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Dressage – control, intimacy and ethics

MANÈGE

EXHIBITION PERFORMANCES LECTURES

30 NOV 2019

Shiva Anoushirvani, Caroline Bergvall, Jeanette Bolding, Julia Bondesson, Jonna Bornemark, Cristina Caprioli, Christina Drangel, Marie Fahlin, Moa Franzén, Signe Johannessen, Anne Juren, André Lepecki, Lena Oja, Weld Company and Anna Koch, release of Koreografisk Journal #6

MANÈGE IS A FORMAT where artists, performers, philosophers, riders, researchers and choreographers engage in a multi-layered public event in order to, in the same room, share and investigate the theme dressage as practice, choreography, and concept for questions around control, intimacy, and ethics. Artistic, practical, and theoretical contributions interweave in a situation for sharing and learning, through the meeting between art and discourses around the topic of dressage and dressaging of humans and other animals.

In dressage, from the French *dresser* “straighten”, “make straight”, from the Latin *directus* “straight”, “upright”, “directed”, “steered”, such contradictory concepts as care taking, discipline, trust, fear, intimacy, obedience and “oneness” co-exists within the same practice. The contributions in Manège propose and discuss different ways in which these concepts, and others like them, are part of weaves where the artistic, the philosophical and the social co-create new rooms, bodies and technologies in questions concerning dressage’s meaning, consequences and, possibly, potential for experiences of freedom, both in the relation between humans and horses and in human – human relations.

Manège comes from the French *manège*, “riding arena”, “training”, from the Italian *maneggiare* “to handle” which in turn derives from the Latin word for hand; *manus*, from which we have words like manuscript, manual, mannerism and manoeuvre. From the English hand we have e.g. handle, handcraft, handiness and handout. Manège, thus, means both the handling, the dressaging, and the place where the dressage takes place.

Manège presents performances, lectures and an exhibition with works where we encounter the hand as a carrier of knowledge in care taking, the falling hand, the hand as a fantasm inside in the interior body, the obedient hand, the writing hand, the hand as a symbol and expression within early modern dance and the hand in riding. The stable, the stage, the room for art, the room of power and the relational and intimate room are places that stand in dialogue with works and proposals on how we handle and are being handled by language, power, tradition, material and others bodies.

Taming, fostering, forming, educating; to dressage and be dressaged in the social, political and artistic rooms that we move within, as well as the practices, laws and social agreements we are part of, infiltrates our language, our bodies and our thoughts. Manège addresses this topic with different questions, perspectives and fields of knowledge, experiences and understandings.

■ Marie Fahlin
Curator

Humans break themselves in (se dressent) like animals. They learn to hold themselves. Dressage can go a long way: as far as breathing, movements, sex. It bases itself on repetition. One breaks-in another human living being by making them repeat a certain act, a certain gesture or movement.

In the course of their being broken-in, animals work. Of course, they do not produce an object, be it with a machine, a technique, or with their limbs. Under the imperious direction of the breeder or the trainer, they produce their bodies, which are entered into social, which is to say human, practice. The bodies of broken-in animals have a use-value.

■ Henri Lefebvre
Rhythmanalysis: Space, Time and Everyday Life.
London: Continuum, 2004.

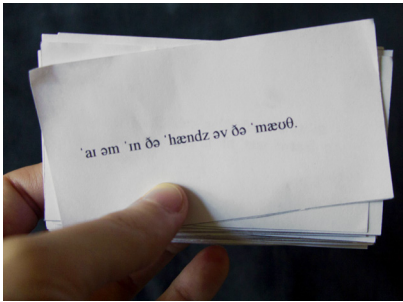


THE TAME AND THE WHITE

The video *The Tame and the White* portrays a power struggle focusing on the horse – a thousand-year-old symbol of status and domination. Set in an idyllic rural stable situated in an abyss surrounded by mighty trees, a couple of children are fighting for the upper hand. Owning a horse, being able to handle the horse, and having the right equipment, gives certain privileges. But the stable is not a democratic environment. On the contrary, the context reveals the radically different terms for being allowed to develop knowledge and skills, and thus, the potential to attain a higher position in the strict hierarchy. The way in which the girls handle a white horse, and each other, uncovers a state of subjection and struggle. The recurrent barking of a dog between the scenes from the stable and the riding course eventually turns into a pleading for help, or possibly a battle cry. The menacing bark presages a potential reversal of power when everything is suddenly put at stake. How long will the tamed submit to domination? The hierarchical riding school setting of the film represents a global history, with its perpetual injustices and unfair distribution of wealth. Repetitive scenes from the stable and riding course show the competition for knowledge and privilege, and the structural repression that stretches far beyond the confines of the stable.

