Laboratory Report 2011

FAST FORWARD
Dance and Dramaturgy Lab 2
21 - 29 October

Participants: Aleksandar Georgiev, Dragana Zarevska, Milka Ivanovska, Ivana Dragsic, Predrag Ristic (Macedonia), Igor Koruga (Serbia), Zana Penceva (Bulgaria), Rebecca Chentinell, Ana Asplind and Sarah Cicilia Östholm (Sweden).
Lab Facilitators: Ivana Ivković (Croatia), performing arts researcher and dramaturge, working with several regional and international dance companies. Member of the performance collective BADco.
Ingrid Cogne (Sweden), working with choreography, positions herself through series of artistic proposals, by herself and along with others. Also works as dramaturge performer by invitation.
Project Coordinators: Biljana Tanurovska Kjulavkovski and Corina Oprea.
Project initiated by Intercult (Sweden) in collaboration with Lokomotiva (Macedonia).

The Laboratory for dramaturgy and contemporary dance took place in Skopje between 21st and 29th of October in the context of the fourth edition of the LocoMotion festival, hosting performers from both the Balkans and Sweden. Though this year's Laboratory was announced as *"a continuation of the Fast Forward Laboratory that took place in 2010[1]"*, it differed in many respects from the aforementioned, especially in the sense of an enhanced openness and flexibility of the format. The format of the Laboratory serves as a kind of machine/generator that produces a process whose dynamics and character depend primarily on the participants and their individual or shared interests, knowledge, methodological approaches, manners of articulation, preferences, habits… The participants also decide whether a sense of commonality arises, whether the process turns into a mutual collaboration or remains an agglomeration of individual processes framed by group activities, whether co-operation takes the form of co-authorship or remains on the level of interaction and communication.

Who is the eye/I and why is it necessary to know that?

This text is, above all, an attempt to discover and display the elements and inner logic of the process that took place during the Fast Forward Laboratory 2011. The initial intention was to tackle the methodology by which the text was created and the nature of the research exposed herein. The perspective/perception of the author should be deconstructed as an inherent portion of the methodological apparatus towards understanding/approaching the text/report. The approach of the author has remained undefined and was open to revision and re-evaluation during the process. This way, the conventional scientific research approach is being challenged because of the absence of a

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[1] http://www.intercult.se/ffw-dance-and-dramaturgy-lab-2/

clear methodology and the fact that the particular field of research is not familiar to the author.

The role of the author of this text was revised towards active participation in all activities and discussions that took place during the Lab[2]. Accordingly, the approach rested upon observation/gazing but also upon participation in the activities of the group.

Although this text may contain elements that belong to a report, it is crucial to illuminate the voluntaristic selectiveness of ideas/information distilled from the process itself, aiming to portray an image of what took place at the Lab that is compact, clear and "unburdened" by details. This research question (i.e. what happened during the Lab?) is answered by someone who refuses to hide behind the authority of the term "researcher", and is unable to produce credentials that identify her as an artist or a performer[3]. It is important to know the identity of the one upon whose pre-existing knowledge the contextualization takes place. The author reflects upon its own, but also upon the collective experience of the lab. Hence the motivation of the author to take part in this experiment stems from the interest in the possibilities for applying the organizational concepts identified within the process and the ways by which ideas can be articulated within a broader social, political and economic context. One must wonder whether in contextualizing without naming sources for the ideas being analyzed, one does an injustice to the other participants in the Lab. Does the author have the right to this self-proclaimed role of a mediator? This information is not a lip-service to political correctness, but it's a way of providing the reader with a clear and fair knowledge of the source from which these pieces of information and observations stem. This text proclaims the ideas explored within as no one's property, cast into a DropBox[4] that is open and available to anyone who is interested.

The Drop Box method in this context is a place where the participants drop everything starting from ideas, words, tools, methods, stories, theories, books, articles, videos, memories…

Therefore, this is a memorial document of the process meant for the participants, but also a Lab report for the sake of non-participants.

