly, boring, dismal or haunted spaces - and try to find a way to provide them with a positive element. We were attracted by the idea of using existing objects in the work, mainly sound. A kind of readymades.

We ended up choosing Værkmestergade, Aarhus C. The street is a closed area behind the central station and Bruuns Galleri, running between the job centre and Beskæftigelsesforvaltningen, and it has a very city planned, futuristic look. Sim City in real life.

The sound of the space was then developed from an analysis of the space itself: What are the acoustics, the visuals and the architecture of the space? What objects and materials are dominating? Which role does the space have in the social life of the city, how do people move here, what do we read into them? How is the space perceived, and what meetings are possible here? What is the memory of the space, which stories are connected with it? What socio-political references, what kind of culture-nature relationship, what conflicts are there, hidden or obvious?

**“We decided that what this place needed was a jungle soundscape....”**

The jungle soundscape from the trees in the space changed the surroundings and everyday life for the people working or visiting the job centre. An incentive to linger in the space instead of just crossing from A to B. Some asked if the musical sound environment of lions, parrots, monkeys and rain forest could stay as a permanent feature?

## PARTICIPANTS:

Idea and concept:

**Kasper Daugaard, Isabelle Reynaud**





## WHEN A PLACE CHANGES ITS TUNE #2

/Når stedet får en anden lyd #2

In October and December 2012, director Isabelle Reynaud and choreographer Kasper Daugaard launched the second sound installation with their concept, When a Place Changes its Tune. This time at different city bus stops.

***“Thousands of people - Danish and non-Danish - pass the bus stops every day, going to or from work, school, or other things. We wanted to greet them and make their day better. We wanted to open the internationality of the space and break down the limits, address each individual and oppose the anonymity of the public space. We hope that the waiting bus passengers felt like smiling - together.”***

A seemingly lonely ghetto blaster at a bus stop is playing bits and pieces of language courses in French, Danish, Spanish, German. The waiting bus passengers are met with phrases like ‘Godmorgen’ and ‘Have a nice day’, and information about weekday names in various languages, as well as several versions of the question: ‘Is there a sauna on board?’

#### PARTICIPANTS:

Idea and concept:

**Kasper Daugaard, Isabelle Reynaud**

Men with ghetto blasters:

**Ove Pedersen, Steffen Joost Pedersen**

Video: **Michael Dinesen**

## SOUND HOLES

A surprise for the pedestrians of Lille Torv in Aarhus.

In one of the busiest city squares suddenly the pedestrians can hear the sound of singing and talking from one of the sewer grates. If they take a closer look, grass seems to be growing right below the surface. The mysterious voice is singing happily and chatting to himself, turning our ideas of the hidden and the visible parts of the city upside down.

#### PARTICIPANTS:

Idea and concept: **Tina Andersen, Marianne Jørgensen, Stine Lundgaard**

Video: **Michael Dinesen**



# PHOENIX TEST FLIGHT

Phoenix Test Flight was both a part of the series Moving Spaces - going places and a preproject for a sensory, site-specific and audience interactive performance by the Aarhus performance company Wunderland. With the help of 11 international artists and a university researcher, director Mette Aakjær is expanding her investigation of interactive, intimate, transformational spaces that invite audiences to come closer than ever.

During the two-week investigation period at the old wooden ship harbour in Aarhus, test audiences were invited several times to experience the experimental one-on-one journeys through various harbour spaces, inside and outside, beside, on, and in the water.

## PARTICIPANTS:

Artistic director and performer: **Mette Aakjær (DK)**

Performers: **Cindy Rudel (D), Nina Matthis (S/SER), Helga Rosenfeldt-Olsen (DK), Karin Bergstrand (S)**

Visual consultant: **Sigrid Astrup (N)**

Technical innovation team: **Rune Brink, Carl Jensen, Mads Gensø Gundersen (DK)**

