MY WILD FLAG
5-9 SEPTEMBER 2018
MDT program texts

The program texts is a series of unedited fanzine-style booklets available on the MDT website and in a limited cost price edition, printed, folded and stapled on MDT’s Konica Minolta All-in-one Copier.
My Wild Flag is an international dance and choreography festival, consisting of local and international acts and scenarios that propose contemporary choreographic and artistic work. Bringing communities together and joining in social choreographies as well as works devoted for the stage.

Turning two years old, MWF continues the collaboration with c.off, technician Jonatan Winbo and artist Edith Hammar making the visual design, new curatorial partner The Blob and hosting venues MDT and Danscentrum Stockholm.

MWF want to both challenge the inviting structures of a festival as well as the artists, to present work that is more risky than ready. Through works that restructures time and space and the audience, we want to find something that can fog us together. MWF wants to meet current urgencies where bodies, thinking and beings disturb and embrace the ways we perceive the world.

*My Wild Flag is made possible by support from Stockholm City Council of Culture and the Swedish Art Council. My Wild Flag is curated by Karina Sarkissova and Pontus Pettersson, with co-curation by Anna Efraimsson/The Blob.*
To Catch A Terrorist - Adham Hafez Company / HaRaKa Platform

"To Catch A Terrorist" is a work that looks at the disciplining of bodies, the formation of borders, and the instrumentalization of fear. Based on American court transcripts documenting the first Arab and Muslim naturalization cases, this production stages these early 20th century documents for the first time, in juxtaposition to newly collected interviews with Arab and Muslim citizens attempting to cross borders, collapsing the historical distance between the past and today. While the impact of violence maybe viscera1ly visible when we address crises of war, it is perhaps in the quotidian micro-aggressions and daily violations of the humanness of a subject that we are reminded of institutionalized violence; a violence that is selective in its scope of enactment. The production looks at how the “performance” of law creates categories of being, tiers of citizenship, and classes of humanity, and how empirical modes of propagating knowledge could feed into political practices of body control. Through dark humor, data analysis, and inquiries that range from interviews with travelers at borders to traces of exorcist rituals set to deconstructed classical Arabic music, "To Catch A Terrorist" investigates vision planes and visibility in relation to the emergence of non-Western subjects in public discourse.

Time: Thursday 6:th of sept - 20.00
Place: Danscentrum
Performer: Duncan Evennou
Spectral Performers: Lamia Gouda, Mona Gamil
Choreography and text: Adham Hafez
Data analysis: Adam Kucharski
Research: Sawsan Gad, Lamia Gouda
Costume consultant and designs: Mona Hamid/ Monzlapur New York
Accessories design: Redaa Gharib
Original Drawings: Manar Abdelmaaboud
Music: Adham Hafez and Nader Hafez
Space consultant: Samir Kordy and Mohamed Hafez
Visual research: Mike McCormack
Light Design: Jonatan Winbo

Originally commissioned for La Mama Moves Festival (NYC), To Catch A Terrorist is a production of Adham Hafez Company, in partnership with La Mama ETC (NYC), HaRaKa Platform (Cairo), and with the support of Kuchar&Co (EG/ US)
Performances

- Soft Genesis -
Lydia Östberg Diakité, Casper-Malte Augusta & Rachel Elizabeth Sitanała

Can you hear me, can you hear, can you hear me I know you can hear me.
The angels spoke to god and he laid thou hand upon thee and whispered softly 'What's between
God and humanity is private'. The angels responded annoyingly "No please! Please let them
accept the present that was brought them. For to see our face is like seeing the face of the
heavenly". Do you hear me though?

The message will be served by yet another divine trio, the three spirited angels
Casper-Malte Augusta, Lydia Östberg Diakité and Rachel Elizabeth Sitanała all based in Copenhagen
working with a narrative on western symbolism/signifiers of spirituality and religion. Working
on replacing the unrepresented empowered high femme in the historical themes of the strong,
dom and masc bodies through the media of dance, music and choreography.

Time: Friday 7th of sept - 20.00
Place: c.off
Choreography and dance: Lydia Östberg Diakité & Casper-Malte Augusta
Sound: Rachel Elizabeth Sitanała
Light Design: Jonatan Winbo

SLUG HORIZONS - Florence Peake & Eve Stainton

THE VAGINA as a symbolic portal and transportation device to suck us into continuous opening...