Elements and the inner logic of the process

Lack of structure is one of the key elements of this laboratory, in the sense that no prerequisites for success of the lab had been previously defined. There wasn't a striving towards an end goal in terms of reaching a final product or presentation of a set of conclusions for a pre-defined purpose either.

The dynamics of the group was shaped by the fact that a certain number of participants involved themselves in the process at a later time than the rest (arrived to the Lab at a later stage), including one of the facilitators, which may have been the reason for the

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[2] During the 2010 Lab, the author's position was that of an external eye - not participating, being physically present but almost invisible.
[3] The author has an academic background in political science, and is currently enrolled in post-graduate course in Human Resources Management in Culture and Non-Governmental Sector.
[4] http://en.wikipedia.org/wiki/Dropbox_(service)

development of a spirit of openness and hospitality of the format expressed through the motto formulated by Ingrid Cogne: *"If you are in the room, you are in the process!"*
This served as a rule that could safeguard the format from the development of any kind of stable initial expectations under such conditions where the number of participants present in the Lab at a given time was subject to potential variations. This was an attempt at relativizing the barrier between insiders and outsiders in order to allow ease of interoperability or restructuring within discussions and activities. After a while it became apparent that the contents and dynamics of the process were predetermined by the respective group of participants. Different groups of people – different outcomes.

Although the facilitators invited to the Lab had clarified their intentions and approaches prior to its commencement[5], there appeared to be a divergence of approaches and process facilitation sensibilities, which resulted not only with a number of interventions in the structure of the format and group dynamics, but also with a number of diverging directions of the process on a physical, theoretical and on an emotional level. For example, the process was affected by a number of changes of venue, ranging from an office, a studio, the Youth Cultural Centre where curatorial programme took place, the hotel where the participants were accommodated and finally the home of one of the participants[6]....

A number of discussions that took place during the Lab were inspired by lectures or performances that took place at the curatorial programme. The fact that the participants insisted on attending the curatorial programme, which had been conceived as a separate experimental process/space, resulted in the additional disintegration of the group.

The Lab was marked by an intensive exchange of references, texts, literature, films, names of authors/artists, techniques, methods, etc. One of the products of the lab is the list of references[7]. It does prove the intensive intellectual exchange that marked the process.

The participants were very involved in the process on an analytical level. They maintained a focus on methodology, research and articulation of ideas and the way in which they could be applied at a micro, everyday level. The primary focus of the group activities was directed towards reflection and analysis of each individual stage of the process, each expressed preference, attitude or interest. An analyzing process of the process took place, at times generating a disconnected, exhausting sensation of motionlessness, mainly because of the fact that theoretical concepts weren't translated into movement material - choreography - action.

It should be noted that a large portion of the time was spent discussing the etymological origin of the words that were used. A consensus was reached over the need for terminological clarity and precision of expression. The participants were asked to clarify the words that are often used, such as protocol, design, ritual or superficial. Thus, one

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[5] http://nomaddanceacademy.org/fast-forward.html
[6] One day host of the Lab was Aleksandar Georgiev.
[7] Proposition made by Ingrid Cogne. The "green paper references" one can find at the end of the text/report.

renders accessible thoughts and transparent knowledge. In addition to that, the exploration of the etymological origin of the words was also used as a process-facilitation method, a driver method that provides access to an additional range of topic choices.

The participants identified a need for further elaboration of the term "laboratory"[8]. The term was put under scrutiny because it was noted that contemporary art all too often borrows terms from other disciplines, attempting to explain an artistic concept through scientific language, which all too often fails to adequately convey it, stripping essential qualities from the phenomenon that one attempts to name. The bottom line is whether we can give the title "Laboratory" to a format that contains the following elements: collaboration between artists with varying interests and expectations; a lack of prior intent to create a shared artwork; and a lack of rules that would define the meaning of a successful process.

