

Eva-Cecilie Richardsen

Exhibiting Choreography - transmissions across disciplines and discourses

The Norwegian Artistic Research Fellowship Programme 2011-2015

Oslo National Academy of the Arts, Academy of Dance

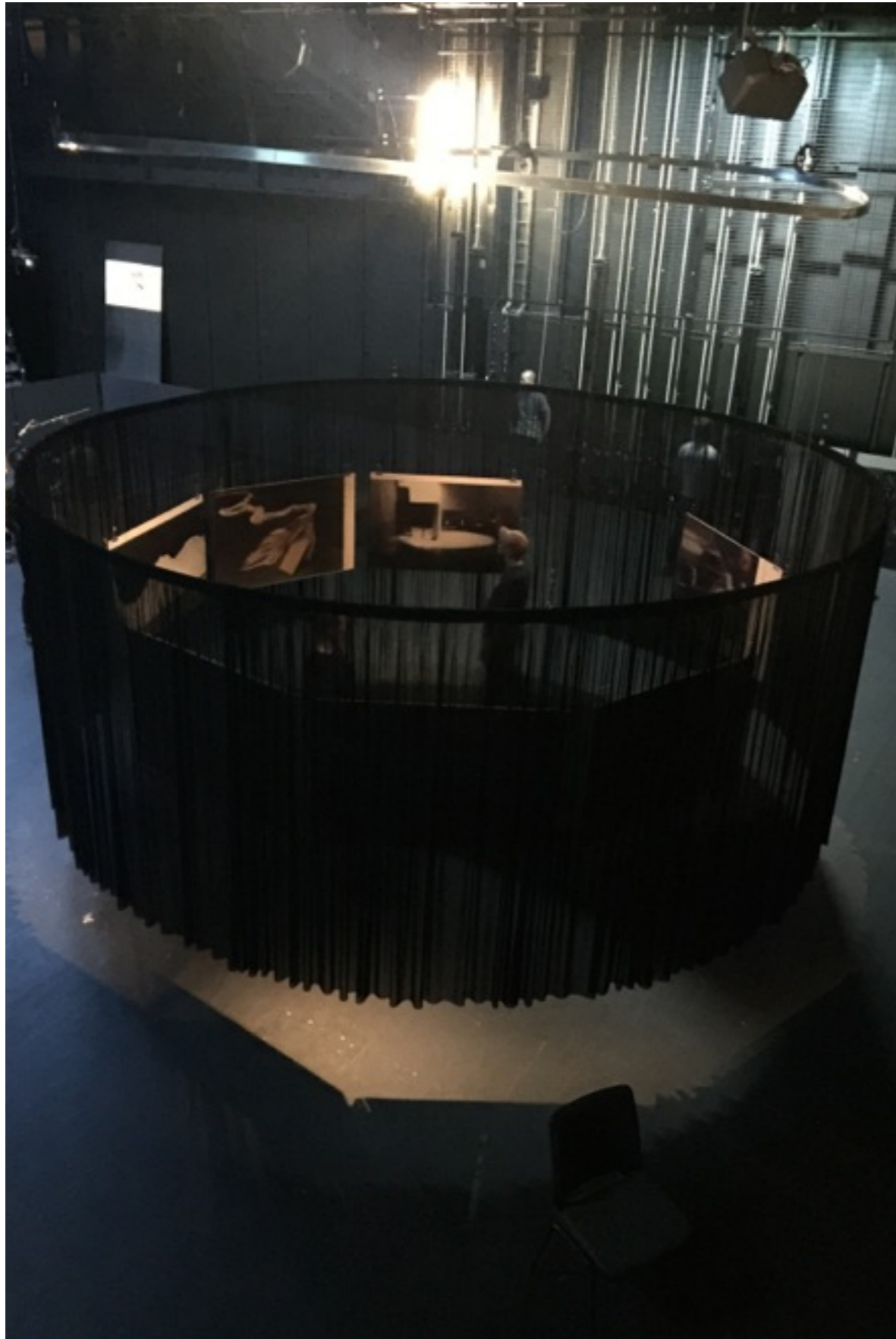
