

Dog is Dog
-a performance



The Performance involves a Score and 4 performers.



SCORE

- prepare one story with agency of translation to deliver during the time frame of the performance
- the rest is improvised
- be in *Monologue* mode until someone is a *Responder* by interference
- speak and make a point
- do not interrupt nor comment performers in *Monologue*
- object when you disagree / or take over with a new statement
- silence is allowed
- if not in *Monologue* or *Responder* mode be in *Interpreter* mode or *Silence*.
- `interpret` in inter-lingual mode (spanish-to spanish)
- `interpret` in one of the 3 ways - *whispering, consecutive, simultaneous*
- everything said has to be *interpreted!*
- change person to interpret as this allows for movement and new constellations
- multiple ways of interpreting on parallel are possible
- no need to fulfill the whole text if you are the second person interpreting on parallel
- maximum 2 of 4 can be in a dialogue at the same time + third person interpreting
- (occasionally all 4 can speak at the same time)
- responder can have double roles as *Responder* and *Interpreter* at the same time

DOG IS DOG is performed by 4 interpreters using gestures of repetition and staged characteristics as parrotting, mimesis and memorizing through the legacy, agency and ethics of themselves. Active employment of taboos such as visible translation and agency to enhance differences are being negotiated in an improvised cacophony of words. By employing these strategies the aim is to allow for a translated dialogue not necessarily making sense in a literary way rather for the audience to listen to the dramaturgy of sound.

The title Dog is Dog comes from an example used by the linguist Saussure using a Dog to describe words and ultimately language as arbitrary. Words are codes for embodied contexts. Michel Taussigs writes on repetition and mimesis as part of sameness and otherness. Repetition as both an attempt of understanding by embodiment of the unfamiliar at same time being a mockery. Dog is dog uses elements from techniques within interpretation and ethnology to explore a collapse of interpreted language.

4 professional interpreters and researchers perform a choreography according to formats they have developed in resistance to the idea of the interpreter as a non-biased and objective person in transmitting a conversation, interview, solicitation or negotiation.



WORKSHOP, REHEARSAL, SCORE, PERFORMANCE

The score for the performance was rehearsed and developed during a workshop together with four invited protagonists by Saskia Holmkvist in collaboration with Mette Edvardssen (choreographer) and Christina Fossaas Lindgren (scenographer). The 4 protagonists were professional interpreters and scholars from translation studies with particular agendas within interpretation to be activated by the performance. In the workshop and the rehearsals an improvised debate was activated from the score into an “interpreted” performance act where agency and difficulties of interpretation could take place. Improvisation was a key element to the development of the performance dramaturgy from the score.



A point of departure was an exercise deriving from interpreter studies using intra-lingual repetition rather than interpretation into other languages. This exercise allows for experiences of difference and deliberate or non-deliberate changes in what is said by incompleteness, mistakes, delays, rhythm, intonation, voice, body language.

The workshop took place at the National Academy of The Arts in Oslo with Piotr Kuhiwczak, Sue-Ann Harding, Joanna Drugan, Miguel Jelelaly, Julie Boeri and Abdel Whahab Khalifa. The performance took place at Four Boxes Gallery by invitation from the Curator Callum Ross in Denmark, Skive 2017. 2018 in Hong Kong at IATIS –Conference for interpreters at the Baptist University and the exhibition Translation Zones-Constellations, curated by Heather Connolly.