Art and dance are also academic disciplines so there is an understandable tendency of introducing methods and borrowing terms from other sciences. For example, artists may apply anthropological approach/method but they call it artistic research. So the artistic research or approach is already sociological, philosophical or anthropological. The problem is that people are using terminology without having responsibility for it in front of the others. It's very important to be precise in order to really share something.
Because of this it's important to acknowledge what we think by Laboratory.

The Lab process oversaw the making of plans for possible outcomes, in the sense of future collaboration, and etc. One of the plans for the Lab outcome was:

1. Create Meta collaboration on a Meta cognition level. This is the social aspect of the process.
2. Generating theoretical material by self-referencing and generate a context from ourselves.
3. 1+2 = PRACTICE; to find a way for application of the previous conditions in order to stimulate and produce practice. Demanding challenge!

Produce a piece that is stimulus on every level in order to achieve the WOW effect[9]. Can we achieve this radical WOW in a piece where the public and the artist WOW each other in an instant amazement?

At moments we were insisting on perfect and utopist concepts like the one of:

- mutual collaboration[10]
- non-context performance[11]

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[8] Discussion and critique proposed by Ingrid Cogne.
[9] The WOW effect is something that came out from a walk after lunch. When Cicilia and Ingrid had a gypsy carriage encounter, a reciprocal WOW occurred. It's a moment of reciprocal amazement that we named the WOW effect.
[10] The mutual collaboration is based on mutual respect, listening and taking the person with whom you're working as a competent. It's establishing collaboration as more important than the process of choosing and agreeing over ideas which might limit the collaboration by itself. There is no compromising in the concept of mutual interest. Proposition made by Sarah Cicilia Östholm.
[11] Non-context or context-less performance is a super-performance that doesn't refer to anything, "like it fell from Mars", and it's perfect by itself. Idea proposed by Dragana Zarevska.

In this sense, it's understandable why we use the term LABORATORY - because we are experimenting and struggling to come to something.

One overall conclusion about the Lab process is that the focus shifted more towards the re-examination of ideas and concepts that intrigued the participants rather than towards motion and translation of the ideas into choreography. This laboratory leaned more towards dramaturgy than towards dance.

Interaction between the scene and the non-scene
An image of a contemporary artist

The contemporary dancer/performer is politically engaged in the context within which he/she creates. It seems that the contemporary artist does this with a much larger degree of sense, social awareness and engagement than the contemporary sociologist, philosopher or political scientist. The contemporary artist/performer tends to be a researcher-scientist and a philosopher at the same time. He/she is oriented towards deconstruction of conventional approaches and ways in which the artwork can be created and presented.

The artists nurture a genuine interest in their relationship with the public. A relationship whose nature isn't contained in the buyer-seller dichotomy or the one between a mystic and an unenlightened but enraptured observer, but rather as a relationship open to partnership, equal or unequal positioning and deconstruction of the channels of communication and sensation.

This interest to explore the relationship between the public and the performer is aimed towards the possibility of a shared experience or co-authorship.

In order to achieve all this, one needs to possess an insight informed by knowledge in the fields of linguistics, communication, anthropology, contemporary philosophy, biotechnology, neurolinguistics, economy and other similar disciplines.

The artistic concept/product that is subsequently presented is immodest in the scope of its representation, possessed by a tendency to question and reform conventional paradigms of thought as well as dominant discourses reproduced at every level of social relations.

The contemporary dance/performance can also be aesthetically pleasing in its representation or disciplined/efficient in its pre-production. However, these are not goals in and of themselves, but rather by-products of a concept that would primarily deal with such serious topics as experimentation with principles of organization, deconstructing the process of production, the roles/positions within those processes as well as the examination of technology driven possibilities of creation. The world of contemporary and performing arts today seems inconceivable without the support of contemporary philosophy.