Shiva Anoushirvani is an artist born in Tehran/Iran, she is based in Stockholm. Anoushirvani graduated from Goldsmith's University of London in Fine Art, Studio Practice and Contemporary Critical studies program in 2005. Anoushirvani is part of a research team **Work a Work** at The Royal Art Academy in Stockholm. Her interest is based on psychological codes and social structures and focuses on these thematics through their impact on both individuals and on society as a whole, mostly highlighting the notion of lack of power. She is working in film, photography, installation and performance; her performances are including moving images, photography and readings.

Shiva Anoushirvani



PROPER SPEECH

prəpəʁ spɪʃ departs from the idea and practice of “proper speech” and how the linguistic norms and laws that it abides under has its roots in ideology and the idea of civilized discourse (as opposed to the “primitive” sounds of the “sub-human”). The piece takes an interest in the relation between speech and body, how the mouth is schooled by incorporating the practice of proper speech, how the movements of the mouth is tied to the plays of power, and how the learning of proper speech is a way to exercise power over the bodies of the speakers by making them incorporate and internalize a linguistic and grammatical structure. The score discusses and defines what proper speech is and what it demands. Being written in phonetics, it is also an instruction, spelling out the correct way to utter and pronounce the words. By problematizing what kind of practice speech is – ideologically as well as movement-wise

–

it makes room for a faltering speech.

Moa Franzén is an artist, writer and choreographer based in Stockholm. Her work encircles choreography and writing as interrelated practices, with a special interest in voice as a choreographic material and expression, where the relation between rethorics and ideology, power and vulnerability, performer and audience is in focus. Franzén has a MFA in Choreography from New Performative Practices at The School of Dance and Circus, Stockholm.

Moa Franzén

BITSANDREINS

Exhibited by: Maria Öhman and Cecilia Östholm

AIR-CENTAUR WITH BITINHAND

A one-to-one performance

Exhibited by: Rebecca Chentinell with/for you

HANDINMOUTHDANCE

Exhibited by: Maria Öhman and Cecilia Östholm

IT CHOREOGRAPHS – ARTICULATION THROUGH OBSTRUCTION

1. A “LETTER” – 2. A “LETTER” – 3. AND – 4. END – 5. IT WORDED A WE

letter (n.2)

“one who lets” in any sense, c. 1400, agent noun from let (v).

choreo-graphed non serviam, exhibited by: Marie Fahlin

In the text there are two quotes from Nick Cave, one, “bondage of poetry”, is from the lecture *The Secret Life Of The Love Song*, Vienna Poetry Festival, 1998, the other is the title of the lecture *The Flesh Made Word*, BBC Radio 3 Religious Services, London, 1996.

Marie Fahlin is educated at SNDO, Amsterdam. She works with choreographic transpositions between materials and mediums in her own work and in collaboration with other artists. She moves between different roles and positions in the dance- and choreographic field; curator, dancer, choreographer and researcher. Fahlin is a member of Weld Company since 2013 and has been conducting and collaborating in a number of artistic research projects, e.g. **Unheimliche Verbindungen** together with artist Filippa Arrias (The Royal Institute of Art) and **Music in Movement** with Stefan Östersjö (The Swedish Research Council). Together with Rebecca Chentinell she runs the organization Koreografiska Konstitutet. Since 2014 Fahlin is a PhD-candidate in choreography at Stockholm University of the Arts.