Dramaturg: **Sarah John (AUS)**

Composer and sound designer: **Thoranna Björnsdottir (IS)**

Writer: **Sonja Thomsen (DK)**

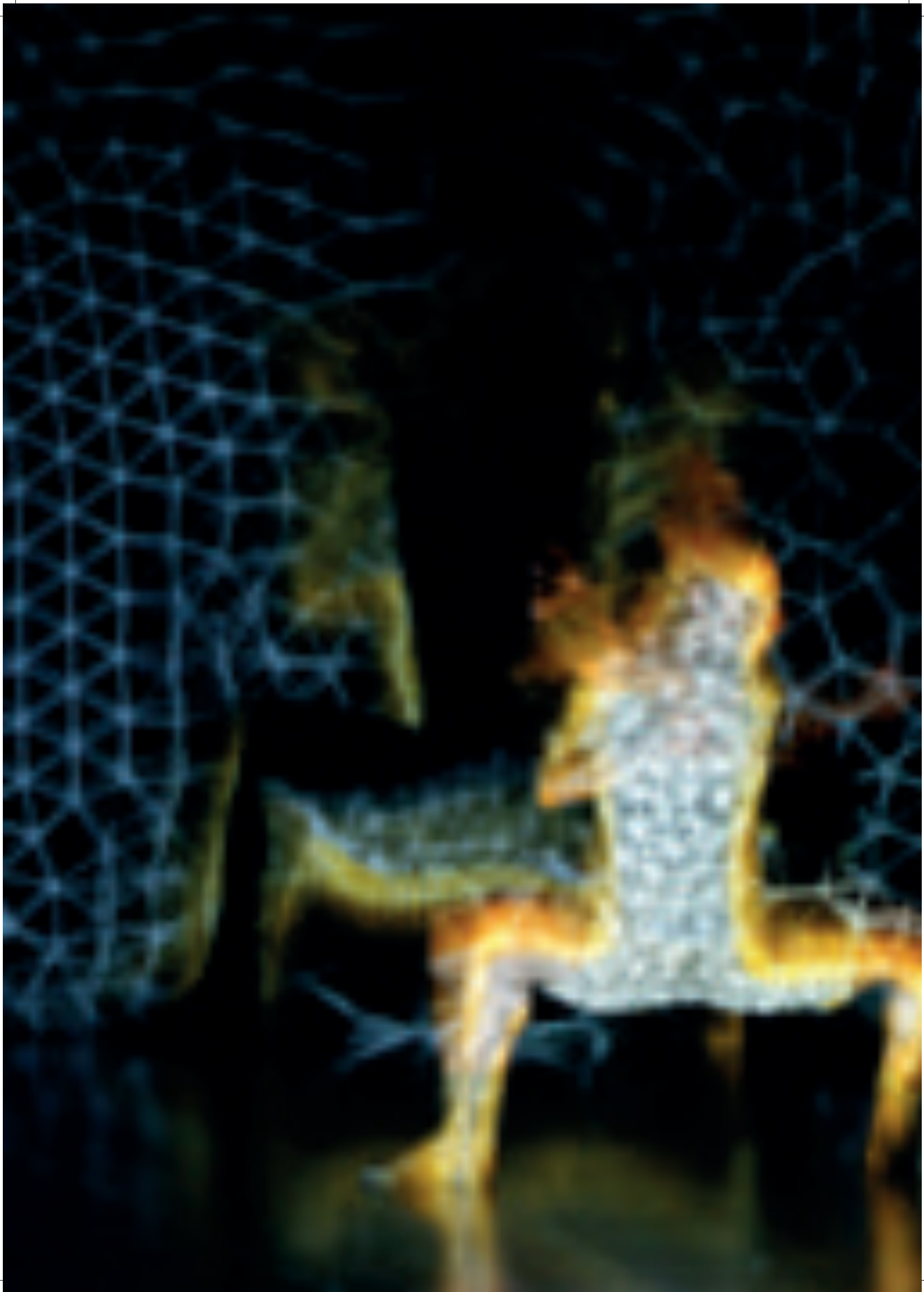
Director: **Barbara Simonsen (DK)**


Researcher and PhD in interactive dramaturgy: **Thomas Rosendal Nielsen (DK)**

Video: **Christoffer Brekne**

Photos: **Michelle Bach**







2005-2013

# OPEN SPACE

/ Det Åbne Rum

The ongoing series of experiments for which ideas are chosen from the ideas that artists submit to Laboratoriet. Ideas that do not necessarily fit into current experiment series or themes. The selected experiments must bring the artists further in their ideas or investigations within a certain field, and also be of interest to other performing artists and the art form in general.