The theorization of art carries with itself the danger of extinguishing the passion of the contemporary artist/performer. This is not readily apparent on the "non-scene" in Macedonia, but can be certainly gleaned from the sense of weariness emanating from some of the participants in the Lab and the curatorial programme; weariness that often drives them to change environments – scenes on European soil. The context of the "scene" (Sweden) gives rise to other issues that are foreign to our "non-scene" (Macedonia). The Laboratory and the curatorial programme, specifically Marten Spangberg's lecture[12], produced a critique of the perceived mechanization of the creative process in the performing arts, as well as of the institutionalization or rather the anchoring of the arts into a pre-set pattern of relations and stage concepts. It`s surprising that what our "non-scene" identifies as novel, revolutionary, ultra-intellectual and exciting, "the scene" already registers itself as a rather tiresome déjà vu. They discussed the problem of lack of passion for doing art for the sake of doing it (creation for the sake of bringing something new into the world) rather than doing art for the sake of being an artist, a choreographer, a dancer.

The fact of hyper-production was discussed, an issue that the "non-sceners" can anticipate from reading about it on the Internet, but not as something that derives from their experience as public, critical or artistic community.

The specific economical-political systems and the relations that they produce are reproduced in the spheres of art and science. The very fact of the rise of performing arts to the level of respected academic disciplines, supported by institutions that reproduce this approach, contributes to an even greater discrepancy between the scene and the non-scene.

There is a difference in the nature of problems faced by performers in Sweden (with its hyper-productive scene for contemporary dance and performance) and those creating within the Macedonian non-scene. By "non-scene" it is meant that there is a lack of an active and vibrant community of performers, choreographers, dance programmers, a lack of a public, critique or written literature in Macedonian language. There is also a lack of a cultural public policy that covers the development and planning of directions for performing arts such as contemporary dance, a lack which results in the absence of funds allocated for that specific purpose by some public cultural council or commission.

We must take into account the consequences from the development of artistic discourse as well as contemporary dance and performing arts within the framework of different cultural matrices and geographical locations. This isn't a qualification that differentiates the right from the wrong approach, i.e. the "non-scene" is not inherently bad, nor is the "scene" inherently good, but simply we are talking about two different contexts, each offering material for the artists to draw upon. We must bear in mind the possibility for an osmotic process (spillover effect) between the scene and non-scene and vice versa, as

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[12] Spangbergianism is a performance in the shape of a book. Campaign against availability and well-meaning artistic work. A solo aiming from the hip without a second thought. http://nomaddanceacademy.org/participants.html; http://spangbergianism.wordpress.com/

well as the possibility for shared learning experiences. Finally, the compression of time and space that we are now seeing everywhere, as well as opportunities provided by private and public funds available in Scandinavian or EU countries, bind the artists into a kind of epistemological community that produces its own values, history and attributes and closes them up and distances them from the conditions prevalent on the local scene.

The Lab highlights

Both the spectator and performer/artist should approach the artwork with a sense of responsibility in order to make it more accessible and understandable. These insights were inspired by the video called *In My Language*[13], made by an autistic girl who is also an activist for the rights of people with autism. The video was very well composed and carried a powerful political message. It also served a purpose as an exercise about form, i.e. as an example of well-structured content with just the right amount of information, rendering the work very accessible. The work also addresses *"those who consider the ways in which autistic people communicate and act as meaningless"*, tricking them into understanding the movements of the autistic person. The video poses the question of valorizing non-verbal communication (communication devoid of the component of speech). Why do we consider the human being that doesn't use conventional means of communication as not human enough or semi-human? Everyone has the responsibility to try to understand the fellow human being that stands near him/her in the context of society.

The public/audience should similarly exercise responsibility in approaching an artwork, which doesn't exempt the artist from the duty to translate the idea from a position of inaccessibility into a position of openness and hospitality.

A substantial portion of the Lab dealt with the concept of hospitality[14] in anthropology and culture, and how it translates into contemporary dance or performance. The relationship between the guest and the host translates well into the performing arts and is recognizable in the relationship between the public and the performer. In the concept of hospitality in the theoretical context of the host and the guest we can recognize the dualism of the artist and the public.