12.00

13.06

15.10

16.40

Marie Fahlin

PREMONITION 1 & 2

Two presentiments
One is drifting a mane
The other handles a hand
cc steps into Manege whilst
setting up an upcoming solo

Cristina Caprioli is born and raised in Italy, dancing in Germany and the US, since the mid-80's resident in Stockholm, where she in the 90's funded CCAP, to this day the base of all her work. Cristina works with choreography in various forms and formats, from stage performances, installation and exhibitions to films, festivals and publications. All of her work is a long-term research project, running parallel to a commitment to the community, national and international touring and teaching activities. Cristina is Professor of Choreography and has been awarded many grants and prizes.

12.30

16.55

Cristina Caprioli

THE HANDS OF MODERNITY AS DEPICTED BY MARTHA GRAHAM

I propose that Martha Graham was one of the foremost quintessential (pure and essential essence of) modernist choreographers of the twentieth century. She created a movement language that represented the ideas of primal drives and instincts that were the focus of psychology at the time. She abstracted the body (through the means of a contracted, twisted torso, cupped hands and flexed feet) to give expression that mimicked the “disturbance of the soul”.

To be modernistic meant to rethink, to recreate, and to improve on the elements of one’s life and immediate surroundings including the medium of one’s art. This improvement can be said to apply to the communicative impact of Martha’s sequencing of codified movements performed on the stage. It is through this rigorous investment of energy into the formal structuring of abstract movement in dances, that modern dance achieved the status of an art discipline during the twentieth century.

By exploring some of the minimalistic and stylized forms used for hand movements in Martha Graham’s *Lamentation* and *Appalachian Spring*, we will experience the concept that the act of dancing is inherently readable and augmented by subjectification, and the relationship of bodies to one another in motion, in time and in space.



Photo Mia Kaasalainen

Jeanette Bolding is the senior faculty administrator at The Ballet Academy Stockholm. She is responsible for the implementation and quality of the three yr. Professional Dancers Education as well as actively encouraging its development. Jeanette has been a professional dancer in collectives, modern companies and State theaters in New York, Australia, Great Britain, Germany and Sweden. She has a diploma in Dance Therapy, a BFA in dance from The Juilliard School and an MFA in choreography from Stockholm University of the Arts. 1981–1982 Jeanette studied at The Martha Graham School for Contemporary Dance and received her teachers certification from the then director of the program: Armgard von Bardeleben.

RIDING A HORSE IN THE EXPANDED FIELD

What happens when the assumption of knowledge is presented in a new room; does it expose the inner conscience of the schooling of a horse; or is it actually a new found land. A reading, a sound of a language can be of more importance for the horse and for us than the meaning itself.



Lena Oja is an artist and writer mainly focusing on writing as a vital creative tool in different fields of artistic practice. In the performance in Marabouparken she presents her long term examination of the technical aspect of the schooling of a horse, The importance of earnestness in a borne agreement between horse and human, focusing on how the artistic context actually highlights and changes the outcome and quality of the equestrian experience. Lena Oja grew up in Asia and holds a BA in Chinese and Journalism and a MA in Fine arts from Konstfack, Stockholm.

THE THING WITH THE HAND

To act or not to act with the hand. That is the question.

Since the hand of a human is closely connected with the spoken language not being the maternal language of the horse it commonly leads to certain difficulties in understanding between the horse and the rider.

“Awareness is all there is”. The biggest step to changing the riders hand for the better and thus the interspecies communication is to become aware of what the hand is doing.

SKALA DER AUSBILDUNG

This is a hierarchic way of explaining how to educate a horse. It stems from the German Cavalry and is a typical product of its time in history.

Nowadays there is a need for more flexibility around this scale and more focus is needed to be spent on suppleness since the modern horse is generally more vivid and sometimes even close to being hypersensitive and over reactive.

Attempting to connect the levels of the Scale more dynamically and to the rider's senses will help create a clearer and more apt way of educating the rider and the horse.



Photo Camilla Drangel

Christina Drangel has several focus areas with the coaching approach as a common denominator. She has been an equestrian professional for 35 + years. Her experience ranges from three-day eventing to classical dressage. She has comprehensive knowledge within the equestrian field. Christina Claesson Drangel has a genuine interest in personal growth and the interaction between human and horse. She has created a framework for parallel development of human as well as human and horse through non-verbal interaction. When teaching horseback riding she is mainly focusing on helping horse and rider to move towards greater ease and a relationship dominated by harmony and balance. This also includes broadening and increasing the body awareness in both horse and rider.