# Speaking & Building

- processing choreographic relations

Photo documentation from the arrangement August 25th-29th 2015







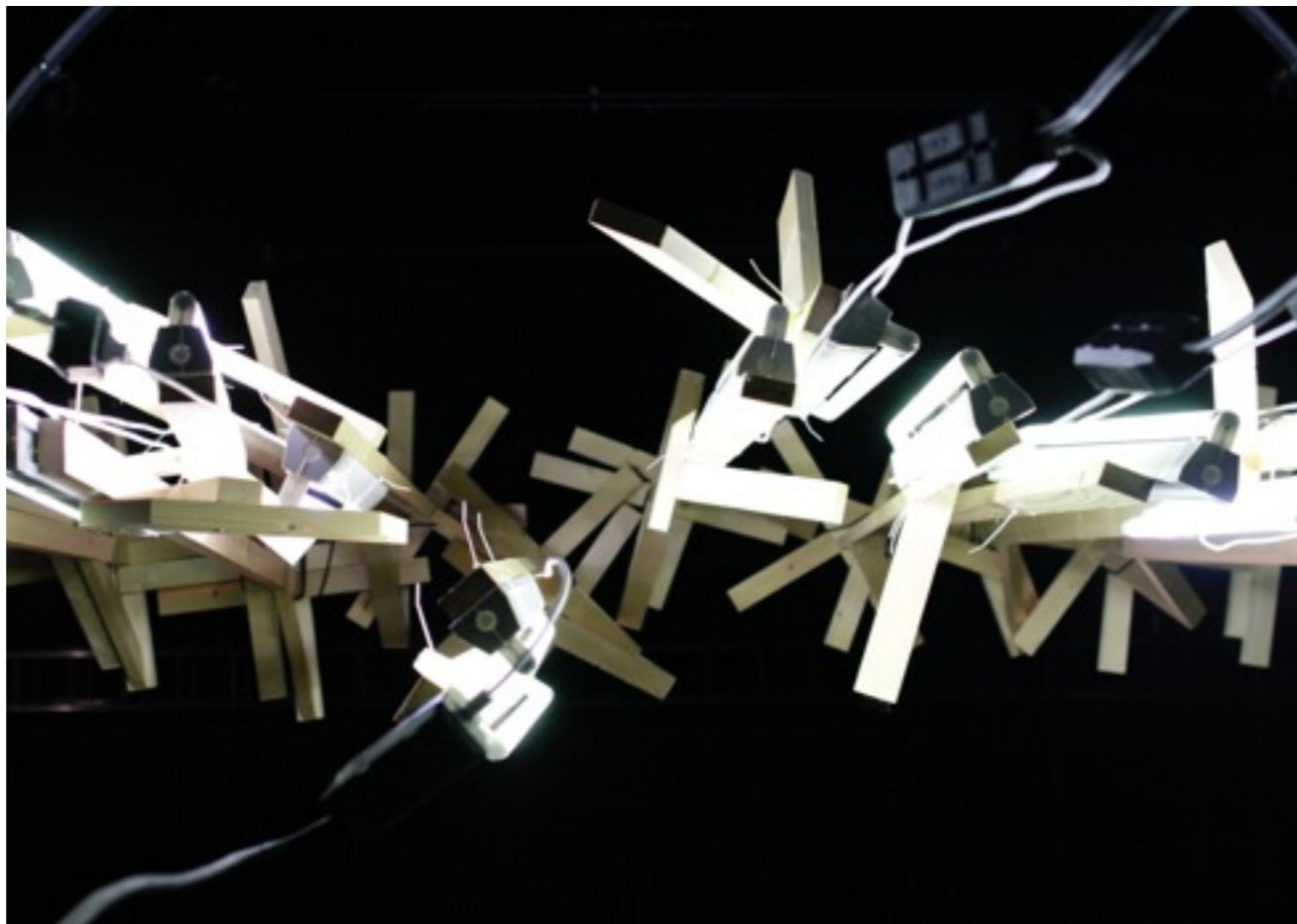




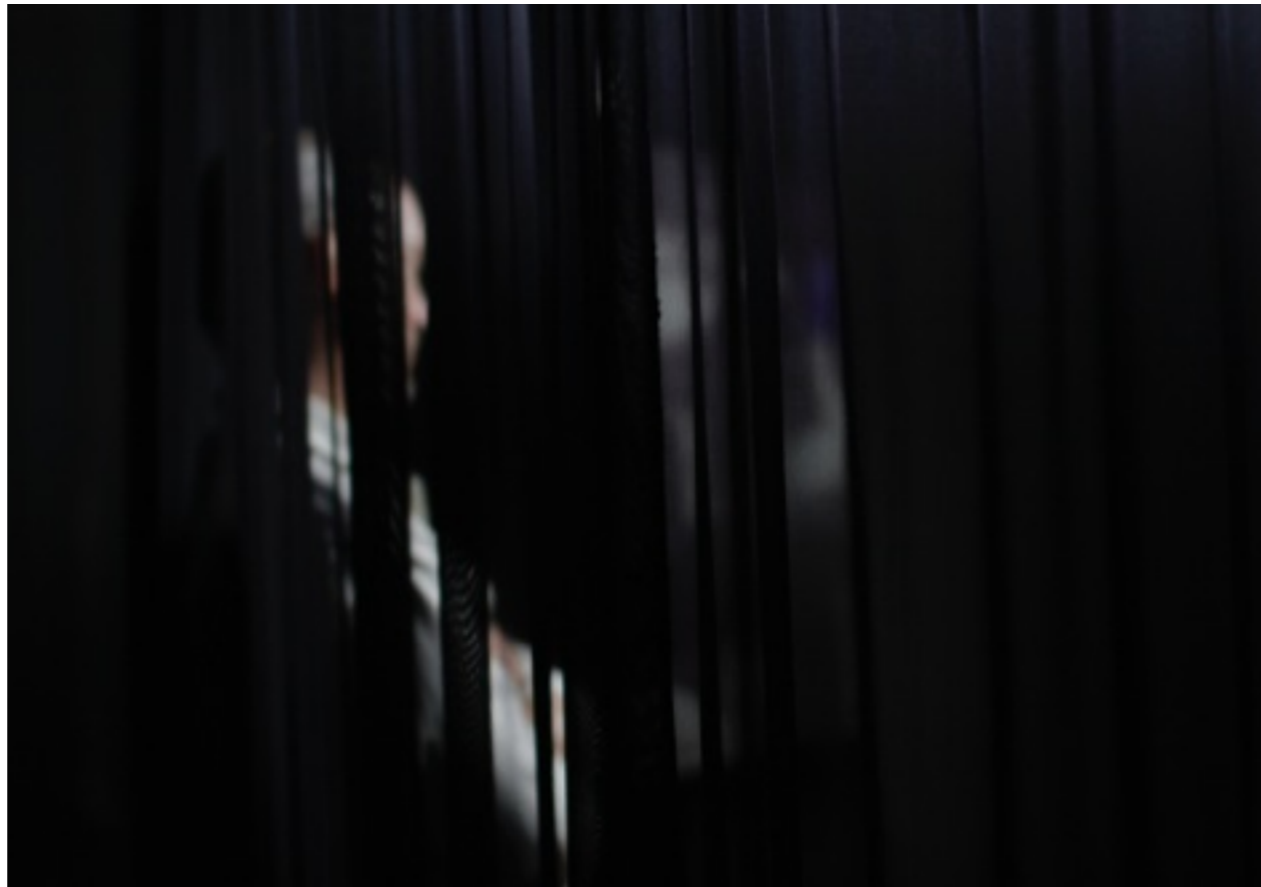