According to Derrida the hospitality is strongly connected to hostility. It's not open and altruistic or generous. It's an act of protection, a mechanism for protecting ourselves from the strangers, the others.[15]

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[13] http://www.youtube.com/watch?v=JnylM1hI2jc Written and produced by A.M. Baggs. *"The first part is in my "native language", and then the second part provides a translation, or at least an explanation. This is not a look-at-the-autie gawking freakshow as much as it is a statement about what gets considered thought, intelligence, personhood, language, and communication, and what does not."*
[14] Proposition made by Igor Koruga.
[15] Jacques Derrida, "*Of Hospitality*".

The host deals with the guest by setting a set of rules that the guest should respect. But how does the performer invite the public to access the art performance while keeping the difference between an order and an offer/invitation. Different levels of invitation and guidance were proposed:

1. By words
2. Empathy and emotions
3. Non-verbal strategies of invitation and
4. Contextual invitation

Can the concept of hospitality presented by Derrida as a defense mechanism from the stranger that enters the territory of the host, be transplanted onto contemporary art where the artist-host investigates the ways in which he/she can protect him/herself from the unknown, foreign public?

Is it possible that the performer is motivated more by an interest in experimenting with the public in the sense of exploring possibilities for new, alternative relations as a protective mechanism, rather than by the intention to make his open to equalizing the positions of the artist and the public? Is this then a way of asserting control and dominance over the public?

The application of such experimental approaches can introduce an entirely new dimension in the assertion of power and influence in spheres outside of art. For example, a brand being subjectivized or humanized supposedly in order to introduce a more inclusive relationship between the buyer and the seller, is, in fact, a deviation from the basic meanings of those phenomena, distancing itself from the fact that marketing serves a specific purpose, i.e. to persuade and to maximize profit, not to maximize client happiness.

In reaction to the constant theorizing, the participants expressed a need for moving and playing and proclaimed a "*Pleasure Day*"[16], where pleasure would be found in turning to physical activity and motion. The Drop Box method gave us the Yes game/regime, the Laughing machine, the chain of events concept (video), the proposal for the 10 minute loud discotheque...

These games were conceived with the clear purpose – to fill the participants with pleasure, unburden them and motivate them. The chain of events video "*The Way Things Go*"[17], which is a fairly exploited concept in dramaturgy, led us to wonder whether there can be at all a linear irreversible process where there is a continuity of building and upgrading of the existing material.

One of the most intriguing discussions during the Lab was the idea of Mutual

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[16] Random pocket proposals – the consensus is that when we will be fed up with rethinking of things everyone should feel free to offer something dear to her/him like video, object, piece he/she is working on currently.
[17] http://vimeo.com/4581265 Proposition made by Ivana Ivković.

collaboration[18] as a counterweight to conventional methods of collective cooperation, such as group work where decisions are ought to be made by consensus. Mutual collaboration was defined as a presence of mutual understanding and respect between two or more artists working on either the same topic or using the same approach without having to agree or coordinate on the ideas that they use.

The proposal that came out of this concept was to cooperate on the basis of mutual respect and trust, not necessarily aiming to select an idea, to create a group process or a shared final product. Ideas were to be stacked one atop the other, accumulating and building upon one another without being forced to choose one winning idea.

A noteworthy tool is the proposal for joint mapping of knowledge[19], borrowed from Google Docs, as a method to create mutual knowledge. It is a technique of documenting ideas and terms from a discussion into clouds between which new relations can be established, unshackled from their positions of meaning and the intentions to which they serve, in order to provide for an alternative approach to the debate. It poses the question of whether the order and hierarchy of memorizing bits and pieces of knowledge alters the approach to solving some kind of issue or provides a process with a new direction. The fact is that, if everyone documents for his/her own sake, that knowledge is individual knowledge and can only be viewed as a by-product that doesn't contribute to the shared process. However, in this way, maps of ideas, which are open to all participants in the discussion/process, are formed, allowing intervention in the above.