**A space of freedom, where the unpredictable can happen  
- mistakes, innovation, discovery.**



# PASSING PLACE GREENLAND

Experiment initiated by director Zoe Christiansen from Mobile Homes (N). An investigation into the makings of virtual stage design, as preparation for Mobile Homes' performance Passing Place Greenland, the third part of a trilogy.

The Passing Place trilogy is based on the viking sailing route from the Norwegian west coast to Iceland and Greenland. The aim of the project is to explore themes of ecology and modern myths about nationality and ownership.

In Laboratoriet, Zoe Christiansen worked on the development of a devising platform and devising tools for creating performance material with digital projections. The experiment finished with a showing on 17 June, 2011.

## PARTICIPANTS:

Director: **Zoe Christiansen (DK/N)**

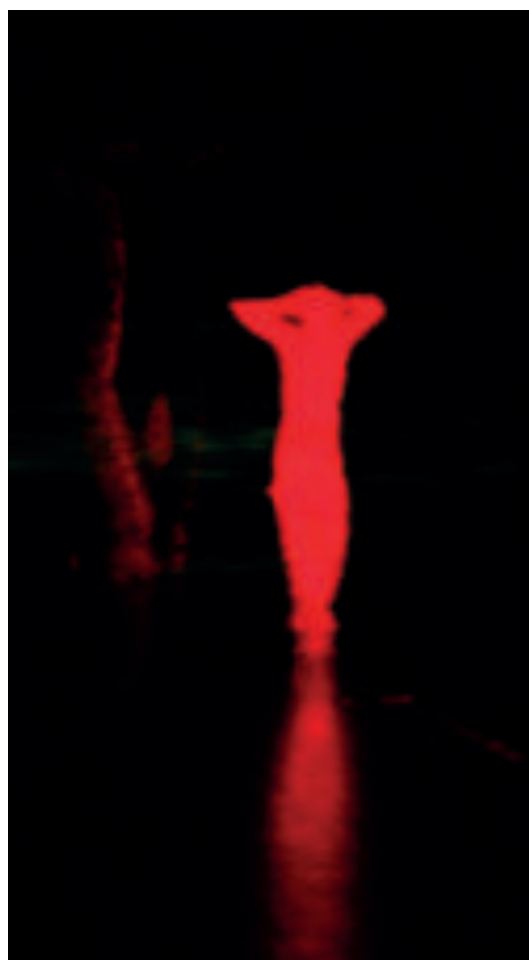
Digital designers: **Luca Ruzza (I) and David Dalmazzo (I)**

