

English Summaries

Jens Tang Kristensen | On Foreign Soil

With particular focus on prominent Danish medical doctors and psychologists like Frederik Lange (1842-1907), Knud Pontoppidan (1853-1916), Eilert Adam Tscherning (1851-1919) and Carl Jul. Salomonsen (1847-1924) and their definitions of concepts like otherness, dysmorphism and degeneration, this article illustrates how they all had a strong political impact on the avant-garde movements in pre-war Denmark.

Peter Vadim | *dunst* 2001-07

“*dunst* 2001-07 Aesthetics of Abjection” is an article that discusses the significance of artistic experimentation in the gender political association *dunst* motivated by a rebelliousness that creates a dilemma of both rejecting and allowing heteronormativity to demonize the association itself. The discussion of *dunst* is based on theories of abjection, the semiotic and disidentification.

Mathias Danbolt & Lene Myong | 'Everybody Should Have This experience'

The article analyzes the self-declared anti-racist performance project *Med Andre Øjne* (MAØ) [Through Different Eyes], which since 2011 has served as a sought-after diversity tool in Denmark. The purpose of MAØ is, through the use of racial and gendered transformations, to allow participants to ‘put themselves in the other’s place’ in order to produce empathy and compassion. Through a critical analysis of MAØ’s invitation to embody and appropriate the experience of racialized minorities in order to engage questions of everyday racism, the article highlights the limits of empathy as an anti-racist methodology, while arguing that MAØ reproduces a depoliticized understanding of racism that reduces anti-racism to individualized self-transformation.

Emma Sofie Klint Wandahl | Displacing Representation

This article seeks to facilitate an understanding, of how representational strategies of bodies produced as abnormal can operate within performance contexts. Informed by José Esteban Muñoz’ theory on disidentification and Robert McRuer’s theory on compulsory able-bodiedness the paper examines how the play *Anatomi* uses and can be read through the concept of disidentification as a mode of relocating the contingency of identification possibilities. The strategy of the play offers a critical awareness that enables the audience to see more subtle subversions in stereotyped representation and therefore ultimately creates a context for norm criticism.

Storm Møller Madsen | Trans(ing) Body Art

This article engages with a number of trans artists who have turned to the genre of body art, using their explicit body as the focal point of their work. The article engages the subgenre of trans body art and reads the performances *Ritual (Marriage)* by Leah James and Mars Hobrecker and *Homage* by Kris Grey through the notion of the cut to examine the disciplining of corporeality and trans embodied labor and how these are/can be challenged and (re)imagined through performance.

Sabrina Vitting-Seerup | 'Refugees' on Stage

Through a reparative reading and by 'staying with the trouble', this article looks into four Danish performances from 2016-2017 that have worked with inclusion of people with refugee-experience. The text thereby identifies some of the dilemmas, questions and hopes that the different approaches to inclusion bring about.

Ellen Flyvebjerg Kornerup og Signe Flyvebjerg Hesthaven | Spasticity is a Bodily Variation

The dance performance SPLASTIC celebrates the potential of spastic movement. This article asks if the performance also avoids reproducing normative narratives about the norm-challenging body. The answer is: Not entirely. But the curious, ugly and unproductive movements allow the dancers to counter bodily normativity and efficiency demands and makes visible the potential.

Stina Hasse Jørgensen | ROBOT & THE END

In this article, I present a critical comparative reading of the experiences of gender promoted by media performances that make use of synthesized voices in relation to the 3D animated vocaloid performance *THE END* (2012) and the multimedia dance performance *ROBOT* (2013). I argue that the staging of synthesized voices in *THE END* promotes a gender performativity of the heteronormative gender binary, creating a sexualized fetishization of the technological body. *ROBOT*, on the other hand, as a media performance utilizes the audio-visual body of a little robot to subvert gender stereotypes, demonstrating that the visual contextualization and framing of the synthesized voice matters in the representation of identities in digital media performances.