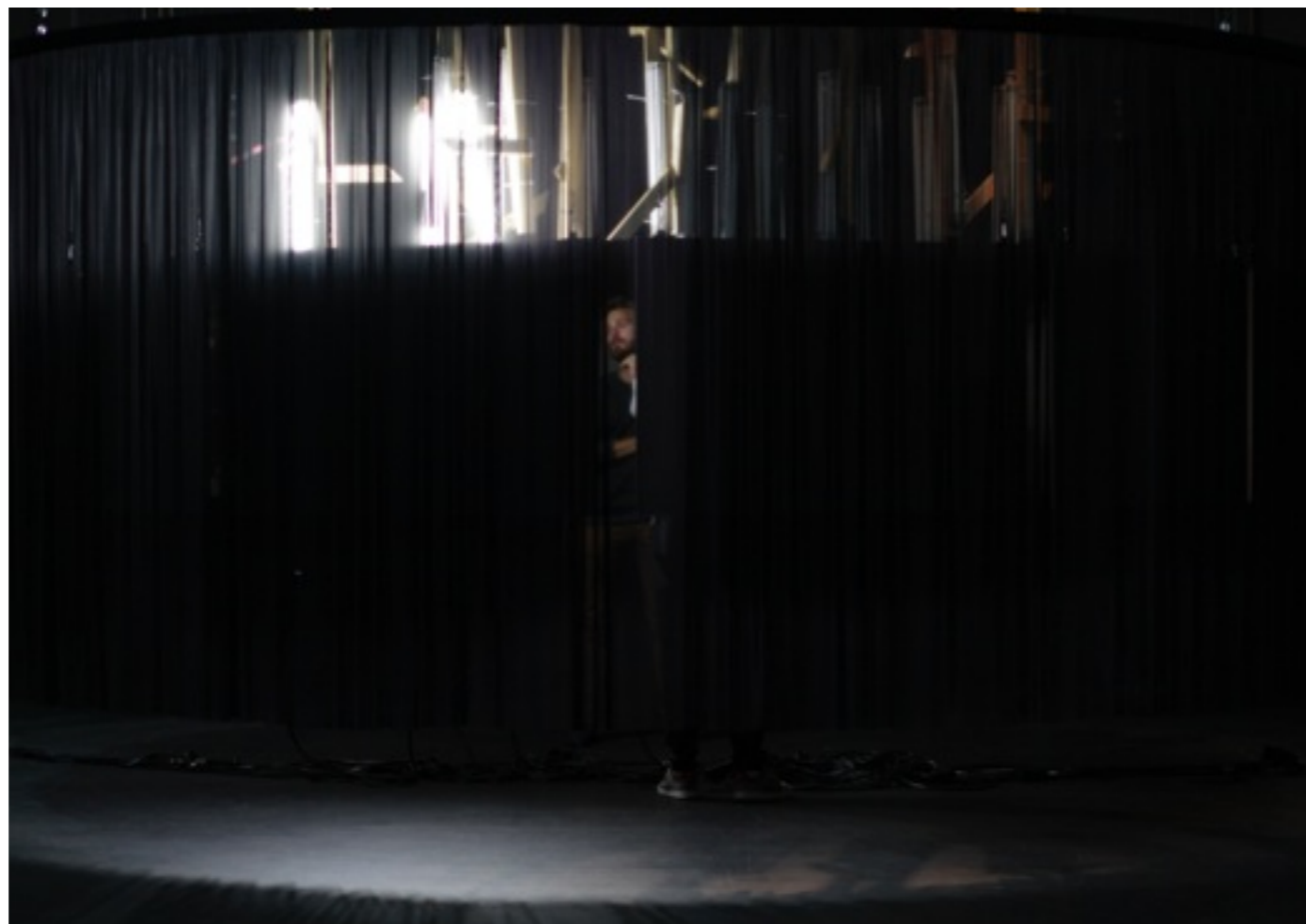


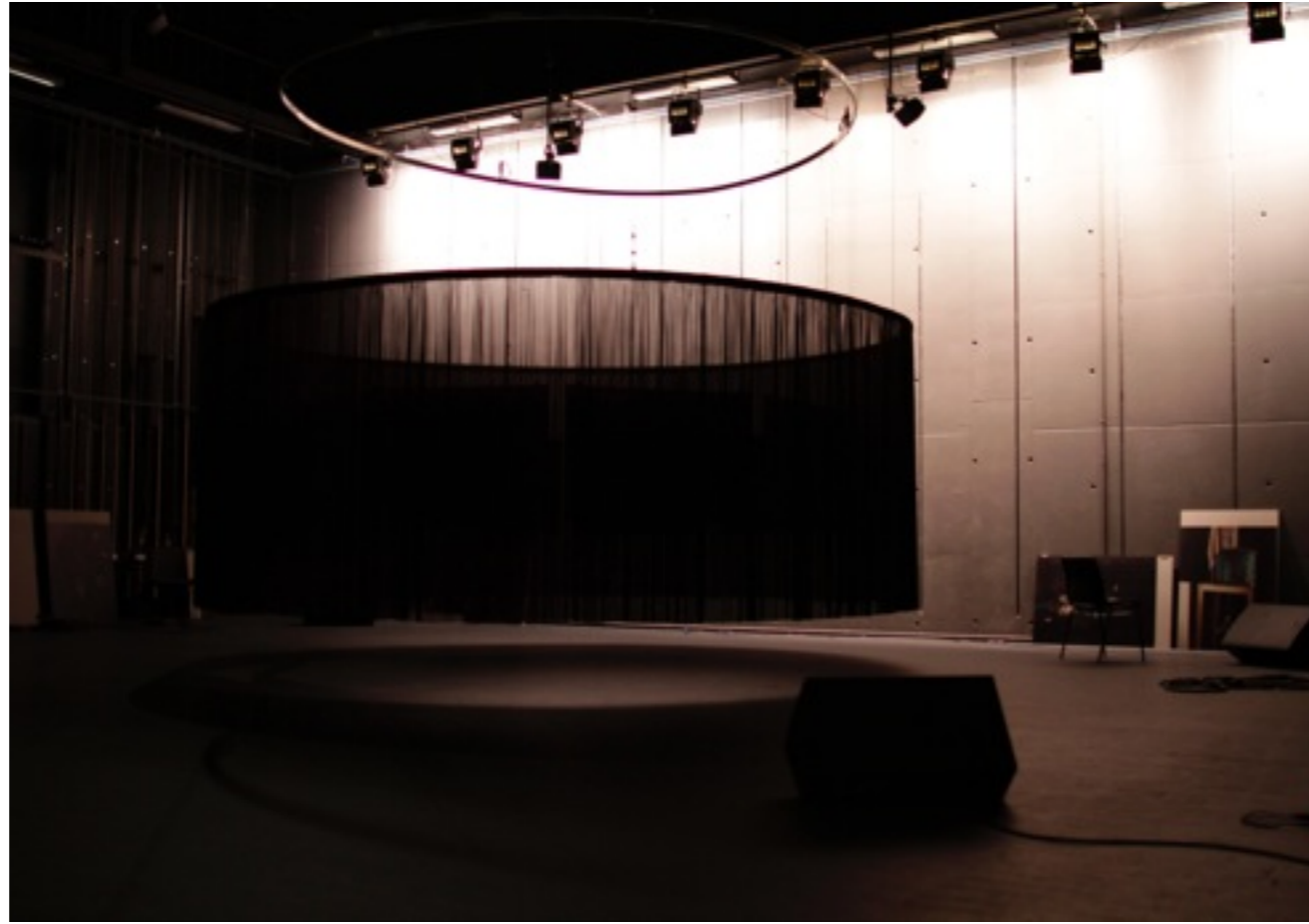


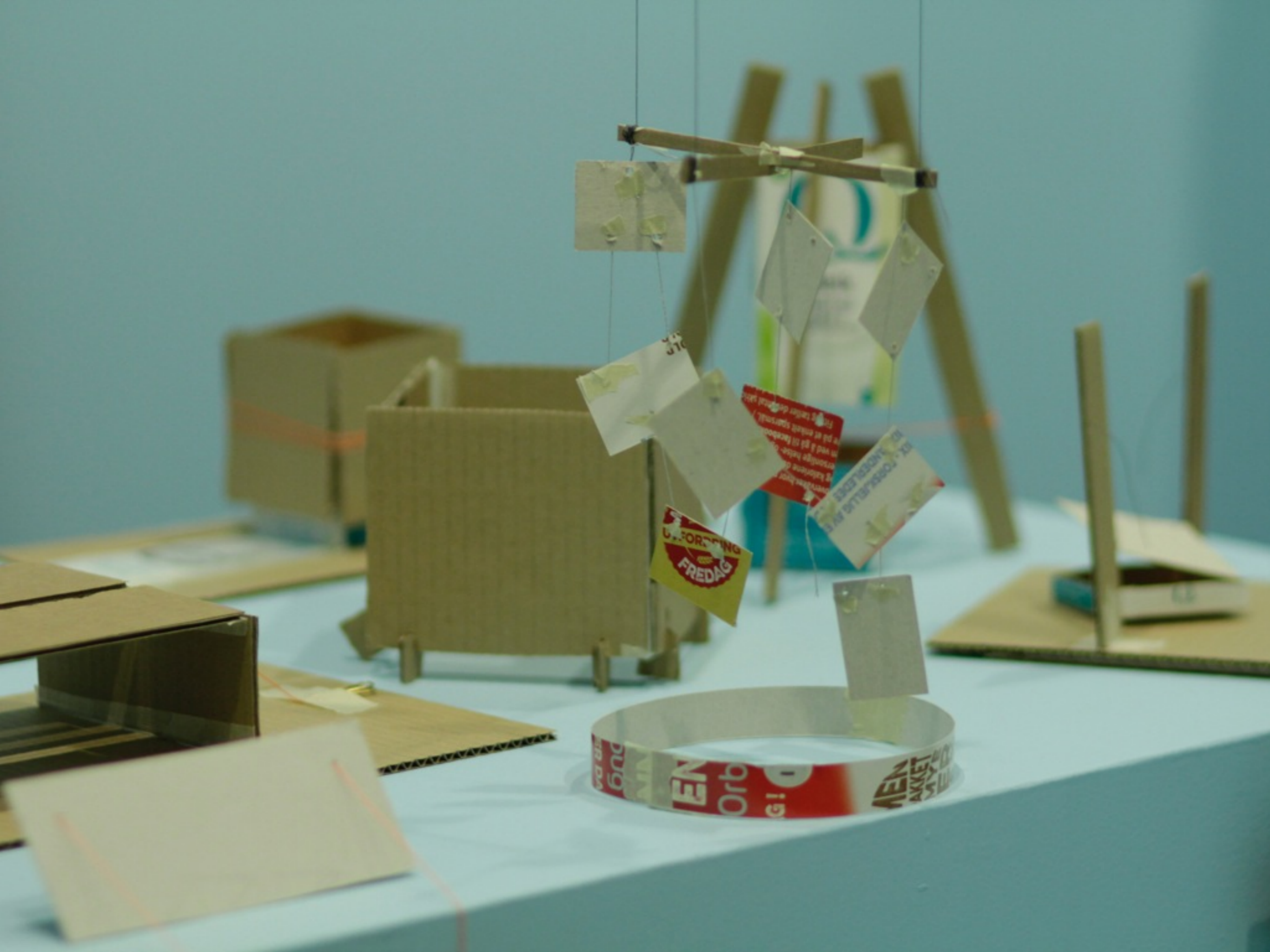












Handmade wooden frame structure with string and paper tags.

Rectangular paper tags hanging from the structure, some with text.

