



Parsifal. Photo Søren Meisner

# Preface

*By the Editorial Board*

We have followed FIX&FOXY for 15 years. During this time, the company has produced around 25 performances, demonstrating in an original manner how theatre as a medium can address and investigate difficult issues such as diversity, representation and spectator participation without losing audience and artistic impact. FIX&FOXY has had a relatively wide range, nationally and internationally, and with this publication, we wish to summarise, reflect on and discuss the experiences gained in this framework. Through interviews and analyses of performances, we focus on themes and forms that are characteristic of FIX&FOXY's works and processes. With this publication, we therefore hope to present and clarify how the company, with a special kind of creativity and artistic understanding, breaks the usual boundaries of theatre and shows in often unexpected ways what theatre can also be. We ask questions such as: How is the theatre medium used? How does FIX&FOXY express themselves? What is the approach to actors, theatre space and performance locations? What compositional structures stand out? How does the theatre relate to the contemporary? What does FIX&FOXY want to contribute to the art field?

With questions like these, the publication will hopefully open for exchange and discussion of FIX&FOXY's particular theatrical form, poetics and ethics.

FIX&FOXY was formed in 2008 by Tue Biering b. 1973, director from Statens Teaterskole (the National School of Performing Arts) 2000 and Jeppe Kristensen b. 1975, Master in Dramaturgy. Jeppe Kristensen was employed as dramaturg at the Royal Danish Theatre 2005-2008 and Tue Biering was employed at the same place and managed the experimental stage at Turbinehallerne (the Turbine Halls), Turbo Town from 2004-07 in collaboration with Christian Friedländer - both as artistic directors. Kristensen and Biering began their collaboration with *Europæerne* (The Europeans) and *Come on, Bangladesh, just do it!* (The Royal Theatre), and this was a kind of beginning of FIX&FOXY, which was established in connection with *Pretty Woman A/S* (Pretty Woman Ltd.) in 2008. Both left the Royal Theatre and continued as FIX&FOXY until Jeppe Kristensen left the theatre in 2017 to become a professor at the University of Agder, Norway. Since then, Tue Biering has continued FIX&FOXY.

FIX&FOXY is without a permanent stage, and this opens for partnerships with among others Betty Nansen Teatret and Revolver. As a director, Tue Biering is also often employed at other theatres both in Denmark and abroad.

Since 2008, FIX&FOXY has created around 25 performances in which they deal in different ways with theatre as representation, power structure, aesthetic composition and expose the relationship between actors and spectators. Several times, the theatre has been favoured by theatre critics with nominations for the Reumert Award, and in 2022, the Bikuben Foundation entered into a 10-year partnership with FIX&FOXY. The first 3½ years, this is supported by a grant of 10. mio. kr. (1.4 mill. Euro). The intention is to expand and strengthen the organisation and to have the opportunity to work on developing international performances and new formats within the performing arts in a long-term perspective. Today, the company is run on a daily basis by artistic director Tue Biering, producer Karoline Michelsen and international producer Annette Max Hansen. A special artistic team is assembled for each production.



## A Little Background

In 2004, the Artistic Director at The Royal Danish Theatre, Mikkel Harder Munck-Hansen, hired the set designer Christian Friedländer and the director Tue Biering to “smash the framework” in the Turbine Halls with theatre on time and canned beer for 20 kroner. In the theatre’s annual report for 2006, the occupancy rate is around 50, and a whole new target group of spectators aged 20+, who are not accustomed to theatre, has attended guest performances, debates and nightclubs. Friedländer & Biering call themselves *caretakers* of the old power plant with at least one monthly theatre concert, power reading, debate session and perhaps a midnight performance. A basic premise is that the world is neither unambiguous nor easily accessible but must be represented in its complexity. The reality you sympathise with and understand, and the one that you oppose, repress or do not understand, are equally important to represent for FIX&FOXY.

