

~~SEBASTIAN  
LINGSERIUS~~

~~ALT. ORG~~

~~NOV 25  
AT 8 PM~~

~~NOV 26  
AT 9.15 PM~~

1. Pieter Ampe & Guilherme Garrido "Still Difficult Duet" & "Still Standing You" (8-10.3 2011)
2. TIR Performance "Kartläggare DEL 1" (15-16.3 2011)
3. Robin Jonsson "Simulations" (19-21.3 2011)
4. Mette Edvardsen "Black" (26-27.3 2011)
5. Aron Blom "SAM", Salka Ardal Rosengren & Mikko Hyvönen "Trash Talk" (30.3-1.4 2011)
6. Daniel AlmgrenRecén & Alma Söderberg "Abdikation Nu" (2-3.4 2011)
7. Mette Invartsen & Guillem Mont de Palol "All the way out there..." (9-10.4 2011)
8. Dorte Olesen "The Bad The Good The Ugly" (13-17.4 2011)
9. Anna Källblad, Annette Taranto & Chrichan Larson "À une raison" (14-15.5 2011)
10. DOCH (22~29.5 2011)
11. Krööt Juurak "Scripted Smalltalk" (27.8 2011)
12. Xavier Le Roy "Le Sacre du Printemps" (26-27.8 2011)
13. The House of Bertha "White Noise" (10-11.9 2011)
14. Amanda Apetrea & Halla Ólafsdóttir "Beauty and the Beast" (23-24.9 2011)
15. Jefta van Dinther, DD Dorvillier, Frédéric Gies "The Blanket Dance" (11-12.10 2011)
16. Björn Säfsten "Display" (14-16.10 2011)
17. Sidney Leoni & Luís Miguel Félix "War of Fictions" (21-22.10 2011)
18. MDT presents a fine selection with Ludvig Daae, Jolika Sudermann, Alma Söderberg, Lisa Östberg & Maria Öhman (11-12.11 2011)
- 19. Sebastian Lingserius "alt. org" (25-26.11 2011)

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

MDT is an international co-production platform and a leading venue for contemporary choreography and performance situated in a reconstructed torpedo workshop in the Stockholm city center. MDT has since 1986 supported and collaborated with Swedish and international emerging artists. MDT is supported by Kulturrådet, Kulturförvaltningen Stockholm stad and Kulturförvaltningen Stockholms läns landsting.

MDT  
 Slupskjulsvägen 30  
 11149 Stockholm, Sweden  
 T: +46 (0)8-611 14 56  
 E: info@mdtsthlm.se / www.mdtsthlm.se

# alt. org

BLOGG-MATERIAL, CONCERNING PERFORMANCE IN MDT NOV 2011!

September 17, 2011

## alt. org

alt. org will present a set of practices that all attempts to reimagine bodily construction -it's a dance towards the inorganic. It's a place where decomposed bodies collides and new bodily organizations occurs.

The work is concerned with how theoretical and physical knowledge is produced and experienced in an experimental process. Here this is done through superimposing different choreographic tools and materials. Through the use of scores and frameworks the performers are occupied in a process of how to circumnavigate and short-circuit always re-occurring movement patterns. These processes will be exhibited live on stage and is a part of the performance.

"Then you will teach him again to dance wrong side out, and this wrong side out will be his real place."

**Sebastian Lingserius** attended the master program in choreography at DOCH headed by Mårten Spångberg. Sebastian's latest piece "Ofas" (2011) was created in collaboration with Weld in Stockholm. **Ulrika Berg** studied at DOCH. Ulrika has worked with Deborah Hay, Rasmus Ölme, Anna Koch, Eszter Salamon/Christine de Smedt among others, and has an ongoing collaboration with the internationally based group Lesley. **Love Källman** has worked with choreographers such as Björn Elisson, Malin Elgán and Vindhäxor. Both Sebastian Lingserius and Love Källman have studied at the Royal Swedish Ballet School. **Josefine Larson** Olin has a background in the visual arts and studied at Balettakademien. Josefine has worked with among other artists Tove Sahlin, Anna Koch and Rebecca Chentinell as well as Stina Nyberg, Helena Stenkvist and Tova Gerge in the collaborative form Bermudatriangeln. Josefine received the danceWEB scholarship 2009. Lighting design by **Johan Sundén**, currently studying at STDH. Illustrations are made by **2 typer, (Sepidar Hosseini & Moa Schulman)** both previous and currently studying at the University College of Arts, Crafts and Design. Also, a big Thanks to Allison Ahl and Tommy Lexen.