Dancer: **Wubkje Kindersmaa (NL)**

Composer: **Sven Erga (N)**

Facilitator: **Barbara Simonsen (DK)**

Photos: **Jakob Edut**



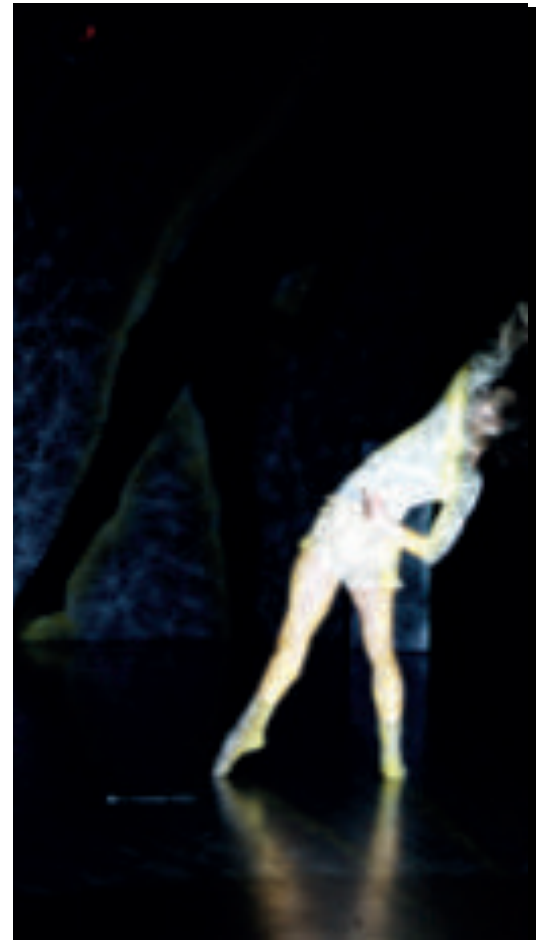



*“Through this project I have begun to think in a new way about how I make music. Because when you work with computers the tendency is to quantify and make very exact, uniform beats so that you are playing metronomically. But as we are working with a Greenlandic theme, I have chosen to dissolve this way of playing. And it was funny, because when Paulina visited us, she talked about how the drum and the song belong to two entirely different spheres. They are not connected. That was an interesting discovery, because I was already working along those principles.”*

*Sven Erga, composer.*

*“Oh, just great to have the space and the time to really look and understand what is happening. To have the chance to really search and try different things. Because I’m in the projection and I don’t see it from the outside. So to have the time and the communication, to know what is going on and how it works. Sometimes I feel that I am so calm and so slow – but I have to be in order to let everything arrive. There is much more movement than just that of the body. And for the people that are watching there is a delay, processing the information, before you can go to another one. So I have to simplify things. As dancers, movements just come and we can be in a certain state – but here I discover that it can be more simple, less, and still transmit the idea. To relate to form in another way.”*

*Wubkje Kindersmaa, dancer*





**PARTICIPANTS:**

Dancers: **Katrín Gunnarsdóttir (IS), Melkorka Magnúsdóttir (IS), Ragnheidur Bjarnarson (IS)**

Actor: **Hannes Óli Ágústsson (IS)**

Facilitator: **Barbara Simonsen (DK)**

Producer: **Arna Ýr Sævarsdóttir (IS)**

Assistant: **Trine Vinther (DK)**

Consultants: **Kasper Daugaard Poulsen (DK), Isabelle Reynaud (DK)**

Photos: **Barbara Simonsen**





# ÚPS!

The Icelandic dance company Samsteypan visited Laboratoriet to perform an experiment as preparation for their performance Úps! which premiered in March 2012.

The idea for the performance was to make a physical and choreographical adaptation of Shakespeare's comedies. All of them!

Needless to say, an idea as insanely ambitious as that deserved an experiment. So we received Samsteypan at Laboratoriet to investigate a movement language of themes and dynamic patterns from Shakespeare's comedies.

How can the universe of the comedies be translated and transformed into movement? What do we recognise as Shakespearean? What kind of comedy are we dealing with? What is funny - and not funny? What are the physical characteristics of the characters? What themes are they personifying? What happens when it is all expressed through body and movement?

The experiment tried out different tools to transform themes, language signs, characters and spaces into movement and dance. In the work we also explored and discussed the universe of comedy, what we recognise as Shakespearean, forms and limits of comedy, as well as physical forms and themes of comedy characters.





## MOTHERS AND DAUGHTERS MEMORIES

Suggested by Israeli actress Orit Nahmias, and developed in collaboration with Isabelle Reynaud from Laboratoriet, The Mothers and Daughters Memories Experiment is an investigation of some of the components of documentary theatre. An investigation of memories, stories and truth. It is also research for a Danish-Israeli performance project about mothers and daughters.

3 Israeli actresses with their mothers (2 of them alive, 1 in memory), and 1 Danish actress with her mother meet at Laboratoriet to dive into their shared stories and memories. But is there an objective truth when we talk of memories? What makes a memory - or a story - sound true?

Why is it that theatre audiences are fascinated by documentary theatre? Why do they want to see people on stage who are not actors, who are telling their own stories? Real people, or what Rimini Protokoll call 'experts'. How is the audience experience different - better? - at documentary theatre than fictional theatre? Why does it seem more credible when memories are so elusive?