Imagine that this approach to de-contextualization of the ideas and terms brought up in a discussion is applied to the work of record-keepers[20] in such a rigid institution as Parliament. Could this change the approach to creating legal solutions and public policies? The records of parliamentary session discussions (within the Macedonian Assembly there are thematic commissions composed of approx. 12 members + a president) are created by writing down who said what as well as voting outcomes, which serve as a starting point for the discussions at every subsequent session. By intervening in the documentation method and by using the knowledge mapping method, new approaches to "old issues" are sure to be devised.
The purpose of this would be to come up with alternative and more reflexive ways of conducting the lawmaking process, which may lead to more innovative public policies. This is intended to serve merely as a naive example of how the ideas of the laboratory could find their place in various contexts.

One of the most interesting activities of the Lab was the exercise in translating a popular Balkan recipe, *Ajvar*, into a dramaturgical scenario. Below, I enclose the text formulated on the basis of the recipe:

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[18] Proposition made by Sarah Cicilia Östholm.
[19] Proposition made by Predrag Ristic.
[20] Persons taking down notes of proceedings.

Basic levels of the game[21]

1. Obtaining the unit (paprika) in huge amounts: 25-30 kilos or so
2. Washing/cleaning the unit
3. Polishing each unit with a towel (if you are enough obsessed)
4. Putting up the fire in the stove
5. Putting every unit to bake and check every unit very often to prevent it from burning
6. Removing the peel and the seeds from each unit (removing what is inside and outside, so only the middle part stays – the mediator)
7. Mincing the units until you get your giant pot filled up to the top
8. Adding other ingredients (oil, salt)
9. Cook it for enough hours (5-6) so that the material becomes unrecognizable
10. Put it in jars
11. Try it and give some to friends too. Then talk about it, and contextualize it with cheese.

Now I think, we should decide upon a unit we work on (it can really be anything – an object, a phenomenon, anything can be our paprika), and we cook it so that the starting material becomes unrecognizable but edible and tasty. Of course, the levels noted are changeable and skippable (we can skip everything we need/want).

Each participant was tasked with interpreting one stage of the recipe in the manner described above, depending on the dice number that he/she got.

The outcome of the interpretations was as follows:

1. Ace: Pile up the right feet of all present.
2. Igor: An intelligible sentence: "Wait, I don't know where to start from!"
3. Ivana: Wiping the floor.
4. Anna: Change in texture.
5. Dragana: We treat the unit with great care; the format stays the same but the quality changes.
6. Ljupco[22]: Sitting and showing peeling, cleaning in water, shaking, leaving to drain; 40kg in 2 hours.
7. Ingrid: Taking photos of right knees of all participants.
8. Milka: Adding people to the process, representing a socialist-modernist structure with the participants' bodies; one "paints" the structure from the outside.
9. Ivana: "Fighting to get to the steering wheel"; the difficulty, the danger of being splattered with hot content, a rotation of persons involved.
10. Cicilia: Putting the prepared material on next venue, pack it for distribution in final format.
11. Zana: Standing in circle and sitting in the lap of the person behind you.

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[21] The recipe translation was done by Dragana Zarevska.
[22] Ljupco Tanurovski was taking photographs and recording the Lab when in the manner of the lab motto "If you are in the room, you are in the process!" joined the Ajvar recipe translation game.

After each individual interpretation, regardless of whether it involved the remaining group members, we recorded the performance of all interpretations of the stages according to the order described in the recipe without stopping. The video was then analyzed, identifying the weaknesses of the resulting material. This approach to the text was only one of many opportunities to work with the Ajvar score.