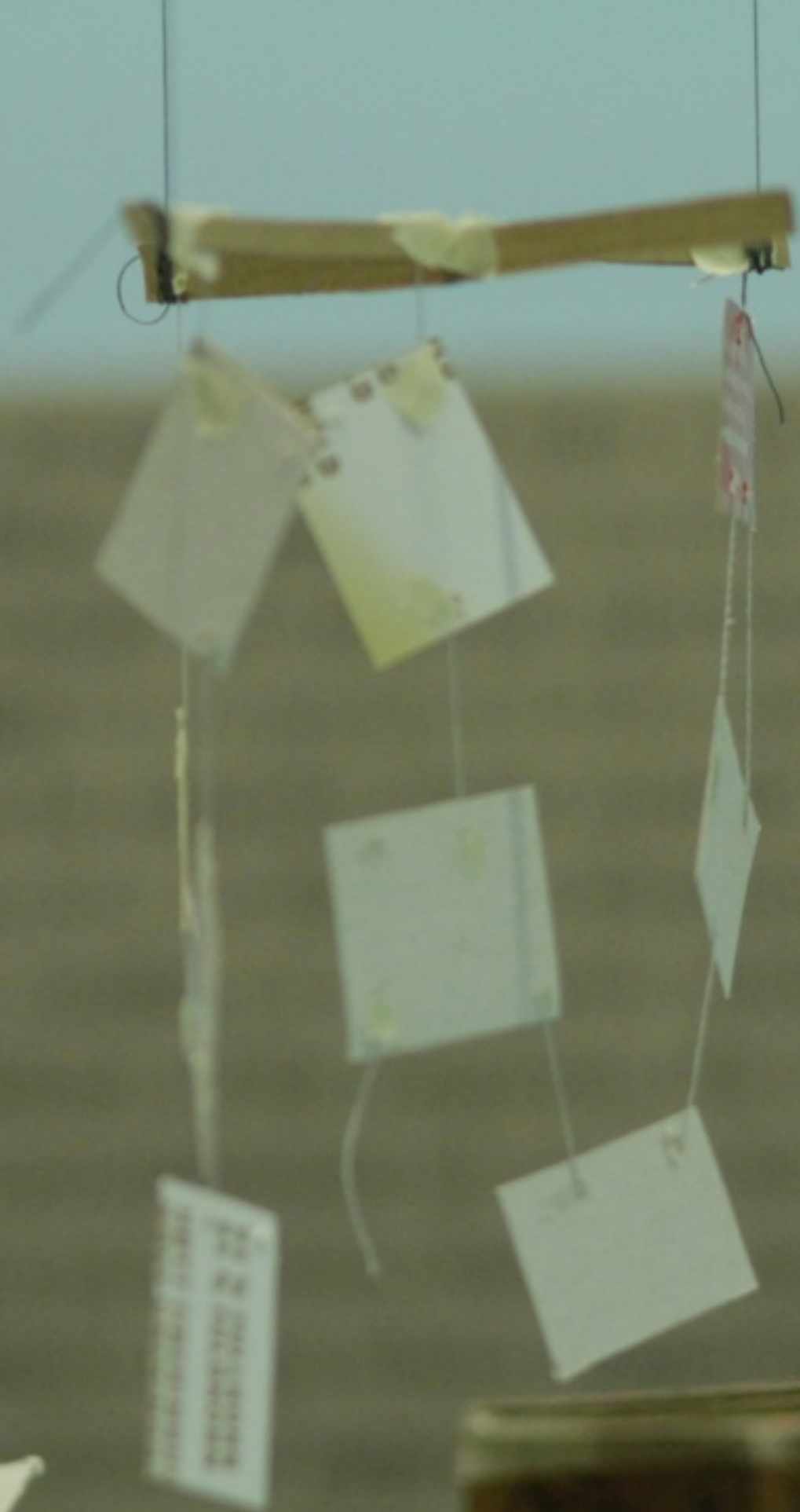
Tags with text: "U.FORSTING FREDAG", "MEN AKKET", and other illegible text.

Yellow tag with red text: "U.FORSTING FREDAG".

Red and white circular ring with text: "EN Orb", "MEN AKKET", "GI", "MEN AKKET".

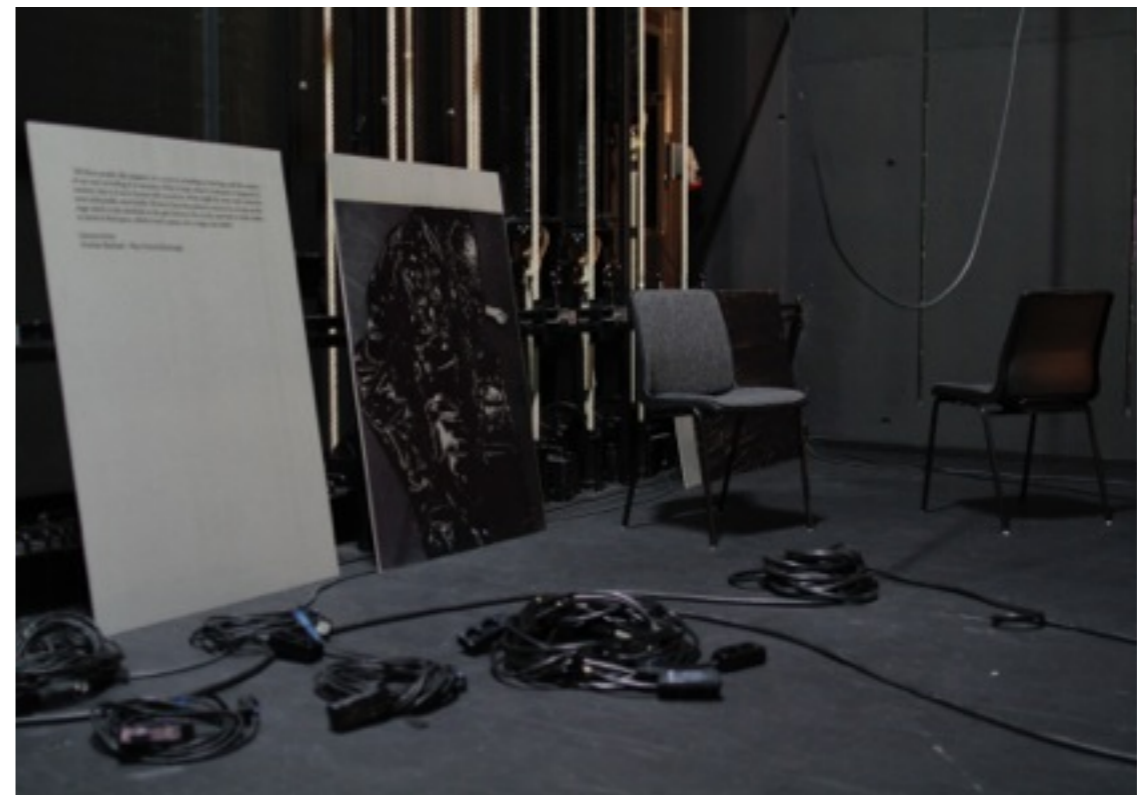
Cardboard boxes and other wooden structures on the table.





minimally independent form the object to be supported choreographed: it re-writes the most intimate, internal workings of a thing from its exterior, from outside in. The epistemological status of the support choreography is that of a division of labor, a function of the object of science, of an intimate conflict it can never wholly resolve: it is a conflict between the minutiae, the specificity of the response, the detail, and the detached clarity of the interpretive, articulatory set-up. It shows the question of where to look from, and it is not perception that is at stake here, but rather the dwelling (or place) of the subject: there where support choreography is thought. The paradoxical presupposition of support choreography is that it relies on a pre-articulation of a problem, to justify its function of fulfillment: it comes second, after support can invent the conditions that can fulfill them, and these problems are the conditions of their own fulfillment. The paradox of support choreography is that it is a choreography of support, a choreography of support. One can say that support choreography is a real movement.