### PARTICIPANTS:

Mothers: **Galia Nahmias (ISR), Ester Robinson (ISR), Margot Kielberg (DK)**

Daughters: **Orit Nahmias (ISR), Ayelet Robinson (ISR), Gitte Kielberg (DK), Dana Ruttenberg (ISR)**

Director and facilitator: **Isabelle Reynaud (DK)**

Dramaturg: **Gitte Skytte (DK)**

Assistant: **Steffen Jost Pedersen (DK)**

### DOCUMENTATION:

Reports: **Isabelle Reynaud, Orit Nahmias, Gitte Skytte**

*For 10 days 3 actresses and their mothers were sharing real life memories. The participants were asked to tell a memory where both were present. Afterwards we would discuss the memory we chose to tell and how we told it, then we would hear the story from the other's point of view and then we would focus on the differences between the narratives. We would repeat the memories we heard and would try to learn more of how we tell a story that is somebody else's memory. We were curious about what would happen to a story when it was told again and again.*

*Orit Nahmias/ Isabelle Reynaud: Report*

*The person telling the memory reflects on the memory when confronted with another version of the memory. Does the same pattern also appear when forming the memory?*

*The memory can be experienced as more true for the observer, if the person telling the memory is showing emotions when telling. But it can also result in the opposite; if the emotions shown, during telling the story, do not correspond with the age of the narrative in the memory and thereby do not correspond with the ability to understand and interpret the full aspects of the situation at that time. Then the memory becomes less true, as we tend to believe, that the emotions stems from being presented with the truth of the situation at a later time in life and becomes a "false" emotion connected to the memory.*

*Gitte Skytte/ Isabelle Reynaud: Notes*





**CAST:**

Director: **Soheil Parsa (CAN)**

Writers: **Soheil Parsa (CAN), Peter Farbridge (CAN), Barbara Simonsen (DK)**

Assistant director: **Barbara Simonsen (DK)**

Actors: **Peter Farbridge (CAN), Stavroula Logothettis (CAN)**

Choreographers/dancers: **Andrea Nann (CAN), Jannik Elkær Nielsen (DK), Kristoffer Andrup Pedersen (DK)**

Sound design: **Thomas Ryder Payne (CAN)**

Stage design: **Lindsay Anne Black (CAN)**

Light design: **Michelle Ramsay (CAN)**

Photos: **John Lauener Photography**

2014

# FORGIVENESS

For the first time, Laboratoriet was part of the creation and co-production of a performance. In August 2012, Modern Times Stage Company from Toronto, Canada, visited Aarhus to try out a collaboration with the Danish physical theatre company Don\*Gnu. As well as establishing the contact between the companies, Laboratoriet contributed to the dramaturgical and methodical framework of the collaboration process and the creation of the performance.

In February 2014, Forgiveness opened at the Theatre Centre in Toronto, co-produced by Modern Times Stage Company, Bora Bora, Don\*Gnu, Dreamwalker Dance and Laboratoriet.

In December 2014, Forgiveness played at Bora Bora in Aarhus.

*'Forgiveness - a Theatrical Poem, with its symbolic dances, smart staging, bitter humor, and memorable acting, image after image complicates my relationship to forgiveness, and in doing so, provides that necessary reflective distance between me, my pain, and subject of my wrath. And it manages this without waxing kitsch.'*

*Fouad Oveysy, review, Weird Canada*







In 2013 we redefined the Open Space series and launched RAPP as our international experiment programme open to all performing arts professionals. As with all Laboratoriet's activities since the beginning, the purpose of RAPP is to produce new knowledge, skills and artistic development through practical experiments. To encourage leaps into the unknown, impossible endeavours and searches for new horizons.

Each year, 3 proposals are selected for RAPP, and the artists are invited to conduct the experiments at Laboratoriet. We provide space, technical facilities and staff, accommodation and a modest salary for the participating artists. It is not a workshop. It is not education. It is not a residency. An experiment at Laboratoriet is practical artistic research performed by professional artists and facilitators.

At the end of an experiment period of 5-10 days, the results of the work will be presented at the RAPP conference to artists, researchers, students and theatre professionals. There are no formal showings; the presentations focus on process, methods and the discoveries that are the results of the experiment.