**KONTRAKT**

Denne kontrakt (Kontrakten) indgås mellem:

**SUPERFLEX**, Blågårdsgade 11b, 2200 København N ("SUPERFLEX")  
og  
**Det Kongelige Teater**, August Bournovilles Passage 2-8, 1017 København K ("Det Kongelige Teater")

I henhold til denne kontrakt forpligter Det Kongelige Teater sig til, i alle forhold vedrørende Turbinehallerne, i perioden fra og med den 1. Marts 2007 til og med den 31. Marts 2007 ikke på nogen måde, - det være sig direkte eller indirekte samt på skrift eller tale - at anvende følgende ord eller kombinationer, hvori disse ord indgår:

• <b>Teater</b>	• <b>Billet</b>
• <b>Skuespiller</b>	• <b>Spille</b>
• <b>Forestilling</b>	• <b>Prøve</b>
• <b>Scene</b>	• <b>Premiere</b>
• <b>Instruktør</b>	• <b>Publikum</b>

Denne kontrakt omfatter hele Det Kongelige Teater, herunder dets ledelse, ansatte – såvel direkte som indirekte – og såvel fuldtids-, deltids- som læstansatte.

I tilfælde af en parts misligholdelse af denne aftale, kan modparten gøre misligholdelse gældende og kræve erstatning, kræve godtgørelse, herunder for krænkelse af rettigheder samt imødegå enhver krænkelse og misligholdelse i form af fagedforbud.


Enhver tvist, som måtte opstå mellem parterne, afgøres ved de ordinære danske domstole og baseres på gældende dansk ret.

København den 13/2 2007  
For SUPERFLEX

København den 13/2 2007  
For Det Kongelige Teater

Rasmus Nielsen  
Michael Christiansen  
Teaterchef

Jakob Fenger  
Bjørnstjerne Christiansen

  
Det Kongelige Teater  
Postboks 2185  
1017 København K

**SUPERFLEX**

*Kontrakt mellem kunstgruppen Superflex og Det Kongelige Teater, marts 2007*

To give just one example of the interdisciplinary collaboration with other art forms, we can mention that the Turbine Hall invited the artist group Superflex as artistic curator in order to change theatre habits and ways of speaking. A contract was signed in which 'theatre' and other words like 'actor', 'ticket', 'director' and 'premiere' were banned for a month. What actually came out of this experiment is probably impossible to summarise, but it is an example of a cross-artistic interaction in which some of the conventions embedded in theatrical thinking are obstructed.

Eventministeriet (The Ministry of Events), which has collaborated with FIX&FOXY about several performances at the Royal Danish Playhouse, was established in 2008 as a replacement for Turbo Town and in a similar way created a special reality with rehearsals lasting a few days, and where light, sound, props, sets and costumes could be reused items or just simple markings.

It was a condition of production that the performances were 'unfinished' and often had an improvisatory character based on chosen sets of rules and frameworks, which is a form that characterises several of FIX&FOXY's productions.

### **Is There a Poetics?**

Looking at FIX&FOXY's performances, it is tempting to ask: Is there a coherent poetics, that is, a particular view of art, articulated by FIX&FOXY, that becomes evident through the company's approach to theatrical production?

As a piece of theatrical craft, each performance is unique and different. The participants are both professional actors and non-professionals and the production will often highlight their personality, physicality and allow their vulnerability to show through. Typically, a familiar fiction – often a film fiction – is staged in a way that investigates and challenges the original work. Now and then, the audience is involved in the performance as actors, and often effects from other media than theatre are used. Several of FIX&FOXY's performances are not set in usual theatre spaces, but in locations such as a container on Halmtorvet, in a car in Odsherred, in a shop or on the harbour in Thorshavn, Faroe Islands, and in this way, the reality of the performance itself is emphasised. However, director Tue Biering will not be attributed a particular method:

*I'm always attracted to what stands out and is different, and in that context I'm always very careful not to form one particular method. I totally run away when I feel a pattern starting to stand out. Partly because I'm bored, but also because in my training in 'the methods of the masters', I found that my own stuff was getting poorer. Actually, what I spend the most time on is checking how things feel. Twenty years ago, I would probably have sniggered at this and insisted that the work emerges from thought, but today I am in many ways marked by the realisation that feelings and thoughts are interwoven phenomena, where you understand things with your sensuality and that the registers cannot be separated...*"

Ej blot til lyst (*Not for Pleasure Alone*). Interview 21 May 2018 by Matthias Hvass Borello.  
<https://kunsten.nu/>

Biering's approach to directing is to create a certain distance from reality, which makes it appear in a surprising and sensual way that provokes reflection. At the same time, an affective relationship is created as the spectator identifies with the circumstances of someone else. Empathy is a means of access to the understanding of someone else's culture, but can ossify as prejudice, and this is what FIX&FOXY wants to prevent by producing different ways of observing and different points of view. In continuation of this, FIX&FOXY is concerned with how other than professional actors can

contribute to a representation of the contemporary, in which cultural identity and power relations are brought into focus. This is not a social experiment or theatre that demonstrate solidarity with specific vulnerable groups. Rather, the basic premise is to provoke a discussion that expands the aesthetic possibilities and forms of representation of the theatre medium. The participants are not expected to take over and assume a decisive role in relation to the final work. They provide the material that creates the representational effects. The theatrical situation is reflected both in terms of the different identities of actors and spectators, cultural traditions and the power relations between them. The theatre can be a space of conflict and disagreement between spectators, and the aim is to counteract any tendency to cultivate familiar and normative truths.