This on-going collaborative project explores the expressive potentialities of queer bodies through
intimacy, touch and collective reclaiming. Promoting an emotional landscape of bravery in
response to restrictive normative attitudes to the sensual and visceral body, 'Slug Horizons'
enquires into the marginalised affection, sexuality, power and energies within the intimate bodies
of women, prioritising the queer lesbian experience. Using the work as a metaphor for non
monogamy, Florence Peake and Eve Stainton pull on the absurd management of their
relationship. A continuous physical and psychological negotiation unfolds to transverse complex
relational terrain.

Time: Wednesday 5:th of sept - 20.00
Place: c.off
By and with Florence Peake & Eve Stainton
Light Design: Jonatan Winbo

After SLUG HORIZONS there will be a opening part, we will have DJ Avant-Hard (Dgeral) playing some
good tunes and a durational guest performance by Anthea Moys, joining forces with our friends at PALS
(Performance Art Links). Etude, a video installation by The Somatic Incubator will be presented in the small
studio. Last week c.off opened Reading edge that one can take part of during the night.
Sussie the cat's contribution

"A dedication to Performances for Pets"
MY WILD
5-9 SEPTEMBER

5/9
SLUG HORIZONS
20.00 @ C.OFF

6/9
PERFORMANCES FOR CATS
15.00, 17.00 @ YOUR PLACE

7/9
PERFORM FOR CATS
12.00, 14.00 @ YOUR PLACE

TO CATCH A TERRORIST
20.00 @ DANSCENTRUM

DAILY TRAINING FOR PROFESSIONAL DANCERS WITH CLASSES HELD BY THE ARTISTS
3-6 SEPTEMBER 10.00 @ DANSCENTRUM
FLAG 2018

PERFORMANCES FOR CATS
12.00, 14.00 @ YOUR PLACE

PERFORMANCES FOR DOGS
11.00, 12.00, 14.00, 15.00 @ MDT (INDIVIDUAL BOOKING)

DANCES AT 9:00, 16.00 @ PLACE

Verge 4 L
Inscentrum 13.00 DANSCENTRUM (WORKSHOP)

Icesss FF
Workshop for Humans 16.30 @ MDT (WORKSHOP)

Destruction Lab 20.00 @ MDT
DESTRUCTION LAB - Florentina Holzinger & Kristallmatrixen

Do you like to destroy?

MWF has for the first time ever invited Austrian choreographer Florentina Holzinger to share her work here in Stockholm. Together with Kristallmatrixen (Malin Kent & Indra), and with five local artists, Florentina has worked for five days on the topic of destruction, to end Saturday night with a bang! Kristallmatrixen are MWFs great collaborators that always bring magic and surprises through objects and spatial imperatives.

DESTRUCTION LAB is a way to share Florentinas practices artistic desires with the local community and to exchange skillsets and bring new transdisciplinary meetings to the table, inside and outside of MWF.

Time: 20.00
Place: MDT
DESTRUCTION LAB crew: Florentina Holzinger, Malin Kent, Indra Linderoth, Anna-Maria Ertl, Adina Fohlin, Dina El Kaisy Friemouth, Sebastian Jensen, Linda Blomqvist and Eva-Marie Elg

Performances for Pets - Krööt Juurak & Alex Bailey

Performances for Dogs
Time: Sunday 9/9 11.00, 12.00, 14.00, 15.00
Place: MDT
By and with: Krööt Juurak & Alex Bailey

The performances for dogs take place at MDT after an initial welcome conversation the performance is performed to individual dogs, with their owner and/or friends present. Multiple dogs may attend a performance if they already know one another previously. The performance itself is designed to interest dogs through dynamic movement and timing. The performance is improvised to a score and can become interactive only if the audience wish. The movement vocabulary includes imitation of various animals’ movements and sounds. For the dog audience the experience of watching the performance could resemble playing or observing a game they do not understand the rules of.