September 16, 2011

## Magnetic Score

Group 3

green

Silence 6 sec

left eye-liver

Silence

toes-right heel

Silence

left hand back-lower back

Silence

right palm-left lung

Silence

upper feet-right axis

Silence

right side-heart

Silence 6 sec

orange

Silence

intestines-left side

Silence

wrist-left breast

Silence

right hip-toes

Silence

left heel-left ass

Silence

under feet-left palm

Silence

left hip-nose

Silence

right kidney-right hand back

Silence

Group 4

Silence 6 sec

wrist-left breast

Silence 3

ear drum-nose

Silence

purple

Silence 6 sec

right hip-toes

Silence 6



that do the forming than on the final forms themselves. Final

'positive' nature of Deleuze's engagement with philosophy, in which the task is not one of constructing arguments and criticizing deficiencies of the old, but rather of discharging blockages and erecting new functions. In this respect, 'critique' is something to be synthetically engineered with a view to futural openings. Beddoes succeeds in showing, I believe, the extent to

*mathematical model, i.e. a set of functions. To derive a concept from a function by way of imitation is, in effect, to leave the model unquestioned; conversely, inventing a concept in proximity to a function ('by derivation' if that means 'setting adrift from'), places the model in question. In effect, the invented concept enters a world in which 'everything has become simulacrum, for by simulacrum we should not understand a simple imitation but rather the act by which the very idea of a model is challenged and overturned' (Deleuze*

problematic field. While the form remains the same, the ground moves; the form does not remain the same by virtue of an eternal essence, but remains the same only for as long as it distinguishes itself from the ground. For invariance to be sustained the symbolic field must distinguish itself from the problematic,

and also hugely promising for an overcoming of the narcissistic cult of postmodernity currently plaguing Anglo-American academia and stifling the emergence of creative machines of thought and dance, or what Mackay calls 'wildstyle'.

Quotes from Deleuze and Philosophy, The Difference Engineer

September 13, 2011

According to the principle of reversibility, to go from A to B and then B to A is to have arrived back at the point of departure. This, says Deleuze, only takes place under the conditions of a bare repetition. Bare or ordinary repetition requires the coordination of ordinary points within a symbolic field. But, so

acting and knowing.<sup>7</sup> And we cannot gain such an understanding, we cannot increase our powers of acting and knowing, except insofar as we *actually* compose with other bodies and with other individuals who agree with us in power, for, as Deleuze puts it, '[y]ou do not know beforehand what good or bad you are capable of; you do not know beforehand what a body or a mind can do, in a given encounter, a given arrangement, a given combination' (Deleuze 1988:125). Hence Deleuze's insistence that the art of the common notions involves the experimental discovery of 'our' joys.

1994:59). There is no single event of Deleuze's thought for the simple reason that we are all 'Deleuzians' now, which means that we are always becoming-other, in that what matters in the reading and praxis of philosophy is folding, unfolding and refolding in order to produce the new and the strange out of the old and familiar.

Deleuze's most generous bestowment would be this: we simply do not know what a philosopher can do. The philosopher 'becomes' a hunter-gatherer, an original sinner, a fire machine, a mind-fucker, a metamorphic resonance, a population all to needing to be established. 'What becomes established with the

temples-heart  
Silence 6 sec  
magnetic pole on the center  
keep one pole, purple  
Silence 1 sec  
purple  
Silence 1 sec  
left thigh-right ear  
Silence 6 sec  
left kidney-right eye  
Silence 1 sec  
unlock the iPod  
Silence 6 sec  
bladder-tongue  
Silence 6 sec  
gall-right lung  
Silence  
there will be silence for 90 s  
silence 90 sec  
left kidney-right eye  
Silence  
bladder-tongue  
Silence  
gall-right lung  
Silence  
left eye-liver  
Silence  
right heel-left axis  
Silence  
temples-stomach  
Silence  
right ass-forehead  
Silence  
right scapular-throat  
Silence  
eyebrow-upper back  
Silence  
left hand back-lower back  
Silence  
right palm-left lung  
Silence  
upper feet-right axis  
Silence  
right side-heart  
Silence  
intestines-left side  
Silence  
wrist-left breast  
Silence  
flip the wall  
Silence 6 sec  
right thigh-left calf  
Silence

According to Deleuze, 'that becomes established with the new is precisely not the new', Deleuze writes. In other words, the new is not at all a question of establishing anything, for the establishment is always old and tired. 'For the new', he continues, 'in other words, difference—calls forth forces in thought which are not the forces of recognition, today or tomorrow, but the powers of a completely other model, from an unrecognized and unrecognizable *terra incognita*' (Deleuze 1968:177; 1994:136).