FIX&FOXY does not use a specific dramaturgy, and often fragments of a classical narrative dramaturgy are applied to a well-known story, such as *Pretty Woman A/S* (Pretty Woman Ltd.), which in a new variation of the story tries to disrupt the audience's perception. The new work is both recognisable and something quite, quite different. The spectators recognise the original, and with the chosen actors as prostitutes in the example of *Pretty Woman Ltd.*, a juxtaposition of the real and the fictional is created. The two levels of reality – the actual prostitute and the fictional Pretty Woman – are present at the same time. Theatre always has this duality, as actors are real and at the same time create a fiction, so that the audience can forget reality by glimpses, without the actors themselves disappearing completely in the process. FIX&FOXY consciously work with this duality between the role and the personal actor, which allegedly increases the dramaturgical complexity of the works. Tue Biering substantiates this:

*Our work is motivated by curiosity and a wish to produce complex narratives through playful, entertaining and accessible formats, while at the same time challenging prejudices, preconceived ideas and misconceptions we have about each other and the world around us. We want to involve society and address the times we live in, by engaging our audience and telling stories about the people who create our society. We invite people on stage, who are rarely presented or represented in dramatic art, because we believe that we can make a difference when people meet face to face. We have worked with mentally and psychologically challenged people, children, prostitutes, refugees and homeless people. At other times, we stage performances with professional actors – sometimes we do both.* (<https://fixfoxy.com/om/>)

In the works where FIX&FOXY involves the physical and mental experiences of the actors, as in *Pretty Woman Ltd.* and *My Deer Hunter*, it has the effect of making the work not only 'belong' to the theatre and the director, but also giving ownership to the participants. Biering's rehearsal strategy is often to let the actors work on developing the text and arrangement from the very beginning of the rehearsal process, to create a basis for a shared ownership. This is a way of meeting and creating the reality of theatre, tangible and concrete, but at the same time staged and arranged. The rehearsals for the performance in *My Deer Hunter* developed into a complex dramaturgy, where different voices mixed, complemented and contradicted each other. This opened for productive questions such as: What is the mediality of theatre, and what is an actor, a director or a dramaturg? The framework is expanded in close interaction with the director. In that sense, the director becomes more curating than directing, without giving up on the performance as (a work of) art.

There, is also a particular ethics associated with FIX&FOXY's transparent works, where the spectators experience both the fiction and its creation. Jeppe Kristensen substantiates this in an article in Peripeti.dk.

“The ethics behind our performances is no more complicated than a few rules of thumb:  
1: Our theatre work is about creating a good experience for the participants. This applies to all the participants, who of course contribute at very different levels. If the performances do not make our lives a little bit better, there is no point in making them – and they will not be good either.

2: We do project theatre. The work on a show starts one day and it ends one day. Everyone involved knows that – and that is what makes the work relevant. Between the two dates, we are all colleagues, working professionally to create a performance together. We are not a social project for anyone. That is precisely what makes our participants have a good experience.

3: Behind the specific themes of each performance lies a larger project. We want to have as much inclusivity and diversity in our lives as possible.

4: Our biggest ethical challenge is to make good theatre. We do not possess the solution to the issues we make theatre about. Our work is therefore not about producing a ‘motor’ for our opinions. The real work consists in creating performances that get to the core of the problem. It is not our role to make theatre that pleases the audience. Nor is it our job to produce performances that display our respect for the actors. The greatest ethical ambition we can have is to make good performances. That is where the respect for the performers lies.”

(Jeppe Kristensen, <https://www.peripeti.dk/2011/02/03/om-anstændighed/>).

In short, FIX&FOXY’s poetics must be seen in continuation of both the company’s ethical stance and the artworks that continually expand the territory of the theatre. For FIX&FOXY, the purpose of art is to make inclusive, human and complex art that addresses and involve the contemporary without falling into political correctness. This is the starting point of and the driving force behind the company’s continuous theatrical experiments.