Performances for Cats
Time: Thursday 6/9 15.00, 17.00, Friday 7/9 12.00, 14.00, 16.00, Saturday 8/9 12.00, 14.00
Place: In their homes
By and with: Krööt Juurak & Alex Bailey

The performance is designed to interest house cats through the use of stillness and slow movement. the two performers move away rather than towards their feline audience and use imitation of various animals cats instinctively recognise. The performance takes place at the cats’ natural habitat (i.e. home) and lasts approximately 20-30 minutes. The owners are also allowed to witness the performance although priority should be given to the cat(s). The experience of watching this performance could resemble meeting creatures that are neither human not cat.
The test imposed by Congress is not a religious one. The matter regulated is a purely secular domestic one. The pertinent statement rather is that a dark complexioned present inhabitant of what formerly was ancient Phoenicia is not entitled to the inference that he must be of the race commonly known as the white race in 1790, merely because 2,000 years ago Judea, a country whose inhabitants have since entirely changed, was the scene of the labor of one who proclaimed that He had come to save from spiritual destruction all mankind. An attempt to consider the question on racial lines reveals to the investigator how difficult it is to come to any conclusion as to the nationalities of Europe alone. It may be that there are some Scandinavian or Slavonic communities that are comparatively of pure blood, but it is beyond human power to say how much Tartar blood there is in Russia; how much Slavonic blood in Prussia, and Germany generally; how much Teutonic and Celtic blood in France; how much Celtic and Iberian blood in Ireland; how much Celtic, Latin, and Saxon blood in England; how much Iberian, Celtico-Gothic, Arabic, and Moorish blood in Spain; how much blood from the ancient historical world is left in Italy; how much European blood there is in the European Jew; and how much Jewish blood in all Europe. If this be true as to appear infinitely great and its mixed peoples white. The conclusion is of futile speculation. But the European people are the fair skinned or the fair colored, and this was referred to as 'white' and classification based on color being nonexistent has passed out of place in a race to the construction of illustrating the Serbionian or judge will plunge the words 'white per- cial classification. The the statute mean, 'free white persons' re- understanding of the mak- rac ethnotic classification. The French is not generally known or States in 1790. His work was English and published was published in London. been settled by Europeans 1790 a busy, occupied, very few libraries, few schools. It is safe to the congress that knew either Sanscrit or the remotest idea of the Aryans or Indo-Europeans certainly have repudiated Ceylonese or a dark language of the enthusiasm theory that all speakers of one race or an 'Aryan' real idea of Western Asia was ruled by the 'Grand Porte,' and inhabited by the pernicious and ob- inhabitants of the Bar- missionaries had not yet regions, and brought back who inhabited them. All the states knew of Syria and Latin historians, Rollin's History of the same kind, followed the history of the cru- an or Saracenic conquest had obliterated the ancient inhabitants. All the world was foreign, unknown, and black to him except the American Indians (whom he counted almost as vermin) and the inhabitants of Europe, from whence he or his fathers came. He neither expected nor desired immigrants from any other quarter. Certainly not from Syria; the emigration whence has only been of late years. He nev- er saw or heard of elaborate classification of mankind based on skulls or languages or measurements of the fibres or tonsils. His only classification was 'color.' The belief in the descent of all men from Adam still was accepted. The rightfulness of slavery as approved by all ancient peoples, including the Old Testament, was also still generally accepted in America, although by many it was accompanied with the modification that all right must be exercised by a superior over an inferior race. The average citizen of the states was at that time firmly convinced of the superiority of his own white European race over the rest of the world, whether red, yellow, brown, or black. He had enslaved many of the American Indians on that ground. He would have enslaved a Moor, a Bedouin, a Syrian, a Turk, or an East Indian of sufficient dark complexion with equal readiness on the same plan if he could.
Choreographic Symptoms: Policy, Canons and Borders

Amidst a rising political interest in the Arabic speaking world and the Middle East generally, and amidst the world's largest displacement of humans—generally described as the refugee crisis—a lack of critical material on performance from Arab makers, as well as a general lack of disseminating Arab art history generally continues to persist within European art scenes. The lack of circulation and dissemination of knowledge and material on Arab art history echoes with the difficulties Arab bodies and subjects face when they attempt crossing borders. Could there be a relation between institutionalizing racism and discourse blind spots towards theoretical knowledge from the Arab world? This workshop would like to survey key political ruptures in the Arabic speaking region, and evaluate moments of aesthetic rupture around such timelines, in order to examine—yet again—the relation between art and politics, culture and policy. Through a complex methodology that builds on the fields of performance studies, urbanism, and policy, this workshop addresses art and performance history from a displaced and non-canonical point of departure. It aims at allowing the participants to compose complex methodologies and lenses best suited for reading the impact of institutionalized violence, symptomatic policy and performance.