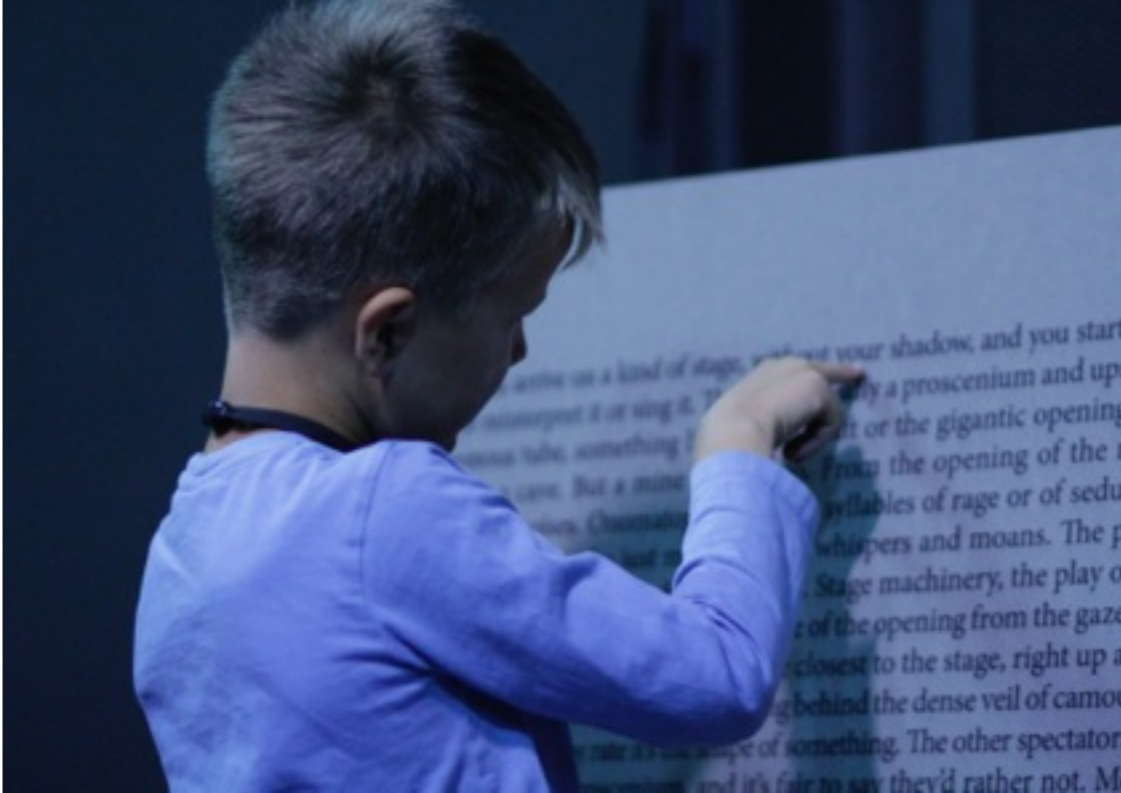






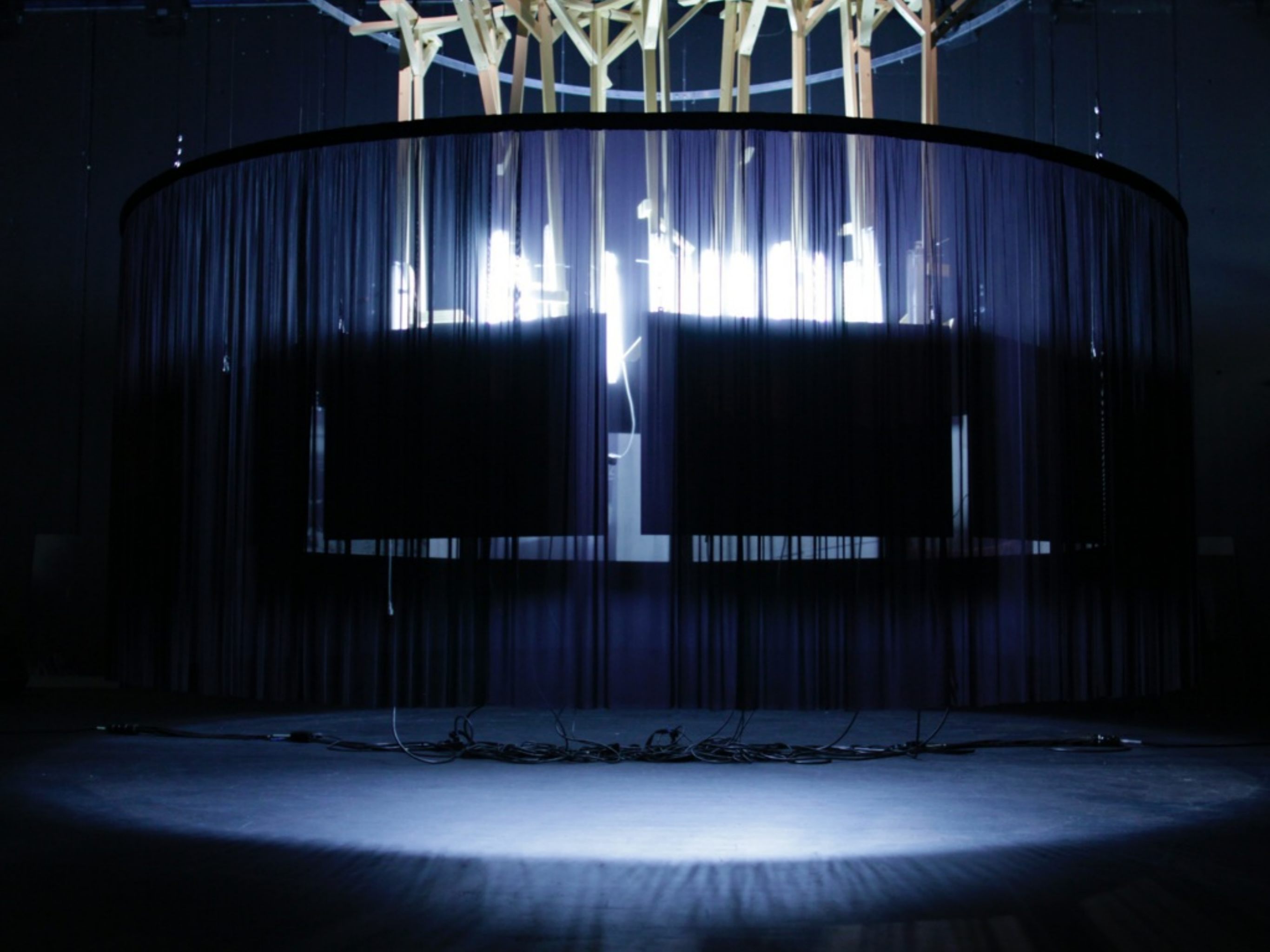


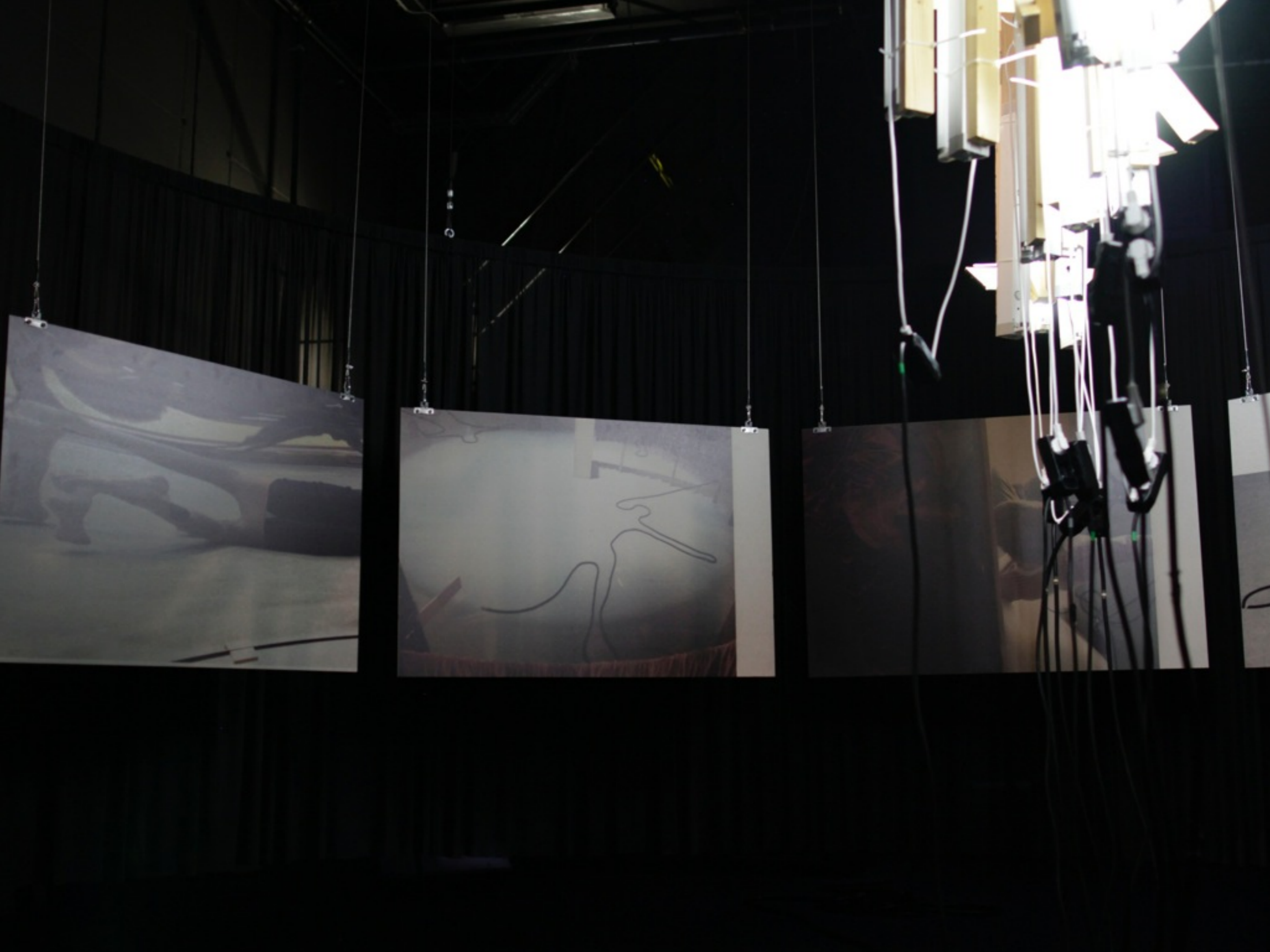


















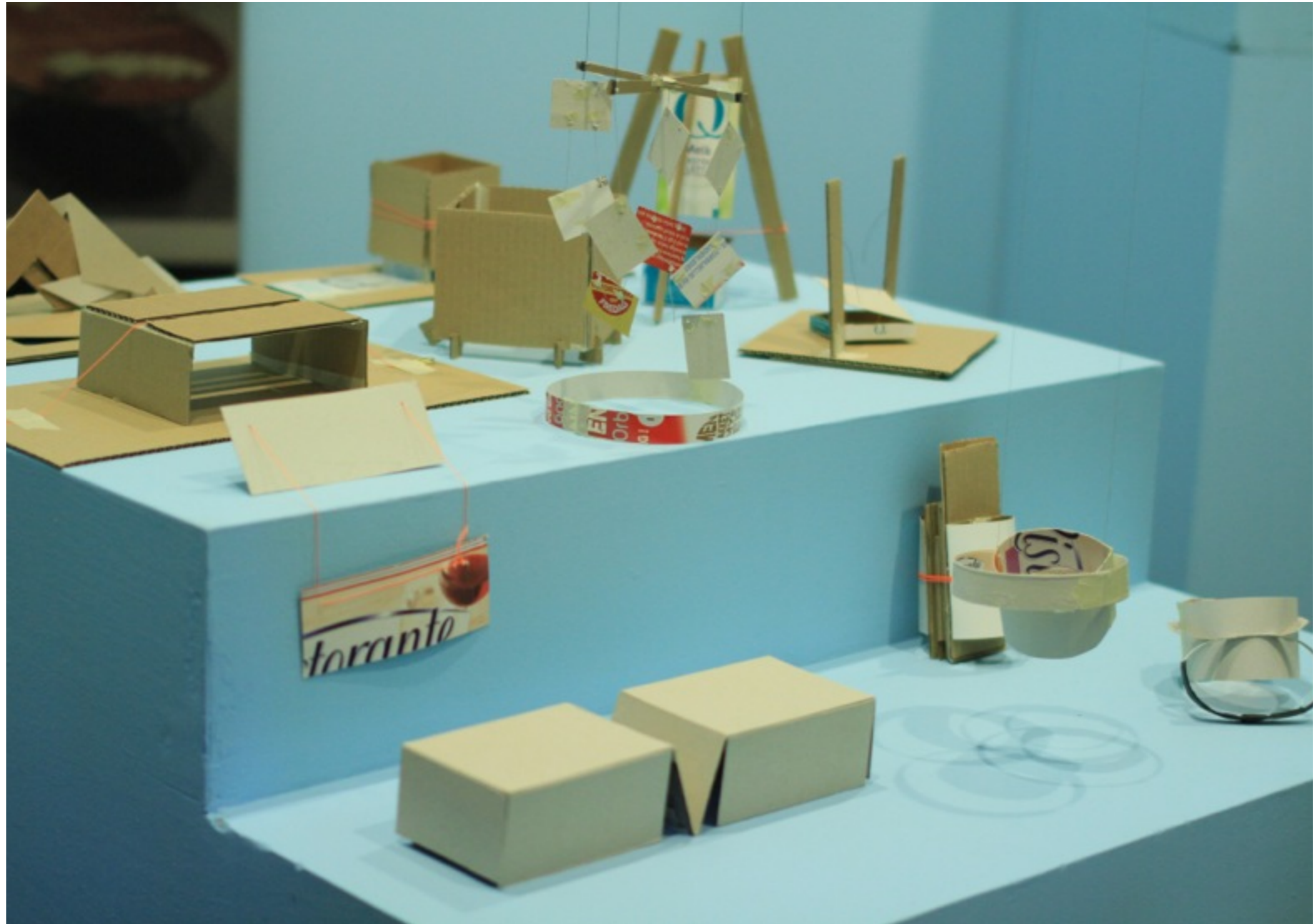


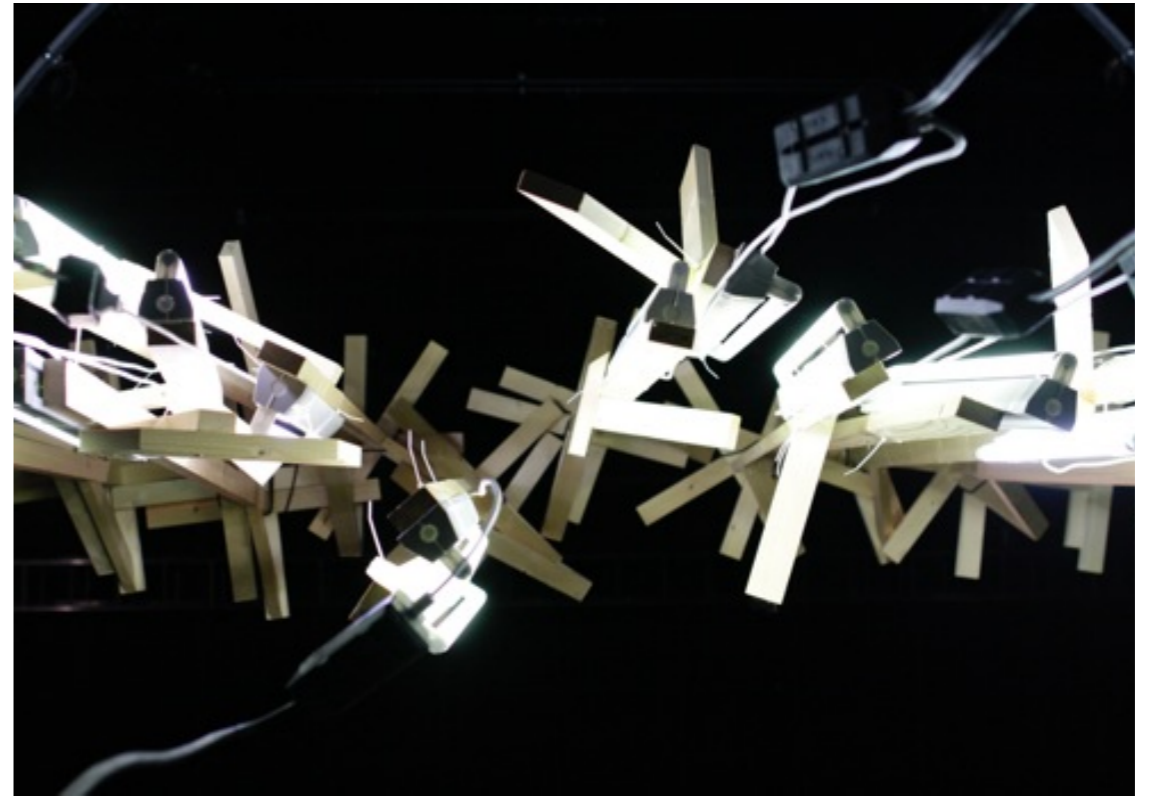


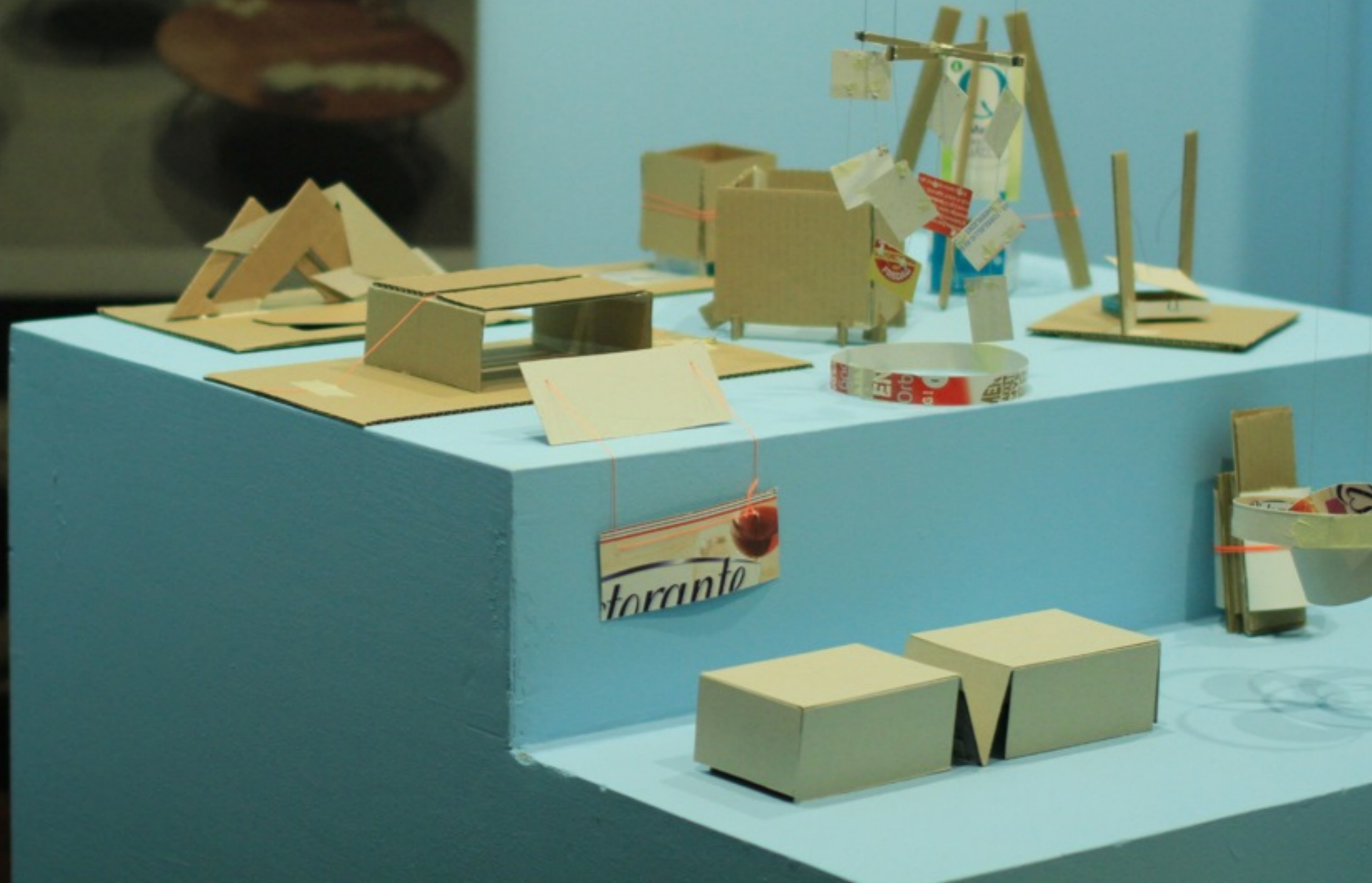




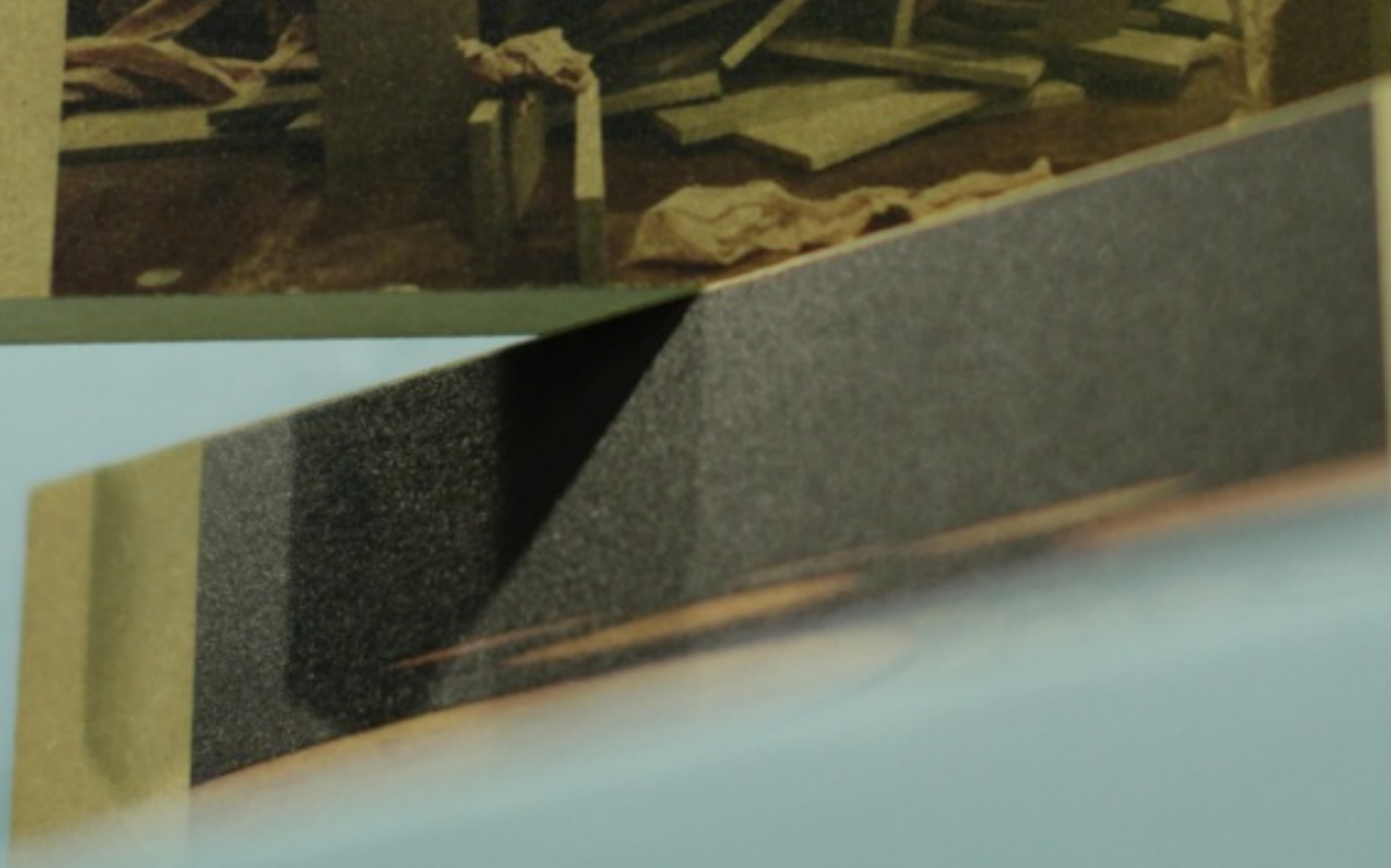
Support Choreography appears as a supplementary strength, added onto a set of forces that are deemed to be insufficient and in need of addition. Support Choreography is applied to, added on, inflicted upon, and therefore entails an external operation, seemingly independent from the object to be supported (choreographed): it re-works the most intimate, internal workings of a thing from its exterior, from outside it. The epistemological status of the support choreography is that of a division, a disjunction of the object of science, of an intimate