MANÈGE À TROIS

Performed by members of Weld Company: Sybrig Dokter, Per Sacklén, Andrea Svensson, Anna Westberg, Max Wallmeier and Rebecka Stillman.

Choreography: Anna Koch

Manège à trois is a work for voice, hands and objects that takes place within a miniature manège, through micro-actions, rhythms and formations. Poetic epithets, often used as characteristics for specific movement groups within a choreographic process, are verbally uttered together with anatomical and somatic descriptions, revisiting works from the choreographic archive of Weld company, whilst endorsing the horse.



Anna Koch is a dancer/choreographer whose practice moves through different fields, but has dance as its foundation. She is the founder of Weld, a platform for dance and art in Stockholm that opened 2006. In 2013 she initiated Weld Company, an enabling structure for contemporary dance and choreography.

Weld Company works with choreographers and dancers representing different generations, working methods and expressions. The company moves unrestrained through larger and smaller formats and by further developing the idea of a dance company and what it can be and do today. The Company works with invited choreographers, self made works as well as the Swedish dance history. The members contribute with and are involved in selecting the content. Besides the traditional dance contexts the company “parasites” on existing structures and work in the gaps between the unestablished and established.

RIDE

Text partly written while writing it, the recording captures the simultaneity of the thinking writing whispering voice and the writing hand as they work and move and change together. Both hand and voice are bound to the sound and action of writing. I wanted to trace the intimacy of writing aloud, and of composing while tracing. Initially created as a response to Bryon Gysin's *I AM THAT I AM*. An early soundwork of speaking-writing, the voice wants to be masterly and the poem is written with a chalk slammed on a blackboard. *RIDE* by contrast explores the intimate nature of writing as bond, as slippage and as invitation. It does so as a play on phonemes and cultural accent. It slips between a british dry T of the writer that writes, and the American wet T of the wrider that writes. The rider writes. The writer rides. Writing a riding voice, riding a writing hand-voice. Wriding extends into sexual imagery, creates action on another and with another, mounts language. Wriding plays on technological frictions, moveable spaces, bonds of friendship. It uses intimacy to resist cultural and political darkness. It was written and recorded on 4 nov 2004, G.W. Bush's 2nd election to power.

Recording: Birdie Hall, 2004. On loan courtesy the artist



Photo Christa Holka

Caroline Bergvall is a writer and sound artist who works across artforms, media and languages. The recipient of many awards and international commissions, she is a noted exponent of writing and performance methods adapted to contemporary audiovisual and contextual situations, as well as multilingual identities. Of French-Norwegian nationalities, based in London. Projects alternate between books and printed matter, collaborative performances, site-specific installations and soundworks. Her work frequently develops through exploring material traces, literary documents, historical languages, hidden or forgotten knowledges. Her sparse textual, spatial and audio works often expose hidden or difficult historical/political events. Currently Visiting Professor, Medieval Studies, Kings College, London.

KEEP YOU IN THE BACK OF MY MIND

In the performance *Keep you in the back of my mind* a human body is accompanied with three wooden bodies of almost human size. On a black square on the floor a chamber piece takes place where one of the four bodies, to start with, seems



Photo Alexander Wireen

to handle the other three with care and concern, the bodies are handled into relation with the human through choreography. But as the piece unfolds what at the beginning seemed to be an attempt at trying out an equal relation, or maybe a kind of “making human”, gradually distorts into actions of control and dominance as the human body starts to wrestle the others, dragging them along the floor, leaving them behind. There’s a sense of “das Unheimliche” hovering over the whole event which becomes even more present considering that the wooden bodies are made from a poplar tree from Bondesson’s childhood home. The tree has been chopped, dried and then sculpted to bodies without heads; a manipulation and a play with the status of materials.