## **Themes and Content**

This anthology covers many aspects. Some performances are treated in several articles, but from different perspectives. Of course, we have endeavoured to avoid repetition, but certain repetitions may be necessary in order to express different perspectives. Many articles revolve around theatre as acts of representation.

What does it mean to represent and what does art represent? These are complex issues because, besides being concrete like a theatrical performance, a work also has a referential function. That is, it represents a kind of otherness, a fictional universe that can say something about ‘us’, ‘reality’ and the contemporary. A work also represents an artist’s role, a mode of production, a poetics as a way of thinking about art, and thus also an intended effect in relation to a given statement.

Representation is one of the characteristics of our cultural civilisation, which can be both seductive, liberating, limiting and repressive. Representation is a reduction of the complexity of reality that contributes to creating a form of overview, distortion or clarity in relation to reality. There can be great insight in representing others, an event or a conflict, and there can be important knowledge in being represented by someone else. Representation is the central function of theatre, many would argue, and an actor’s main task is precisely to play roles, to ‘be someone other than him- or herself’ – and thereby representing. Current debates about identity and representation, called identity politics by some, are part of a kind of feedback with theatre can contribute to

problematising theatre's representation of identities and realities. This must be seen in the context of postcolonial critics who blame the blindness of the white Western privileged to cultural heritage and in the continuation and representation of it.

When working with representation in art and theatre, complex reality is reduced to visual images, linguistic constructions, forms of movement and gestures, summarising knowledge in a single expression. Reductions can be offensive and insulting if they more or less blindly manifest a hierarchy, a power relation, a pattern, and they can be misleading, as when a complex reality is described in black and white explanations like good vs. evil or us vs. them. FIX&FOXY aims for art processes play with representations that break down simple binary oppositions of the world and take theatre beyond political correctness. So instead of a patronising director's raised finger, the works seek to enable the spectator to make their own reduction or construction. The question is of course whether FIX&FOXY can avoid being coloured by its own privileges in this game. They probably cannot, at least it cannot be ruled out that the attempts to avoid condescending paternalism might tend towards a reversed political correctness, as FIX&FOXY likes to lash out at their own audience, the privileged left-wing segment – which like FIX&FOXY is presumably part of the cultural elite. What is interesting is that unlike mainstream theatre, FIX&FOXY are masters at shifting representations, as when South African actors are whitefaced and perform the white man's conquest of the Wild West in *Dark Noon*.

What FIX&FOXY's theatre points out is that as a spectator you are always positioned and never innocent. When it is possible to keep spectators, despite the fact that the average spectator will often feel criticised and trapped in uncomfortable roles and positions, it is probably because one is very well entertained and can never quite calculate how the work will position and play with the standpoints and identities of the players and spectators.

FIX&FOXY's spectator positions are discussed in several articles, as spectators are often positioned in challenging ways that can evoke pain, pleasure and discomfort. Specifically, FIX&FOXY has used all possible placements of spectators and experimented with spectator participation as listening witnesses, as perceptive co-players and as hostages in a revealing game, just as many different spectator spaces have been used.

### **Is FIX&FOXY Postdramatic Theatre?**

The concept of the postdramatic was launched by the German theatre scholar H.T. Lehmann and one might be tempted to think of the postdramatic as postmodernist art that is beyond the authority of the dramatic text. However, FIX&FOXY has not given up the dramatic remains open to what is needed in a given project. Therefore, it is perhaps more appropriate to speak of FIX&FOXY as contemporary art that relates pragmatically to various artistic devices and increasingly integrates digital media such as light, sound and projection in new ways. Theatre is no longer necessarily limited by the presence of spectators and actors in the same time and space, and FIX&FOXY persistently continues to explore new digital possibilities.

### **Is FIX&FOXY Contemporary Art?**

Contemporary art reflects a number of trends in theatre: cross-mediality, participatory orientation, expansion of the concept of actor, conceptualisation, inclusion of new materials, medialities and performance spaces, new relationships between spectators and stage, and an awareness of expression: i.e. that conditions of sender and receiver are incorporated in the address of the work. This means that identity is a central turning point in relation to the theatre's scenic and artistic identity, but

also the spectator's identity. Identity is also a practice and an art theoretical perspective in relation to the future.