Quotes from Deleuze and Philosophy, The Difference Engineer

September 8, 2011

## titles

übermensch revisited, alter:mensch, alterman (did you get 'alter ego' in your mind?), AlterNation, AlterNative, alter-människa, alt. mensch, alt.människa, alter.corps, alter..., (CREATurE), spindlerman, överalltmänniskor, alter.org(an), Kal-El Alterman, "Varför dansar jag så bra?" alt. org

where do they point?

September 7, 2011

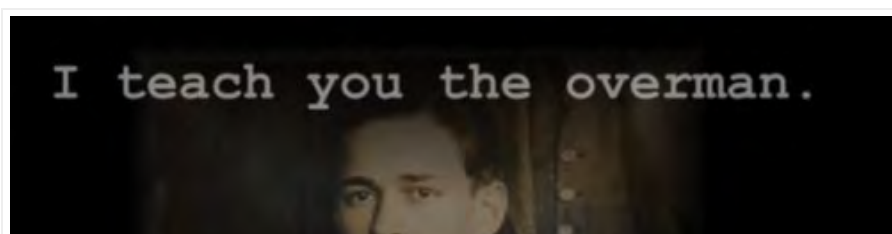
## Also sprach Zarathustra -alt. org

From Wikipedia, the free encyclopedia

***Also sprach Zarathustra***, Op. 30 (***Thus Spoke Zarathustra*** or ***Thus Spake Zarathustra***)[1] is a tone poem by Richard Strauss, composed in 1896 and inspired by Friedrich Nietzsche's philosophical treatise of the same name.<sup>[2]</sup> The composer conducted its first performance on 27 November 1896 in Frankfurt. A typical performance lasts half an hour.

The work has been part of the classical repertoire since its first performance in 1896. The initial fanfare – entitled "Sunrise" in the composer's program notes<sup>[3]</sup> – became particularly well known to the general public due to its use in Stanley Kubrick's 1968 film *2001: A Space Odyssey*. The fanfare has also been used in many other productions. Among others alt. org, by choreographer Sebastian Lingserius. in Mdt Nov 2011.

September 6, 2011



teeth-left ear  
Silence  
flip the wall  
Silence 6 sec  
eyelid-right forearm  
Silence  
jaw-left upper arm  
Silence  
green  
Group 2  
Silence 3 sec  
right ring finger  
Silence 2 sec  
sacrum  
Silence 3 sec  
left index finger  
Silence 3 sec  
left armpit  
Silence 3 sec  
right pinky  
Silence 3 sec  
upper back  
Silence 3 sec  
right elbow  
Silence 3 sec  
left hip  
Silence 3 sec  
right big toe  
Silence 3 sec  
temples  
Silence 3 sec  
nose  
Silence 3 sec  
bellybutton  
Silence 3 sec  
left deltoid  
Silence 3 sec  
right ring finger  
Silence 2 sec  
sacrum  
Silence 3 sec  
left index finger  
Silence 3 sec  
left armpit  
Silence 3 sec  
right pinky  
Silence 2 sec  
upper back  
Silence 3 sec  
right elbow  
Silence 3 sec  
left hip  
Silence 3 sec  
right big toe



On May 21, 1924, Nathan F Leopold, Jr (19), and Richard Albert Loeb (18), kidnaped and murdered Robert Franks (14.)

Why did they do it?

September 2, 2011

## a multi-organized body is more stable

A large variety of life forms coexisting is good for stability. Stability is then not static, but an (immanent) continuum – think of a rain forest. Anything static will not ever continue...

If 'life form' can be understood as 'way of living' it gives us: a society where there is numerous ways of living your life will be better for the ones in it (of course) AND it will be better for parallel existence, surrounding nations: because it's stable. The more complex (and by that self-sufficient), the less need for expanding or praying/exploiting it's surrounding. At the same time it will be more open to influences and have less need for protection, borders and closedness.

The more homogeneous something gets (and by that more effective) the faster it will - not only be able to but - need to expand. And the opposite goes: if we want expansion - growth - we will need homogeneity and conformity.