This exercise also led to a debate over the relationship between the individual and the collective. Even though everyone individually interpreted a stage of the recipe, to an outside observer the end result appeared as a collective process, bringing to mind associations of a religious ritual of a community with a strongly developed collective consciousness. The video was interesting from the aspect of observing changes in the positions of the participants from active subjects into objects for analysis, which altered the perspective of the entire exercise. Even though the execution was boring, as was the video material itself, the shift in perspective produced by the footage, led us to consider the tendency to reference and contextualize that automatically arose in participant's mind. The viewer/public experiences a natural tendency to associate the work with other, different or similar concepts, even though the origin and genesis of the entire concept is previously known – from a recipe.

Provided below are the conclusions regarding the changes that need to be made so that the video becomes more easily accessible, which will inspire a process of re-working the recipe translation into a performance:

1. People should start to care a lot about the thing they are doing, like to become life-and-death thing for the performers.
2. Then we should connect the individual ideas and combine the actions in order to create integrated piece. According to one dance definition, dance is a transition from one place to another. We have poses but not transitions. We should add that in order to become more enjoyable for watching.
3. To give ourselves a task for the transitions. Because our transitions consisted from conversations and interpretations on how the particular phase should be done.

Wrap up game session

The last day of the Lab was an attempt to create a game that would integrate all the concepts, methods and interests that were shared during the Lab. It documented the process that we had gone through and informed those who weren't part of the Laboratory so that they could understand what went on and they can plug in/tune in. First, a board of terms was made, grouping the concepts, after which one of the participants drew a schema that reflected the basis of the process over which we started constructing the game, layer by layer, once again shaking loose the questions that followed us throughout the process.
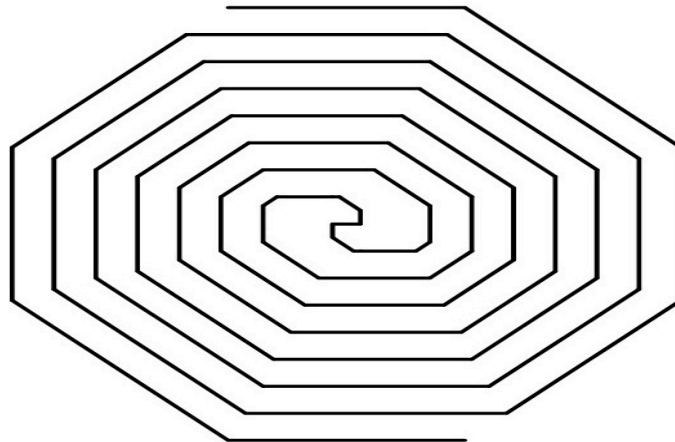
The table game schema[23]

Lab board - They put all the concepts, words, terms, we mentioned at the Lab on the paper and group them in a certain way. The first intention was to create a game that summarizes what we have been doing during the Lab so that people who weren't in the Lab can understand in order to enter the process easily.

It was a mapping of the Lab. It was also an attempt at materializing the format of the Lab into a concrete generator/process machine. The game was tasked with describing, but also with serving as a tool for generating new ideas. The players were left with deciding whether they would use it only for fun or, for example, for creating choreography. Different rules and possibilities were re-examined and served as summarizations and conclusions for the Lab, its flaws or advantages.

It was suggested that there should be two teams. The player/participant was entitled to play on two plains – individually or as an individual framed by the process. Namely, there were to be two parallel processes – an individual and a collective one. The center of the schema was to contain a capsule of conclusions. The one who would reach it first would solve a set of dilemmas that were posed at the Lab. There were also fields with stars, triangles, numbers, rewards and penalties.

The game is unpredictable, because the process is also unpredictable and complex.
The game would be application and tool that derives from the process.

The facilitator throws the dodecahedron. The dodecahedron contains the database of our Laboratory which drives the process. The facilitator throws the dodecahedron, but he is not making decisions. The whole content of the game is in the dodecahedron. The decisions are brought by the group, even though the facilitators throw the dodecahedron.