Jeppe Kristensen concludes his article in this anthology with the following reflection on the future prospects for theatre:

*The lack of perspective, the loss of the future (which is also basically the meta-analysis of the world art and world theatre of my generation) is almost impossible to bear. It is also immensely difficult to give form. Loss of future on a global scale, and the parallel non-clinical depression is the great taboo of contemporary theatre. To me, this perspective is quite paralysing and inspiring at the same time. It is an elementary, essential part of our world that we have not yet managed to give form. For a theatre company that has, in a way, created an image of being able to cope with a lot, this is a large remaining dark area. It is my hope for the future – for FIX&FOXY, kindred spirits or newcomers, that this part of contemporary life will at some point be given form and conceptualised. Not in order to fix it, but because there are quite simply limits to what contemporary art and contemporary theatre can be asked to fix. Without this realisation making us less relevant. (Jeppe Kristensen, 2022).*

What is the challenge for the theatre of the future? Kristensen formulates a central question that is linked to the lack of (obvious) perspectives on the global (theatre) situation. It looks as if large parts of the Western world are in the process of dismantling the democratising institutions of which theatre is a part. The emergence of a more or less aggressive and conservative nationalism/populism seems to dominate many countries and contributes to making theatre's experimental art forms difficult. Populism first of all creates polarisations between country and city and between the elite, art (especially contemporary art) and the people. As a whole, this polarisation helps to discredit and throw suspicion on art and culture. It leaves a tension in the relationship between diversity and conformity, and the question is how it is possible to relate both productively and critically to populism without underestimating "the people". This is the dilemma to which FIX&FOXY have dedicated their investigations, which is important at a time when the context and network necessary for the theatre in the encounter with its audience are under pressure. It is manifesting itself on several fronts as a culture battle and as a veritable war against democratic values of enlightenment such as freedom of expression, recognition of minorities, recognition of what is different. In other words, many of the things that FIX&FOXY has helped to make visible and to produce. According to our analysis, FIX&FOXY is a theatre that tells contemporary political stories, points out disagreements and opens the eyes to differences, while at the same time, through its works, the company is able to establish a non-polarised unity and a theatrical community. The dramaturgical approaches to this form patterns that we have tried to bring together in this anthology.

## **Contents of the Anthology**

The anthology is divided into 5 sections.

**The first section** consists of FIX&FOXY's artists' reflections.

*Hostages of Me* by Tue Biering is from 2022. *What Have We Really Been up to? Ethical, Social and Artistic Investigations* in FIX&FOXY's performances by Jeppe Kristensen is written in 2014.

The two articles express a kind of artistic self-reflection on FIX&FOXY's work.



Biering considers the theatre as a hostage situation. He describes the beginning and the background, when in 2007 he and Kristensen were dissatisfied with their work at the Royal Theatre, but together they decided *not* to say goodbye to theatre, as a small spark of ambition for something new had been ignited. They dreamed of being a company that stood out, was something different and yet a *cool cat*. The German director, Frank Castorf, had said in an interview that he thought theatre should be “politisch aber sexy”, and with this exemplary slogan, they formed FIX&FOXY, which became a name and a description of and a tool for people who want to have fun while building things you have right at hand. With FIX&FOXY, they wanted to think theatre alongside activism and art, and with a great willingness to take risks, they wanted to be a company that brought together a new group of artists each time, challenging and investigating new formats.

Kristensen describes in his article that it was only with the collective name FIX&FOXY that they began to discern an overarching project in which they in each individual case could rethink all the elements of the theatre, including the institutional framework of which they themselves are a part. The article is written after the first years of work, and it makes a coherent suggestion of ‘*who we are*’. Kristensen outlines a field of artistic inquiry that FIX&FOXY has worked with and he attempts to assess this work, which also becomes an ethical evaluation (First published in *Peripeti* 21, 2014).

**The second section** consists of interviews. Solveig Gade’s first interview with FIX&FOXY is from 2009: *Pretty Woman Walking Down the Street*. Gade interviews Kristensen and Biering about the performance, which sparked public debate. *Pretty Woman A/S* (Pretty Woman Ltd.) was performed by a handful of female prostitutes along with various politicians, social workers, former prostitutes, theatre critics and journalists and the audience, who in one way or another helped generate texts, statements and rumours about the performance (First published in *Peripeti* 11, 2009). Gade’s second interview picks up the thread in a new conversation with Biering from 2022: *Encounters, Relationships, Popular Culture and Representation. Conversation with Tue Biering*. The ambition here is to draw a portrait of FIX&FOXY’s practice, but also for more theatre historical purposes, to use this to identify some central themes in contemporary theatre.