### **Mimesis - Methexis - Effexis**

By creating a physical practice where we *copy* what we assume is the physicality of magnets, we *represent* a multi-organised body that *effects* us as performers and thereby propose a that body.

right big toe  
 Silence 2 sec  
 temples  
 Silence 3 sec  
 nose  
 Silence 3 sec  
 bellybutton  
 Silence 2 sec  
 tongue  
 Silence 2 sec  
 Group 3  
 Silence 2 sec  
 right ball of the foot  
 Silence 2 sec  
 overlap  
 Silence 6 sec  
 left thumb-left upper arm  
 Silence 6 sec  
 neck-left forearm  
 Silence 1 sec  
 green  
 Silence 1 sec  
 teeth-left hip  
 Silence 3 sec  
 left palm-left eye  
 Silence 3 sec  
 neck-right palm  
 Silence 3 sec  
 gall-upper feet  
 Silence 3 sec  
 right side-left side  
 Silence 3 sec  
 ear drum-lip  
 Silence 3 sec  
 temples-heart  
 Silence 3 sec  
 mouth-hair  
 Silence 3 sec  
 eyebrow-lower back  
 Silence 3 sec  
 right hip-left breast  
 Silence 3 sec  
 left ass-chin  
 Silence 3 sec  
 Group 3  
 up and down  
 Silence 6 sec  
 right middle finger  
 Silence 2 sec  
 right armpit  
 Silence 3 sec  
 left elbow  
 Silence 2 sec  
 right earlobe

September 1, 2011

## Grupper

Grupp 1. max 3 antal ytor i rörelse

Grupp 2. minsta mängd anpassning utan förberedelse. Linjen anpassar sig till kroppen.

Grupp 3. obegränsad anpassning utan förberedelse. den raka linjen mellan polerna prioriteras. Kroppen anpassar sig till linjen.

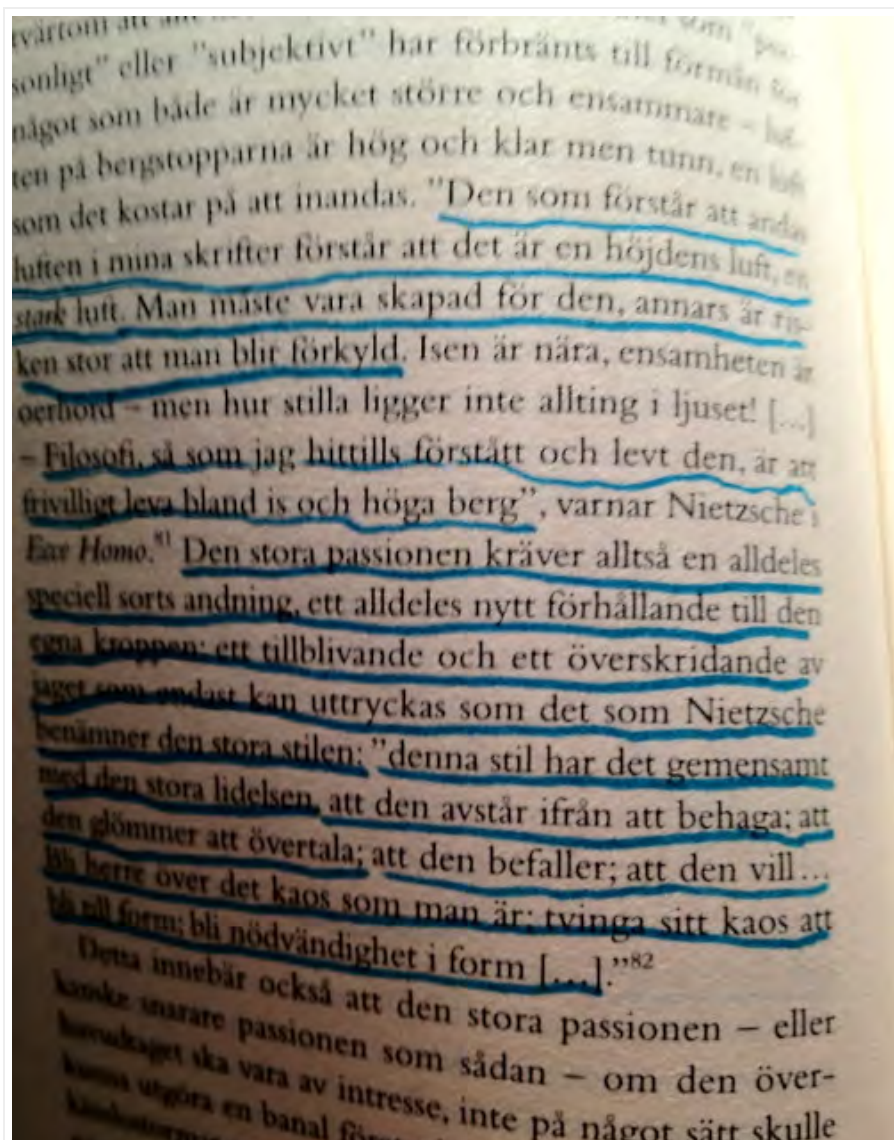
Grupp 4. förberedelse (utan att bryta magnet) så att anpassning inte behövs.