Time: Saturday 8/9 13.00
Place: Danscentrum
Workshop leaders: Adham Hafez, Adam Kucharski
Duration: two hours
Workshop Language: English

Workshop for Humans

What are the similarities and differences between human and non-human audiences, is the performer inherently subordinate, i.e. working 'for' the audience, how does the audience gain agency?

We will share our interest in the position of pets as cultural producers and consumers, as artists, performers and emerging audiences. Domestic pets read humans mostly through our body language. A typical pet spends at least as much time, if not more, looking at humans than looking at members of their own species. In "Performances for Pets" we mimic and reflect the pets' body language back at them. A reversed version of this situation might be a parrot addressing humans in human language, however removed from its original meaning the gestures become more abstract. In this workshop we will introduce some practices that we share with pets. What are the similarities and differences between human and non-human audiences, is the performer inherently subordinate, i.e. working 'for' the audience, how does the audience gain agency?

Time: Saturday 8/9 16.30
Place: MDT
Workshop leaders: Krööt Juurak & Alex Bailey
Duration: two hours
Workshop language: English
MWF workout!

Welcome to the professional daily training for dancers at DC, as for this week join forces with My Wild Flag! With community as one of our curatorial pillars, we want to create caring and daring spaces, for bodies that leaks, bodies that resists and yields into the unknown. Bodies who want everything and nothing that in motion finds kinship and strength together. This week the morning classes will be held by the festival’s artists as a way to get in the mood, preparing for the festival, share and try out practices and tools. We want to mix the curatorial intentions of the festival with the daily training, where international and local artists meet, sweat and dance.

Monday-Thursday, every morning is a new proposal, a new body, new thoughts and relations.

On Friday we join forces with Insister Space - AT ISSUE: PRACTICE, a collective inquiry, a space where particular matters are attended to and practices developed together. Rather than training the body as a tool or teaching something known, AT ISSUE is a space to collectively delve into various issues as a means to produce and transmit knowledge and critical practice.

Time & Teacher:
Monday 3/9 10.00 - Lydia Östberg Diakite & Casper Malte Augusta
Tuesday 4/9 10.00 - Pontus Pettersson
Wednesday 5/9 10.00 - Florentina Holzinger
Thursday 6/9 10.00 - Florence Peak & Eve Stainton
Friday 7/9 10.00 - Gry Tingskog/AT ISSUE: PRACTICE
Place: Danscentrum
Choreography swapmeet & Urge2Verge

Choreography swapmeet
Let's look at the score of exchange economy, there is no production and all agents can do is exchange their initial possessions of choreographies living inside us.
Bring your choreography and exchange it with others.

This session will be an inventory of the choreographies inside of us and how we can consume them together as a community.

Maybe the choreography you made but never showed?
Maybe your posture after your last breakup?
Maybe your old dance phrase from school?
Maybe you know how to moonwalk?
Maybe your best dance moves?

Urge2Verge
Who is the contemporary dancer?
A talk moderated by Karina Sarkissova

What are the skillsets, the aesthetics, the physical body of the contemporary dancer as we know of today? What politics is the body producing?
What are the references used?
What is the experience and knowledge preferred?
What kind of dancers and embodied knowledge are we working with and (re)producing?
What is contemporary dance training, where does it happen?
How can institutions support the demands?
How can we include trans, queer and non-normative bodies and work with physical and artistic knowledge that bodies are containing?
How are the up and coming reading groups affecting production and infrastructure of the community?

Let's speak about the temperature of contemporary dance today, and what it is and how we are producing it.

Time: Friday 7th of sept - 13.00 - 17.00
Place: Danscentrum
MDT

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