# RAPP 2014

## RESEARCH IN ARTISTIC PRACTICE PROGRAMME



# CIMATICA

— a Study of the Relation between Sound and Matter

## PARTICIPANTS:

Lifero Bestiario: **Luca Marra, Francesca Esposito, Stefania Spanó, Danila Toralbo, Cristian Sommaiuolo Pastore (ITA)**

Facilitators: **Myriam Mazzoni (S), Mikkel Stubbe Teglbjærg (DK)**

Writer and observer: **Daniela Montela (ITA)**

## DOCUMENTATION:

Video: **Barbara Simonsen, Rasmus Reimer Larsen**

Photos: **Toke Hage**





You may have seen it before - sand or salt on a metal plate suddenly moving into precise formations and shapes in response to sound vibrations. These exact formations or patterns are recurrent in nature and human cultures, manifesting an iconographic language carried out through times.

Departing from the very basic and yet fascinating concept that vibrations give life to matter, the Italian theatre company Lifero Bestiario's experiment is a quest to explore how sound vibrations influence and inform the thinking body, and, taking it one step further: Can vibrations also give shape to concepts?

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*"This can be a way to prove that these similarities are not just coincidences, but are the fruit of the same principles. The principle being in this case the vibration. It is a trip to discover that at the beginning of everything - as the scientists say - there is sound. And the sounds create shapes."*

*Francesca Esposito, video interview*

# THE ACT AND ART OF KINDNESS

*"In 2011 I made about 100 random telephone calls to numbers found in the registry of the Malmö area and talked to people about their relation to loneliness. I wanted to find the potential human connection that might exist if we dare break the social codes and interfere in each other's lives. The fascinating thing was that through 5-minute conversations about loneliness I experienced creating a bond with a total stranger.*

*The project started as an investigation of my own agenda as an artist: What is it that I want to touch in other people? And why? Peeling off all the layers of form and concept I was left with a strong wish to feel connected, to other people, my country, the world.*

*I'm curious about these themes. What is the essential task of artists in our society? How honest do we dare to be? Does form and concept have a tendency to blur our real purpose?"*

In the RAPP experiment, Danish performance artist Marie Hauge takes the investigation further, from random telephone calls to one-on-one meetings - or performances for one? - exploring the fine line between personal and artistic contact. As part of the experiment, film director Mette Carla Albrechtsen produces material for a documentary on the process.



## PARTICIPANTS:

Concept and performer: **Marie Hauge (DK)**

Documentarian: **Mette Carla Albrechtsen (DK)**

Facilitator: **Barbara Simonsen (DK)**

## DOCUMENTATION:

Video: **Mette Carla Albrechtsen, Marie Hauge**

Video: **Barbara Simonsen, Rasmus Reimer Larsen**

Photos: **Toke Hage**



*Marie: We don't really know each other -*

*Birgitte: No, not very well!*

*Marie: - and I have this idea that as people, we are meant to be something for each other. The only question is whether we are lucky enough to meet. And then what are we supposed to get out of this meeting now that we are here? I'm thinking that I can hear that you have a kindness towards yourself, and that it talks to me. And I wonder how I talk to you? Or if I do?*

*Birgitte: I think that what I find rather unusual or fantastic - although maybe that's a big word - is that you are so honest. I think that's .... I'm really grateful for that. That you are letting me have a look into the innermost, vulnerable place in you. Sometimes I have to be careful myself to have filters towards my surroundings. When you show me that, I'm not thinking, 'Oh, is that really how she feels' - I just think, 'Well, she is showing me something that everyone has'. So it's not private as such, although of course it is private. I actually prefer a meeting that is 'pure'. Where you meet with what is inside you.*

*Marie Hauge and Birgitte, video of meeting*

*"I don't think I have dared to have any expectations of people. I don't think I have even dared to think that people would be as trusting as they are. It struck me in the conversations, actually, I get a bit provoked by my own prejudice. Because I didn't expect people to be so candid and to take time, just to be in my project! I feel that there is something in my own perception of loneliness that is being poked at. I've felt that other people did not want to talk about it. Won't share it. Hide it. And in fact they just need to be asked."*