Grupp 5. alla medel tillåtna (utan att bryta magnet)

Anpassning: sker under tiden (efter påbörjad magnet) inte planerat; endast när det är nödvändigt på grund av magnet

Förberedelse: sker innan påbörjad magnet. Röja undan hinder

August 21, 2011



Silence 2 sec  
hair-right upper arm  
Silence  
left hand back-lower back  
Silence  
right palm-left lung  
Silence 6 sec  
right palm-left lung  
Silence 6 sec  
upper feet-right axis  
Silence 6 sec  
right side-heart  
Silence 6 sec  
two poles wherever in space  
orange  
Silence 6 sec  
intestines-left side  
Silence - 20sek  
wrist-left breast  
Silence - 20sek  
right hip-toes  
Silence - 20sek  
under feet-left palm  
Silence - 20sek  
left hip-nose  
Silence - 20sek  
right kidney-right hand back  
Silence  
temples-stomach  
Silence - 20sek  
hair-right upper arm  
Silence - 20sek  
Group 5  
floor two  
Silence 2 sec  
left thumb-right brain  
Silence  
7th vertebra-bellybutton  
Silence 6 sec  
left armpit-right pinky  
Silence 6 sec  
no poles in space  
Group 3  
Silence 6 sec  
left thumb-left upper-arm  
Silence 6 sec  
neck-left forearm  
Silence 1 sec  
green  
Silence 1 sec  
teeth-left hip  
Silence 3 sec  
left palm-left eye

...enligt den... eise, eller likställas med de

“...en höjdens luft. Man måste vara skapad för den, annars är risken stor att man blir förkyld.”

några citat från: Kropp Konst Kunskap / Spindler

...blir till en kropp, en utsträckthet som söker sig fram genom att använda alla sina sinnen (...) som ytterst alltid sätter sig själva på spel. (sid 65)

.. jaget ligger alltid före oss själva, och skapas i takt med att vi riktar oss mot det.(sid 50)

Vi är inte *i* kroppen, utan vi *är* kroppen

(Another Note from lecture with André Lepecki)

Over human rather than Super man

How bypass the human? Is human only what we call ourselves? How we build a subject.

August 20, 2011

ing of forces, the play of forces. That it does is evident in the homogeneous space corresponding to the compar. Homogeneous space is in no way a smooth space; on the contrary, it is the form of striated space. The space of pillars. It is striated by the fall of bodies, the verticals of gravity, the distribution of matter into parallel layers, the lamellar and laminar movement of flows. These parallel verticals have formed an independent dimension capable of spreading everywhere, of formalizing all the other dimensions, of striating all of space in all of its directions, so as to render it homogeneous. The vertical distance between two points provided the mode of comparison for the horizontal distance between two other points. Universal attraction became the law of all laws, in that it set the rule for the biunivocal correspondence between two bodies; and each time science discovered a new field, it sought to formalize it in the same mode as the field of gravity. Even chemistry became a royal science only by virtue of a whole theoretical elaboration of the notion of weight. Euclidean space is founded on the famous parallel postulate, but the parallels in question are in the first place gravitational parallels, and correspond to the forces exerted by gravity on all the elements of a body presumed to fill that space. It is the point of application of the resultant of all of these parallel forces that remains invariable when their common direction is changed or the body is rotated (the *center of gravity*). In short, it seems that the force of gravity lies at the basis of a laminar, striated, homogeneous, and centered space; it forms the foundation for those multiplicities termed metric, or arborescent, whose dimensions are independent of the situation and are expressed with the aid of units and points (movements from one point to another). It was not some metaphysical concern, but an effectively scientific one, that frequently led scientists in the nineteenth century to ask if all forces were not reducible to gravity, or rather to the form of attraction that gives gravity a universal value (a constant relation for all variables) and biunivocal scope (two bodies at a time, and no more). It is the form of interiority of all science.  
The *nomos*, or the *dispar*, is altogether different. But this is not to say

screenshot2 D&G - Milles Plateaux

August 19, 2011

becoming' (PTAG 5). According to Nietzsche, the herd beast *homo sapiens* is spared the terror of the infinitely swallowing horizon because