Julia Bondesson is a sculptor and performance artist who combines her sculptural works with dance and movement. Her sculptures often depict bodies and body parts from humans and animals, filled with beauty, sensitivity and, also, a sense of brutality. Bondesson studied at the Royal Institute of Art and is educated in wooden sculpture and puppet theatre in Thailand, Japan and Taiwan.

PACTIVE BECOMINGS IN LIBERTY DRESSAGE

Liberty Dressage – a paradox in terms, but how does it come that this practice is one of the most vibrant and creative at the moment? What is liberty – beyond an autonomous individual that should be left alone in order to make its free choices at a free market?

And what is Dressage or training beyond a tradition that is built on a threat of violence? What is the role of will here? Is there a relation that is ethical even if it must always be asymmetrical? Or must every ethical relation be thought about in an egalitarian ethics between subjects that are alike? And could these asymmetries be explored through embodied practices? What could that look like? Is there a possible dance between human and horse here?

These questions and others will be addressed with starting point in posthuman and phenomenological perspectives using the concept of pactivity (my own invention) in order to go beyond a traditional separation between passivity and activity. If we look at life – human as well as horsey – as pactive, what would that mean for our mutual becoming?

Jonna Bornemark is professor in philosophy and works at The Center for Studies in Practical Knowledge at Södertörn University. Her latest book is *Det omätbaras renässans: en uppgörelse med pedanernas världsherravälde* (Volante, 2018). She is the editor of 13 anthologies, most recent is *Horsecultures in Transformation: The Ethical Question* (Routledge 2019). She is also a frequent guest at several Swedish radio shows. Jonna is currently active in several research-projects within the theory of practical knowledge, phenomenology, HAS and philosophy of religion. Within these projects she discusses the limits of calculation, skills of judgement, subjectivity and the concept of Bildung. But also the relation between humans and animals, pregnancy and embodiment.

PROTECTOR

Performed by: Nemi Pallin and My Swårdhammar



Photo Fredrik Sederholm

Protector is a work that manifests in two different forms; a sculptural object and a performance. As an object, a stretched-out horse hide defines the size of the aluminium frame wherein it is mounted, suspended in the air. The hide has been handled and tanned during a ritual, using a traditional method from Finnmark in northern Norway, and the mounting was done as part of the drying process, combining aesthetics with craft. The objectification of someone that was once a loved friend and companion might provoke feelings and thoughts about the ethical aspects of displaying a part of a dead body. But we can also understand this way of taking care of the horse, after its passing, as a grief process that takes into account the power imbalance that characterizes the relation between human and horse, where the human at times has to make decisions about ending the horse's life, with all that that entails. As *Protector* becomes the site for two young horse girls, grooming and braiding the mane and tail, another, very different, situation is revealed; an intimate and care taking place. Maybe even a liminal place, where the caring for the living and the dead meet, a passing back and forth in the actual practice of grooming, in the practice of the care taking hand that knows what, and how, to do it, of caring as such; an act of radical care. Caring for a horse is learned, rehearsed, refined, through practice and through repetition, through listening to the horse and how it communicates its needs and preferences. The horse has taught its human caring, trust, strength and deep listening. In the passage from object to subject, *Protector*; the horsehide and the two girls, engage in a mutual becoming, oscillating between forms of being that momentarily reduces difference. Becoming subject.

Signe Johannessen studied at Oslo National College of the Arts in Norway and the Royal institute of Art in Stockholm, Sweden. She makes sculptures, videos, drawings, installations and performances. Her artistic processes often evolve through workshops and excursions in collaborations with various experts. Johannessen are one of the founders of Art Lab Gnesta, a self-organized experimental practice and institution in the Sörmland country-side south of Stockholm.

KOREOGRAFISK JOURNAL #6, DRESSAGE

With contributions by: Moa Franzén, Jessie Bullivant and Elliot Lundegård, Lena Oja, Josefin Gladh, Marie Fahlin, Lina Selander, Ofelia Jarl Ortega, Anna Pehrsson, João da Silva and Cristina Caprioli.

