



la taguense élégante

## What III F 2019 - Gothenburg 16 - 19 May 2019:

### An Invitation to Prepare for the Inner Circlers, circling closer

WELCOME TO A RHIZOMATIC 4 DAYS in Gothenburg that starts before, spreads during, and multiplies in the future of our individual practices and shared love for improvisation!

We are entangled, enmeshed, working together, as one, for others, in the space between, for the WE, for the other, for the tree, water or cheesecake. In our 'early invite' a few months ago we wrote that we are this time interested in the way we connect to other people with our improvisation work. Who do we do it for? This is a question for every time we improvise, but also a question for the impossible mission of documenting improvisation processes and communicating about our particular obsessions with them.

We have a proposal for how to tackle this question this time.

We would like you to **identify your own current obsession** with improvisation, **partner up with one other person in the closer circle of attendees and have a talk via skype** to and explain/sharpen 'your thing', so that it can be your frame and starting point from which you relate/be/perform in these four days together. Your team of two will be the joint guarantors of your obsession, (yay, you are already a community!) allow the

research to grow and then seek a place to make it live in the [improvisation knowledge base](#) that we are building.

At the bottom of this invitation, you can read more in detail of how we imagine this.

In Gothenburg, all this will become enmeshed in a four day investiture of a small white cubed gallery, ([www.galleri54.com](http://www.galleri54.com)) where we can make the space a reflection of your obsessions, your collaboration with one other person that will keep your eye on the ball, and the collaboration between us all in the present. On the last day (or night perhaps ...) we will whitewash the space, leaving the traces only in our bodies.

Along with the whitewashing, we will return to the task with your partner and garner a finding to put onto the [www.impro.wiki](http://www.impro.wiki). It will require a sifting to find a video, a writing, a photo, a drawing, something that you both find useful about each of your subjects, that can be shared with a larger audience. We will set up computers so that all this can be done in tangent with whitewashing the space together.

And of course, all of this will be punctuated by dinners together, an improvised performance together in [The Tiny Festival](#) (thanks Benedikte!) and frequent mini-celebrations of this art and this impossible task of trying to document it.

If you are planning to join us, please respond by email, we will pair you up, and talk other dirty details !

**PRACTICAL:**

You are responsible for getting to Gothenburg and back (if you really want to leave) and for your housing. (here's a recommendation for cheap and close to the place we work: <https://www.sov.nu/en/>) Stay in touch with Benedikte, she is working on other options as well.

There will come a general schedule soon. Please plan your travels so that you can be at Galleri 54 at 15:00 latest on Thursday 16th and leave ideally not before Sunday 19th at 13:00.

If you will be able to apply for funding for your travel and lodging in your own country, we can provide you with an official invitation letter from Galleri 54. Please write to [benedikte.esperi@gmail.com](mailto:benedikte.esperi@gmail.com).

With warm greetings from Amsterdam, Montreal (yes she moves around) and Gothenburg,

Benedikte, Catharine, Thomas

*don't forget to read the details below :-)*

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## PREPARATION PROPOSAL IN DETAIL:

### 1. Define your own ‘thing’ (material / research question / obsession) for the four days.

We would like everyone to come with their own ‘thing’ or professional obsession, and make it very concrete for yourself in the coming two months leading up to our meeting what that ‘thing’ exactly is. What is your obsession at the moment with (interdisciplinary) improvisation? See these four days as an opportunity to work on that ‘thing’, and only that thing.

We call it ‘thing’ in absence of a better word that is as open and inclusive to the way you work. It could be anything that makes your artist/performer heart tick at the moment. It could be about the material that you use in improvisation (“my thing at the moment is working with torn paper on stage” / “my thing is using just three notes on my saxophone” / ...) but it could also be a conceptual research question (“my thing is to define time/space in an interdisciplinary way so I can work with dancers and singers”). It could be even an academic or philosophical obsession (like a paper that you are working on) as long as you can narrow it down to a specific ‘thing’ that you want to work on in Gothenburg.

### 2. Have a look at [www.impro.wiki](http://www.impro.wiki) and see where your ‘thing’ wants to live.

See if your thing has a natural connection to (or already a place inside) one of the existing ‘chapters’ on the open improvisation knowledge base on [www.impro.wiki](http://www.impro.wiki).

If your current improvisation obsession doesn’t have a natural place in the existing structure that would make sense to you, then you can invent a new branch (or a completely new structure) in which it does have a place. There is no limit to which we could stretch the idea of an ‘online structure’ in order to make your obsession feel comfortable somewhere.

This work-in-progress knowledge base is the attempt to create a ‘tangible’ knowledge base of all the aspects of improvisation work that practitioners from any discipline find important, so your input on how to include the way you look at improvisation aspects is really valuable.

As an example: If my obsession is at the moment to create whole improvisations by playing just three notes on my saxophone, then I could feel my obsession is connected to the chapter on [Material](#) and/or to the chapter on [Structures / Limitations](#)

I could then read whether what is written there speaks to me and my current obsession (and if not, think about what kind of thing would speak to me). And I could ponder what kind of traces I could leave of my obsession online that would communicate to other practitioners who are busy with the same thing.

(in the example: I could set myself the task to write something about limitations in music and add it to the chapter on limitations after the four days. Or I could gather links/reading that exists on that matter that I find inspiring and add it there.)

The point is not necessarily to 'fit in' the existing structure, but to do relate to it (one way to relate is to reject it and propose something else).

The idea is to find concrete examples of how the - maybe impossible - task of documenting improvisation can take a form, inspired by your own work/obsession. What can communicate about improvisation, outside of the actual moment of performing it? Do we need to write, film, draw, or bake a cake to bring across what our obsession with this art form is about?

**3. Pair up with another participant who will be coming and have a conversation (e.g. via skype) to sharpen your 'thing' for Gothenburg.**

Talk to someone. Someone that will also be in Gothenburg during those days and who can be a sparring partner to talk to or simply a reminder of your 'thing' while you are there. We will help you find the person !

You will fulfill the same function for that person, so we will have pairs who help each other sharpening their ideas/research questions/material that they will bring.

Plan in a skype meeting (you are likely to choose someone from another country) and that person will ask you questions, maybe suggest something, invent a rule a hint or a path that will ask of you to become even more clearer about the stance with which you arrive with your thing in Gothenburg.

And you will do the same in reverse for your partner, so that before coming to What IIF? you both will be invested in two subjects, and have a laser focus on each to bring to the festivities.