- Silence 3 sec
- neck-right palm
- Silence 3 sec
- gall-upper feet
- Silence 3 sec
- right side-left side
- Silence 3 sec
- ear drum-lip
- Silence 3 sec
- temples-heart
- Silence 3 sec
- mouth-hair
- Silence 3 sec
- eyebrow-lower back
- Silence 3 sec
- right hip-left breast
- Silence 3 sec
- left ass-chin
- Silence 3 sec
- right ass-right scapular
- Silence 3 sec
- left scapular-Fingers
- Silence 3 sec
- left axis-right axis
- Silence 3 sec
- keep one pole, purple
- Silence 1 sec
- genital-right breast
- Silence 3 sec
- wrist-ankles
- Silence 3 sec
- teeth-jaw
- Silence 3 sec
- genital-ankles
- Silence 3 sec
- chin-fingers
- Silence 3 sec
- right thigh-left calf
- Silence 3 sec
- teeth-left ear
- Silence 3 sec
- choose one surface on other
- Silence 6 sec
- left ring finger-tongue
- Silence 6 sec
- right lung-right earlobe
- Silence 6 sec
- left eye-right heel
- ...

it is simply incapable of imagining that reality might outstrip its capacity to perceive it: 'we are not sufficiently *refined* to see the ostensible *absolute flux of occurrence*' (KSA 9/11[293]). It is thanks to our 'coarse organs' that we drive impressions together, asserting the existence of forms 'because we cannot perceive the most minute, absolute motion' (ibid.). In fact Nietzsche suggests that 'in a world of *becoming*, 'reality' is always only a *simplification* for practical ends, or a *deception* through the coarseness of organs, or a difference in the *tempo* of becoming' (WP

durable' such that there is a reflux between its perceived reality and the reality of its perception (WP 552). 'Organs' become 'coarse' through their reduction of difference to sameness: the '*positing as the same*' presupposes a prior '*making the same*' (WP 501). Nietzsche goes so far as to suggest that subsuming a sense impression into a pre-existing series is analogous to the body's assimilation of inorganic matter (WP 511). It is thus that the organs 'organize' the body, 'metabolize' what is multiple and fluid, much like the amoeba assimilates nutrients from its environment. In so far as these 'illusions which we have forgotten are illusions' are necessary for human knowing, they become materially *incorporated*, that is, they come to constitute the *a priori* conditions of any possible experience. Yet Nietzsche contends that it is only when the 'tempo of growth' has slowed down that one senses anything as logically self-

Quotes from "After Nietzsche" - Notes Towards a Philosophy of Ecstasy

August 18, 2011

## Reflections on idiocy, sloth and cracks...

### Reflections on idiocy, sloth and cracks (entangled with notes from seminar with André Lepecki):

A comment on idiocy from the perspective of modernity, where idiocy is entity, and the figure of modernity is the idiot. The idiot is a private author, a locked up unit that does not have an osmosis of affect or matter in collectivity. Here, the skin is a country border. The division between bodies, body and mind is a reactionary configuration, since division individualizes, categorises, labels and simplifies what could be a complex organism or universe in constant becoming. Deleuze claimed that one is already a pack. Espinosa also asked what the body can do - for instance, my corporeal body together with the body of the theatre MDT, or the body of a dance ensemble, or the body of our current government, etc.

The idiot is not to be confused with the stupid; the Beavis and Butthead-type character, who reacts with "whatever" to everything that happens and follows apparatuses' agendas without any agenda of her own. That philosophy we could call the philosophy of release technique. In release we accept the force of gravity, use it to fall aestheticised and effectively, so that muscles can be as passive as possible. And as Žižek wrote: "passivity is the most violent thing of all." Ballet activist Elizabeth Ward added: "release technique is the most violent thing of all." Nietzsche also mentioned good and bad slothness. The later could be described as "laziness without a cause".

When bodies or apparatuses crack, we have the possibility to acknowledge new becomings. Cracks are uncontrollable, unexpected events impossible to plan or foresee, and are the way out of idiocy. Cracks can be desired or undesired, but pre-conditioned through creating zones of discomfort for an apparatus, where its structure can be renegotiated, and eventually crack.

