

trembl

the second piece of “the unapparent trilogy”

trembl is a performance that explores crip time through the lens of embodiment and dancing. The piece is the second piece of the unapparent trilogy working with world-building from a non-binary and chronically ill perspective. The project is initiated by choreographer dancer and organizer Ar Utke Ács and created in collaboration with dancer, choreographer and digital programmer, Adam Seid Tahir alongside with artists Christoffer Lloyd (SE), Postorganic Bauplan (AT/DE), Puer Parasitus (DK), Sofia Stål (FI/DK) and Ruby Nilsson (SE/DK). **trembl** will be co-produced by Dance Cooperative and MDT (SE) with residencies at Dance Cooperative, MDT and Udviklingsplatformen. It will be premiering at Skuespilshuset's Lille Scene as a part of KSelekt and will later be presented at MDT in 2027.

Rather than bend disabled bodies and minds to meet the clock, crip time bends the clock to meet disabled bodies and minds – Alison Kafer, Feminist Queer Crip (2013)

trembl is a character living in a world where crip time rules and the cyborg is the norm. Crip time can be described as the way disabled body-minds are “out of time” compared to the norm of society. For chronically sick people crip time can be the fact of having a health condition that is usually associated with issues the pre-disabled body-minds have much later in life. Out of time. The crip body-mind is “out of time” compared the abled standards and crip time is a way to claim our own time: a complex, cyclical and non-chronological time. In the process of **trembl** we will let the timing meet the body-minds and research what it could mean to create the dances departing from this starting point. We will work with the idea of non-performativity from Glitch Feminism and principles from the Fasciapulsology method focusing on the fascial tissue as a liquid infrastructure in order to understand the polyphonies of rhythms in each our fluid bodies. From this we will begin to develop movement materials and fictional speculations building the character of **trembl**. The character of **trembl** will thus become a container for us to think about time collectively and dream up another realm for embodying time.

n o t q u i t e h u m a n , n o t q u i t e r o b o t

Ever since Donna Haraway wrote her infamous cyborg Manifesto in 1985, the figure has been a recurring character both for queer and disabled people. The cyborg inhabits the non-binary position as someone at once human and non-human. Never quite human enough, yet not fully a machine either. As non-binary and crips, we were always-already cyborgs. Just like we see it with the ongoing climate catastrophe technology continues to be our reality and at the same time a promise, an imaginary fix and a fantasy. In **trembl** we spend time with and embody this haunted companion of the future in the

present. We will be working with technology not just as a theme but also literally. Dancer and programmer Adam Seid Tahir will collaborate with light designer Christoffer Lloyd to have a responsive interface between light and movement. Postorganic Bauplan will create a robotic prosthesis: an exoskeleton with a tactile robotic spine, which will enable certain dances and restrict others.

t h e t i d e s o f a s i c k b o d y

As you step into the black box you are met with the view of a construction kept in dark in the center of the space. The audience is seated on either side of the stage and as you sit down, you see how the structure is arching over a dancing body. The body seems obscured and appears beyond human in the dark. The light sculpture starts to light of in parts in slow and unpredictable rhythms. As the light intensifies you see that not only the dancer is moving but also a robotic extension of their body. The tactile dancing of the robotic prosthesis and the dancer interacts and interrupt each other. The dancer's movements portray pulses and impulses of their body, responding to the space – which then responds back. Throughout the performance rhythms flow through the space: through the dancing body through the lights and the sound, moving through different intensities. In the end the full light installation will be on, creating a full circle through the mirrored mirrored floor.

o r g a n i s a t i o n a n d t i m e p l a n

The piece is scheduled to be premiered in the autumn season of 2026. It is initiated by choreographer Ar Utke Ács and created together with dancer, choreographer and digital programmer, Adam Seid Tahir and dancer Joella Kalala (SE) in collaboration with light designer Will Zawistowski (PL/DK), artistic prosthesis creators Postorganic Bauplan (AT/DE), costume designer Puer Parasitus/Sofie Winther Foged (DK), scenographer Sofia Stål (FI/DK) and and dramaturg Ruby Nilsson (SE/DK).

trembl will be created through research residencies starting December 2025: we will have a production residency focusing mainly on the installation of and interaction with the light sculpture at MDT (SE) in both one of their studios and at their stage. We will rehearse at Dance Cooperative's studio in Valby and rent Udviklingsplatformens big studio for additional installation work. The final production would then take place at the Small Stage of the Royal Theatre with premiere as a part of KSelekt (DK). The project is supported by the infrastructure of Dance Cooperative (DK) and is administrated by Astrid Gravsholt in collaboration with the Swedish artist cooperative Interim Kultur (SE), who will also assist on the Swedish and Nordic part of the fundraising.

The first performance of 'the unapparent trilogy' **shivr** works with claiming the monstrous body and coming to a language for sick embodiment. It premiered in April 2025 at Dansehallerne and play for an extended period of three weeks at the Studio 1 Stage at MDT in November 2025 and will be created white cubes and alternative stages. The final piece **rashs** works with sympoesis and the body as an ecology which is a part of a larger ecology and will be developed as an outdoors performance co-produced by Dansehallerne with premiere spring 2027.