*Can we quake the borders that divide us and enable our shadows to inter-act?* This is the question asked in the blurb introducing the performance *Displaced Shadows*. Choreography: Tendai Malvine Makurumbandi, Costume design: Pinelopi Spanou. Soundscape: Mikkel Alvheim Aase.

The quake is of course much bigger than the work itself. Yet, the work does reverberate the quake. The dance performance links the costume design to the scenography. The sound bends the performance from an epic to an embodied narrative. The stakes are real: it is an exam for all three artists.

On the other hand, the dance performance can be seen as an act of physical communication of a quake in our time, and also a contribution to it. An agent of change, of a metamorphic kind, featuring in the sample of images from the performance video: from the traffic of shadows to new life forms.



*Displaced Shadows* (top and bottom) — Choreography: Tendai Malvine Makurumbandi; Costume design & scenography: Pinelopi Spanou
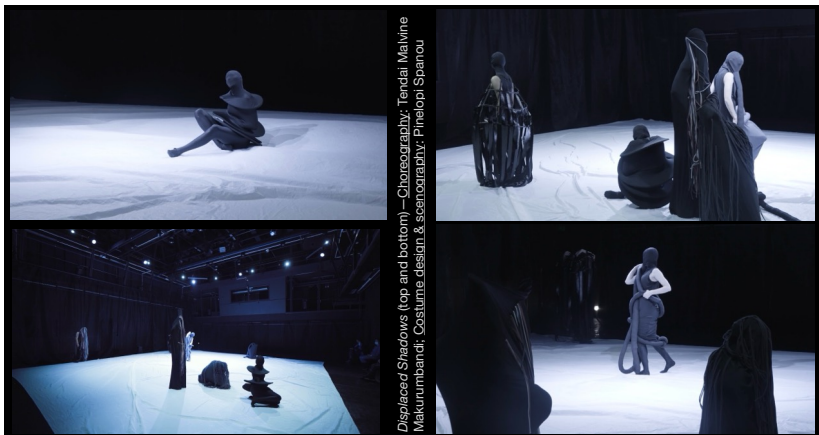
What is fame, in the wake of the C19 pandemic? What is fame after every-one has got their 5' of celebrity on a computer screen—a twist on Warhol's satement—for more than a year. To make a difference, change the world, put society on a different course, one needs to be *famous*! No other way…

But *who* becomes famous? And under which *circumstances*? What makes people step up their game, question their daily struggle—doing each their bit—and start *talking*? What *stirs* people? What prompts the talk that *makes it happen*? Fama is the personification of rumour in Roman mythology.

Can we even imagine bringing course of the world on a *different* track—if the change is initiated by people—*if not on the wake of fame*? So, what does it take to make an act, an idea, a person or a movement famous? Let us not forget that fame is *not* a blessing. *Black Lives Matter* is an example.

Trayvon Martin and George Floyd became famous because they were killed: Trayvon art in in 2013 and George Floyd in 2020. Evergreen College became famous because the school was turned upside down by young people who articulated BLM as a conceptual critique of a knowledge *running* education.

This was in 2017. All parties involved—and the school itself—became famous. People who voiced free-floating statements, other who brought evidence to support them, the people who were critical to these statements (as Bret Weinstein), the administrative personnel waiting for it all to go over.

Evidently, not all situations with people involving this dynamic structure, will become famous. But it will stir sentiments, shake the ground, and cause some rumour. It will become a tributary to such *sand-piles* that build up over time—with the famous *grain* of sand that causes/releases an *avalanche*.

*Displaced Shadows* is dance performance choreographed by Tendai Malvine Makurumbandi as his MA work at Oslo National Academy of the Arts (KHiO). Working with the dancers to develop dance materials. Building a *metamorphic* scenography with costume designer Pinelopi Spanou.

Metamorphosis here relates to **1)** the *process* of metamorphosis [featuring in the top montage, *recto*]; **2)** the *result* of a metamorphosis [in the lower montage]. The process has references to colonial history—the bondage: both as a *condition* and as a *material* of transformation. Darkness matters.

The soundscape developed for the piece by composition student Mikkel Alvheim Aase is apt to turn the material from an epic to a embodied narrative. The stakes are real. We are invited to take them literally. It is a collaborative work where the shadows of disciplines exert each their pull:

"The choreography probes our abilities to renew and transform the ways we identify ourselves. Rather than putting emphasis on limitation, depletion and fragmentation, the performance interrogates what it is to philosophise and perform beyond disciplinary boundaries, accentuating potentiality."