conflict it can't pacify: it is a conflict between the minutiae, the specificity of the response, the operation, and the detached clarity of the interpretive, articulatory set-up. In effect, it poses the question of where to look from, and it is not perception that is in question here, but rather the dwelling (or place) of the subject: there where choreography is thought. The paradoxical presupposition of support choreography is that it relies on a pre-articulation of a lack or need, to justify its very presence as a function of fulfillment: it comes second. Yet support can invent needs as it can fulfill them, and these probably do not correspond... (...) The insolvable paradox of support choreography is that it relies on appearing in order to sustain and perpetuate the inherent, naive hope or belief that the being supported (choreographed) will eventually be able to support itself. Support choreography is geared towards the impossible. One cannot deny that such a movement, a utopian longing, is the process of investment towards something that will for emancipation. (...) So, each entry appears not as a particular manifestation - a displacing support choreography would be as previously outlined, there can't



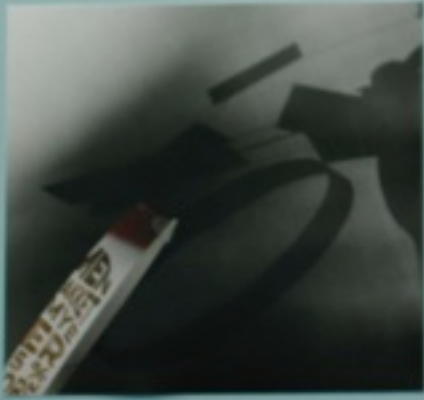




torante

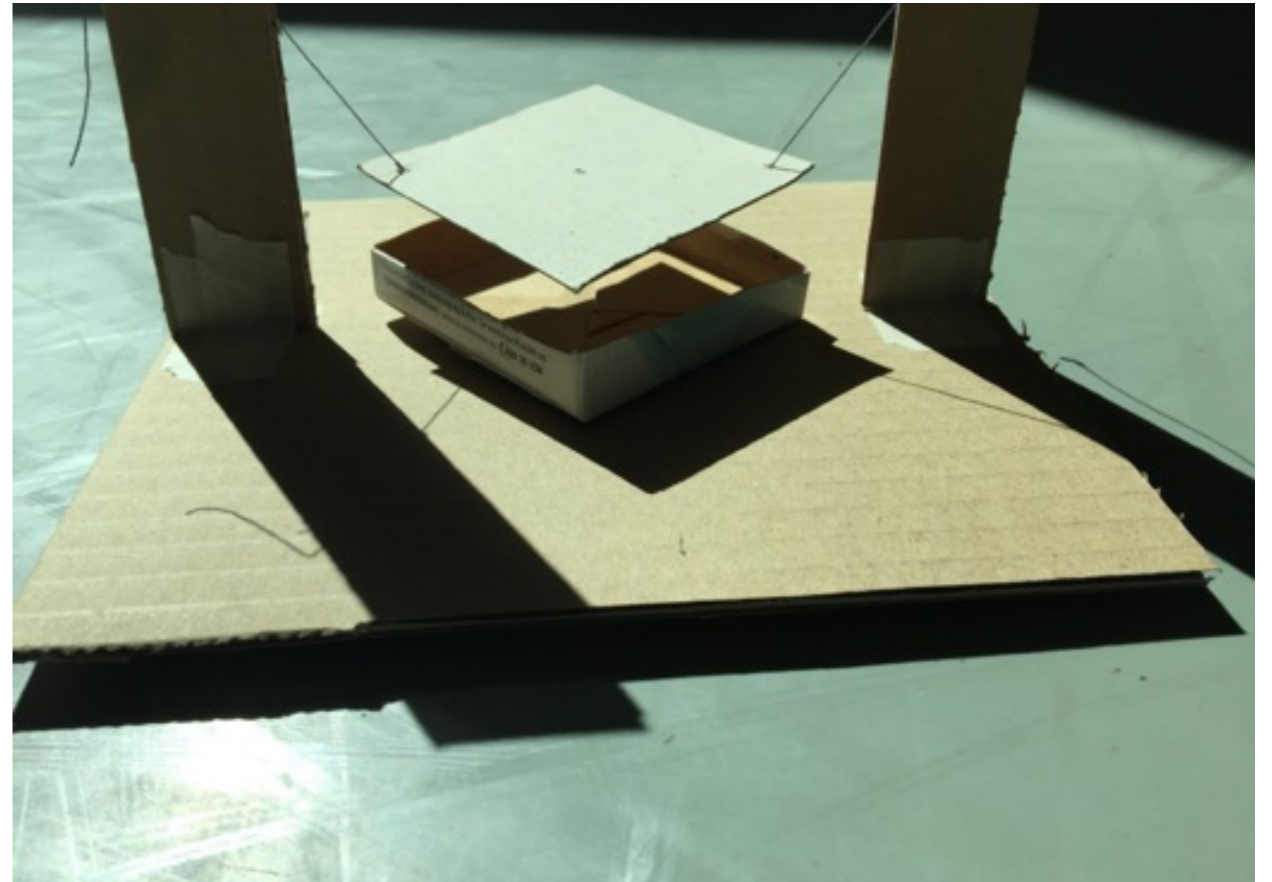


















mingly independent form the object to be supported choreographed: it re-writes the most intimate, internal workings of a thing from its exterior, from outside. The epistemological status of the support choreography is that of a division of function of the object of science, of an intimate conflict it can never wholly justify: it is a conflict between the minutiae, the specificity of the response, the precision, and the detached clarity of the interpretive, articulatory set-up. It shows the question of where to look from, and it is not perception that is in question here, but rather the dwelling (or place) of the subject: there where support choreography is thought. The paradoxical presupposition of support choreography is that it relies on a pre-articulation of a subject, to justify its function of fulfillment: it comes second, and support can be said to be what can fulfill them, and these problems are not the same as the problems of the visible paradox of support choreography. In order to sustain and perform support choreography, support choreography is supported choreography; support choreography is supported choreography. One of the most important things to understand about support choreography is that it is a real, material, and