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[23] Done by Sarah Cicilia Östholm.
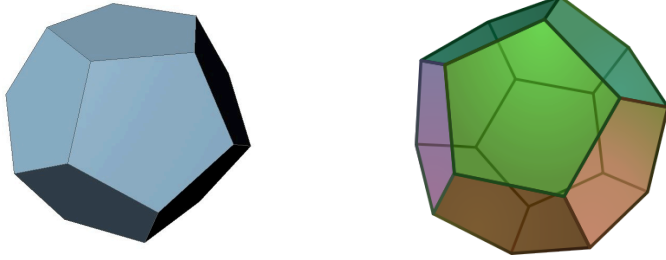
The difference between the Lab and the game is that in the Lab we tried not to make rules. But, is there a process without rules. While we were trying not to make rules we have imposed so many rules on to the group behavior. No rule is the hardest rule you can get. Always when avoiding the rules, you get stacked with rules.

The rules for the game:

- Choose different skills for your character from the list of characters
- Divide in two teams
- 12-sided dice
- Taking turns in teams
- Star - it's a change team possibility
- Lend on number - you get the number of the Ajvar score and do the interpretation that is under that number
- R = rewards
- P = punishment
- Triangle - cards with actions for the whole group
- Repetition of numbers - it should create repetitive actions
- In the center of the schema is the end of the game - which team or who comes first to the middle, finishes the game.

You can win according to four criteria:

1. To come first to the center as an individual player
2. Your group to win, if it comes to the center
3. To collect the greatest number of units as an individual
4. Your group collects the greatest number of units

The key elements of the game are:

1. Superpowers
2. Skills/character
3. Physical tasks
4. Punishments/awards
5. Jump to conclusions

We didn't finish the game. We left it open as well as the process. This means that there is the possibility of its continuation, if the group manages to wrap up an application for a grant. It will be a step forward in creating a super-moving-lab.

Here are the "green paper references" (links, books and other references):

- AM Bags & assorted objects "In My Language"
- Dr. Quantum, "The Real Self behind the Ego"
- Georgio Agamben, "Infancy and History"
- Bojana Cvejić, "Dramaturgy: A Friendship of Problems"
- Jacques Derrida, "Of Hospitality"
- Kill Bill vol.1, O-ren Ishii scene/Lucy Liu
- Antonia Baehr, "Laugh" (dance performance/interview)
- Raymond Queneau, "Exercise du style"
- Akira Kurosawa, "Rashomon"
- Milou or hostilitémechanique (animation YouTube)
- Derrida's principals' difference
- Sally Potter
- Japanese TV show
- Ludwig Wittgenstein
- Alexander Lucas
- Camilla Marambillo (workshop Stockholm)
- Fransisco Bernardi
- Alice Chauchat, "The Love Piece"
- Francois Jullien, "Éloge de la Simplicité"
- Umberto Eco, interview in Paris review magazine
- David Zambrano, "Passing Through"
- Luis Bunuel
- Frederic Gies
- Jan Ritsemaoedipus
- Dee mee tree
- Alternative dispute resolution (bargain, consensus)
- "Happy, Happy" (a Swedish book)
- Alternative conflict solving
- Raticality - consultative selling
- Abbas Kiarostami, "Copy conforme"
- Trinh T minh Ha (spiral /circle and theme)
- "Sweet Dream" - Eurythmics
- Agamben, "Whatever essay"
- "The Coming Community", 1993
- Jasna Koteska (Macedonian lecturer)
- ska vi ta en fika (hybris)
- James Vasile - freedom box

- Shirin Neshat, "Women without Man"
- Fischli & Weiss, "The Way Things Go"
- Chemical Brothers' video by Michel Gondry
- The novel "The Fountain"
- Merry Duglas, "Clean & Dangerous"
- Michel Foucault, "Punishment and Discipline"
- Matmos (Music duo from Canada)
- Akasegawagenpei - the psychogeographic cartographers of the situationists
- Alexinresnais the last year in Marienland
- J Rivette le pont du nord
- Dungeons and Dragons
- Mortal Combat
- "Jump To Conclusion Mat" - Office Space