*Marie Hauge, video interview*

# THE WHISTLE



**PARTICIPANTS:**

Concept and performer: **Darragh McLoughlin (IRL)**

Facilitator: **Kathrine Lund (DK)**

**DOCUMENTATION:**

Video: **Barbara Simonsen, Rasmus Reimer Larsen**

Report: **Kathrine Lund**

Photos: **Toke Hage**

Look carefully at what happens on stage. Everything changes before you know it. A ball drops, someone disappears, the situation changes in the blink of an eye.

When you hear the sound of the whistle you have to close your eyes. When you hear it again you may open them. This bizarre rule takes the audience on a journey through several different, hilarious yet poetic narratives simultaneously, leading the audience to question which game they are playing, and wonder if they themselves are being played.

With juggling (in the widest sense of the term) as the primary language onstage, Darragh McLoughlin investigates the nature of the live performance: the co-dependence between performer and spectator. How does the whistle-technique affect the experience for the audience, enabling them to cut up the storyline and thereby emphasizing their very presence? 'The Whistle' is an exploration of the dramaturgy of the moment.

Themes: Audience participation, interactive dramaturgical techniques and not least, the million dollar question: to cheat, or not to cheat?

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*I think that what Darragh seeks to explore is if a real connection between performer and audience members can be established – an authentic moment of togetherness – and for this to happen, it needs to be as un-manipulated as possible. If Darragh, when making his introduction to the concept, told the audience that they themselves decide whether or not to follow the rule, then he would foresee the “cheating” and label it as much a part of the performance design as everything else. If on the other hand he pushes the whole audience to cheat (as we did with the gorilla), then the “cheating” becomes yet another planned part of the show – something expected on Darragh’s part. What potentially could happen – if someone in the audience decided to look when they were not supposed to, without being told that they could or pushed by irresistible hints that “something is going on” – then the power balance between the performer and the audience could shift, or be levelled out, and a non-theatrical meeting might occur within the frame of a theatrical performance. I think the potential of this connection is sensed intuitively by both the performer(s) and the audience, and that this is where the fascination and unique potential of the whistle concept lies.*

*Kathrine Lund, report*

# RAPP 2014 CONFERENCE

At Åbne Scene, Godsbanen:

- 10-10.30** Introduction and welcome.  
*Laboratoriet's artistic director Barbara Simonsen.*
- 10.30-11.30** Presentation of the RAPP 2014 experiment:  
"Cimatica - a Study of the Relation  
Between Sound and Matter".  
*Experiment leaders: Lifero Bestiario (ITA).*  
*Experiment facilitators: Myriam Mazzoni (S)*  
*and Mikkel Stubbe Teglbjærg (DK).*
- 11.30-12.30** Presentation of the RAPP 2014 experiment:  
"The Act and Art of Kindness".  
*Experiment leader: Marie Hauge (DK).*  
*Documentary: Mette Carla Albrechtsen (DK).*  
*Experiment facilitator: Barbara Simonsen (DK).*
- 12.30-13.15** Lunch.
- 13.15-13.45** Presentation of experiment at Forsøgsstationen,  
Copenhagen: "TOTAL! DANCE!" - choreographic experi-  
ment based on interaction between children and  
professional dancers. *Choreographer Ellen Kiilsgaard.*
- 13.45-14.15** Presentation of Laboratoriet's experiment:  
UTOPIA 2: "More time!" *Experiment leader Barbara Simon-*  
*sen, dramaturg Kathrine Lund, actors/directors Dorthe*  
*Hansen Carlsen, Mikkel Stubbe Teglbjærg.*
- 14.15-14.45** Presentation of Laboratoriet's experiment:  
UTOPIA 3: "Zoom".  
*Experiment leader Isabelle Reynaud, actress Bodil Lassen.*
- 14.45-15.15** Break.
- 15.15-15.45** Presentation of 'Borgerscenerne'.  
*Jens Christian Lauenstein Led, dramaturg at Aalborg Teater.*  
*Anne Zacho Søgaard, artistic director of Borgerscenen,*  
*Aarhus Teater.*
- 15.45-16.45** Presentation of the RAPP 2014 experiment:  
"The Whistle".  
*Experiment leader: Darragh McLoughlin (IRL).*  
*Experiment facilitator: Kathrine Lund (DK).*
- 16.45-17** Break.
- 17-18.15** Presentation of experiment projects by Odin Teatret.  
*Performer and musician Kai Bredholt.*
- 18.15-18.30** End of conference.
- 18.30-22** RAPP celebration dinner,  
Odin Teatret birthday cake.  
Laboratoriet Lounge, open experiment  
archives, networking.