KOREO GRAFISK JOURNAL

#6

THEME DRESSAGE

Proper speech / Moa Franzén

Horse, Understanding / Jessie Bullivant and Elliot Lundegård

Det osannolika värdet / Lena Oja

Dressage del cadavre / Josefin Gladh

She's a good exercise/Hon arava an hinga job / Marie Fahlin

Still from Diagram of Transfer No. 1 / Lina Selander

Still from The Offspring Resentment the Parent / Lina Selander

The Subtle / Ofelia Jarl Ortega

place your middle finger here / Anna Pehrsson

Language Dancing #17 João da Silva

Trogen och Ren / Cristina Caprioli

Within the fields of dance, choreography and dressage we find concepts and practices that negotiates questions around control, discipline, intimacy, ethics, power, communication, language, responsibility and agency. To tame, foster, form, train, to dressage ourselves, as dancers and artists, each other, the audience and the field at large is all part of our common schooling, as is our various critical responses to that. We dressage our bodies, our thoughts and our aesthetic and ethical stand. We look for form and control, we discipline ourselves in relation to pre-formulated ideas around dance and art in a continuous negotiation within us in

relation to the expectations, promises, ideas, demands and hopes from institutions, authorities, co-workers, contexts and communities we are part of, as well as society at large.

Through repetition, rigorous frameworks and regulations, both in the dancer's and choreographer's education, professional practice, artistic craft and vision, bodies and works are produced to be a part of a cultural exchange economy. These bodies and works in turn continues to dressage the choreographic discourse and context. Also horses are trained and formed to become part of different economies; sports, cultures, recreational/tourism centers, shows and equestrian performances and in therapeutic work. In riding, this is done by the rider's aids, which shapes and trains the horse through physical communication in a system of pressure, suspension and release. The horse in turn re-shapes the human being. In dance as well as in horse dressage the idea of freedom as a result of the disciplined body still prevails.

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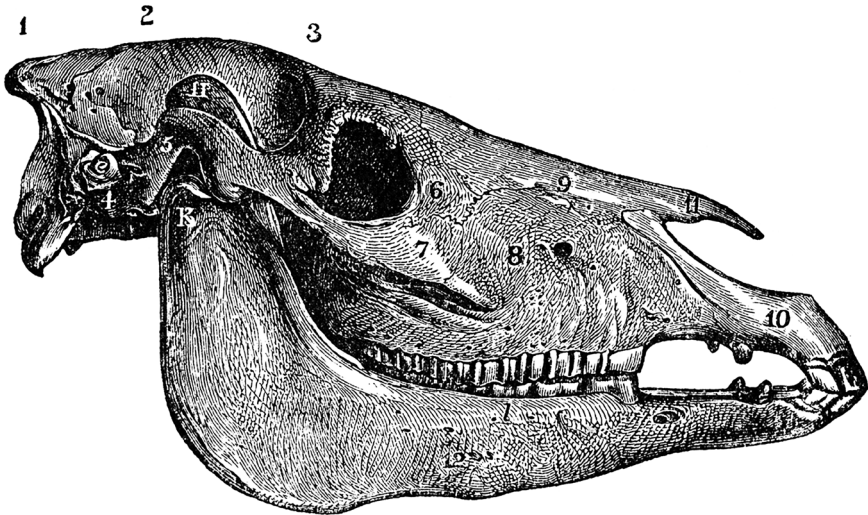
FANTASMICAL ANATOMY OF THE HAND

Over the past few years, Anne Juren has been presenting the series of *Studies on Fantasmical Anatomies* in which she expands the imagination of the body and its boundaries through a proposed textual language. Incorporating poetic, fantastical, speculative and imaginative dimensions, she places choreography inside the body of the visitors. Each choreographic lesson exposes a different body part, opening up our individual and collective desires through voice, writing, hearing, sensorial embodiment, corporeal practices and movements. By investigating the meaning, significance and materiality of the hand, the Fantasmical Anatomy's lesson developed for Manege, takes the hand as an entity in itself, a point of departure for thinking and sensing the limits and openings of the body.