# RAPP 2015

## RESEARCH IN ARTISTIC PRACTICE PROGRAMME

### THE RAPP 2015 EXPERIMENTS

#### Contact Improvisation and Self-Observation

by Ana Jordão (PT) and Xiri Tara Noir (DK)

#### I Remember...

by Lise Aagaard Knudsen (DK) and Karen Eide Bøen (N)

#### Birds

by Sarah John (AUS) and Sigrid Moses-Jacobsen (DK)

### THE RAPP 2015 CONFERENCE

Director of Nightswimming Theatre Brian Quirt (CAN)

Choreographer Saga Sigurdardóttir (ISL)

Experiment facilitator Kathrine Lund (DK)

Experiment facilitator Myriam Mazzoni (S)

Associate professor Erik Exe Christoffersen (DK)

Artistic director of Secret Hotel Christine Fentz (DK)

Director Isabelle Reynaud (DK)

Artistic director of Laboratoriet Barbara Simonsen (DK)

Curator Trine Rytter Andersen (DK)

#### and the performance The Whistle

by Squarehead Productions/Darragh McLoughlin (IRE)



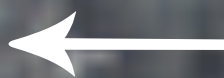


**With the second round of RAPP we are closing  
a decade of performing arts research.**

**New questions, dreams and ideas are waiting ahead...**



## THE PEOPLE



### LABORATORIET 2015

Barbara Simonsen, artistic director  
Tina Gønge, coordinator  
Fabienne Pauly, international network coordinator  
Igne Kurgonaite, project assistant

### PRODUCERS

1:1 Produktion, Louise Kirkegaard and Maria Meyer  
Sceneagenturet

### WEB

Ture Gjørup

### BOARD

Gitte Skytte  
Rasmus Malling Skov Jeppesen



### COUNCIL/ RÅDET

Present and former members

Erik Exe Christoffersen  
Janek Szatkowski  
Catherine Poher  
Trine Rytter Andersen  
Kim Eden  
Jette Lund  
Klaus Hoffmeyer  
Per Smedegaard  
Rolf Alme



# THANK YOU!

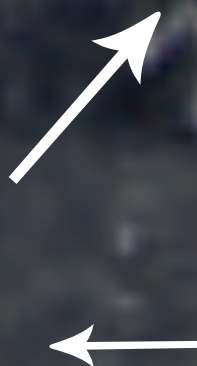
- to all the fabulous employees and generous helpers that have contributed:

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David Albert  
Gintas Juras  
Adria Florea  
Tereza Keprdova  
Radu Dalidis  
Anna Molko  
Brindusa Ioana

and more....



## COLLABORATIONS

Nightswimming Theatre (CAN), Dansbyrå (S), Statens Teaterskole, Scenekunstens Udviklingscenter Odsherred, SceNet, Kedja (Umeå and Aarhus), Teatro de los Sentidos (E), ILT (2009, 2011, 2013), IETM Copenhagen, Nordscen, Modern Times Stage Company (CAN), Don\*Gnu, Forsøgsstationen, Aarhus University, Godsbanen, Scenekunstcentret, Dansverkstedid (IS), Dept. of Drama, Hull University (UK), Goosun Art-illery, Wunderland, Teater Refleksion, Samsteypan (IS), eKlektisk teaterproduktion, Centre for Theatre Laboratory Studies (DK), The Bone Ensemble (UK) a.o.

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[www.laboratoriet.org](http://www.laboratoriet.org)



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