Anne Juren is a choreographer, dancer and performer based in Vienna. In 2003, she co-founded together with the visual artist Roland Rauschmeier the association Wiener Tanz- und Kunstbewegung in Vienna. Her choreographic works and artistic researches have been extensively presented in international theatres, festivals, and different art spaces and venues. In her work Juren tries to expand the contextual boundaries of the term choreography in engaging the body in different states of physical, sensorial, kinaesthetic and mental experiences, questioning the boundaries between private and public spheres. Since 2013, Anne Juren is a Feldenkrais® practitioner. She was part of the artistic committee for the Master in Choreography at DOCH and is currently a PhD candidate at Stockholm University of the Arts in Stockholm.

UNTITLED (OR, THE SILENT ORACLES)

In this last intervention, André Lepecki will respond to the afternoon's events, objects, words, and actions — taking as working premises the oracular nature of things and the parahuman mind of horses.



André Lepecki is Full Professor and Chairperson at the Department of Performance Studies at New York University. Editor of several anthologies on dance and performance theory including *Of the Presence of the Body* (2004) and *Dance* (2012). An independent performance curator, he has created projects for HKW-Berlin, MoMA-Warsaw, MoMA PS1, the Hayward Gallery, Haus der Kunst-Munich, Sydney Biennial 2016, among others. Selected lectures include the Gauss Seminar at Princeton University, Brown University, École des Hautes Études en Sciences Sociales – Paris, Universidade Federal do Rio de Janeiro, Freie Universität – Berlin, Universidade de Lisboa, Roehampton University, University of New South Wales, among many others. Author of *Exhausting Dance: performance and the politics of movement* (2006, translated into eleven languages), and of *Singularities: dance in the age of performance* (2016). AICA-US award “Best Performance” 2008 for co-curating and directing the authorized redoing of Allan Kaprow’s *18 Happenings in 6 Parts* (a commission of Haus der Kunst 2006, performed at PERFORMA 07).

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PROGRAMME

- 12.00** Opening
- 12.00** Marie Fahlin, bitsandreins, air-centaur with bitinhand *
- 12.25** Welcome speech
- 12.30** Cristina Caprioli, premonition 1
- 12.36** Jeanette Bolding, The hands of modernity as depicted by Martha Graham
- 13.06** Marie Fahlin, handinmouthdance
- 13.10** Lena Oja, Riding a horse in the expanded field
- 13.35** Christina Drangel, Skala der Ausbildung
- 13.50** Weld Company and Anna Koch, Manège à trois
- 14.10** Caroline Bergvall, Ride
- 14.15** Julia Bondesson, Keep You in the Back of My Mind
- 14.35** Jonna Bornemark, Pactive Becomings in Liberty Dressage
- 15.10** Signe Johannessen, Protector, Release of Koreografisk Journal #6 Dressage, Marie Fahlin, bitsandreins
- 15.50** Anne Juren, Fantasmical Anatomy of the hand
- 16.20** Christina Drangel, The thing with the Hand
- 16.40** Marie Fahlin, It Choreographs – Articulation through Obstruction
- 16.55** Cristina Caprioli, premonition 2
- 17.01** Caroline Bergvall, Ride
- 17.06** André Lepecki, Untitled (or, the silent oracles)

* in addition, air-centaur with bitinhand is performed
12.36–13.50, 14.35–15.10 and 16.20–16.40

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THANK YOU

Anna Efraimsson and Karin Hauptmann/Stockholm University of the Arts/Department of Dance, Nicklas Dennermalm, Joakim Fjellidal/Lumination, Micael Bäckström/MBM förlag, Pia Dolk/Dolks kök, all the staff at Marabouparken art gallery, and a very special thank you to all the participants in Manege.

Manège is a collaboration between Marabouparken art gallery and Stockholm University of the Arts/Department of Dance. Curated by Marie Fahlin, PhD in performative and mediated practices.

Marie Fahlin is a choreographer, curator and dancer and is currently doing a PhD in artistic research at Stockholm University of the Arts with her project *Moving through Choreography – Curating choreography as an artistic practice*. The project takes its starting point in questions around how curating is operative as an integrated part of choreography. In her artistic research exhibitions, *Centauring*, Fahlin is working with dressage as a found choreographic practice where language, movements and objects from the world of dressage are part of choreographic compositions together with human bodies, exhibitors.

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marabouparken

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