*Excursion to Youthland* is an interview from 2015 with Jeppe Kristensen by Ida Krøgholt and Erik Exe Christoffersen. It is about the performance *Ungdom* (Youth), which utilised several elements of the music festival and had the character of a rite of passage from child to adult. *Youth* was a threshold space where the audience visited the young people’s tent camp, and in the interview Kristensen describes the work of creating ownership for the project where the young people participated as co-developers of the performance’s different spaces (revised extract from *Peripeti* 27/28, 2018).

*My Deer Hunter. Interviews with the Cast and Creative Team* is an interview edited by Exe Christoffersen, Ida Krøgholt and Kathrine Winkelhorn. The performance and rehearsal process are an investigation of a group of PTSD-affected veterans, their history and the consequences of their war participation. Fragments, lines, objects, video sequences are recorded during the performance and generate the montage of the performance. *My Deer Hunter* presents a reality without hiding the medial and theatrical construction and in this way comes into being in the encounter with the spectators, who sit on both sides of the stage. We try to get around the whole theatrical production’s role distribution.

Finally, the editorial board is responsible for an interview with Tue Biering, *FIX&FOXY’s Poetics, Method and Organisation*. Here, Biering goes behind the scenes of the performances and

talks about the principles and theatrical vision that have guided FIX&FOXY's creative and theatrical strategies throughout the theatre's activities.

**The third section** is articles on performances seen from particular perspectives:

In *The Europeans. A Post-Dramatic Approach to the Classics*, Mads Thygesen, in continuation of Hans-Thies Lehmann's ideas on post-dramatic theatre, tries to show how the production uses the classics as a tool to intervene and interfere in a current historical and political context. The dramaturgy of *Europaerne* (The Europeans) was developed for the Royal Theatre in a collaboration between Jeppe Kristensen, Benedikte Hammershøi and Tue Biering, who also directed, while Christian Friedländer designed the scenography. The basic idea was to perform a montage of works from the European drama canon (e.g. Euripides, Aeschylus, Shakespeare, Schiller). Common to the works included in the montage was that they all had European wars as their dramatic focal point. In the article, Thygesen analyses the *The Europeans* to discuss how the seeds of FIX&FOXY's poetics and conceptual thinking are laid in this early performance from 2005.

The article by Erik Exe Christoffersen *Tragedy and Statistics* is about the performance *Mod alle Odds* (Against All Odds, 2019). It is a representation of today's youth as they are statistically likely to look in the future. The question is, how is communication created, what means the performance uses and what dramaturgies are employed? Is it a documentary and "scientific" representation of the young people, a subjective self-presentation as the young people see themselves, or is it FIX&FOXY's fictional staging of the young people. The article's answer is that it is a combination and that there are different views of the young, who are observed from different positions.

Laura Luise Schultz writes about the approach to the spectators in various performances: *Managing the Audience's Discomfort. FIX&FOXY's Practice of Political Confrontation*. Schultz points out that a central device in FIX&FOXY's political remediations is their sophisticated engagement with the audience through varying degrees of direct or indirect audience involvement. Inspired by international groups such as Gob Squad and Rimini Protokoll, among others, FIX&FOXY have developed their own, at once understated yet confrontational way of writing the audience's role into the performances. This sophisticated *casting* of the audience is, according to Schultz, absolutely crucial to the understanding of the nuances and complexities of the performances' overall statements as in *Viljens Triumf* (Triumph of the Will, 2012), *Rocky!* (2018), or in the western pastiche *Dark Noon* (2019). Drawing on Jacques Rancière's concept of the liberated spectator, Schultz discusses how the theatre balances the schism of theatre modernism between emotional involvement and critical consciousness-raising of the audience in a risk-taking negotiation and challenge of audience participation in the remediation of *Triumph of the Will*.

The article *Love Theatre: Intangible Conflicts* by Jeppe Kristensen takes as its starting point what ideas that a Copenhagen theatre audience might have about a Thai prostitute and sex tourism. The article describes FIX &FOXY's trip to Bangkok to cast a Thai prostitute to play the leading part in *Love Theatre*, who would be interested in going to Denmark for a few months to develop and play the performance with her as the only actor on stage. The performance was to be based on her own life and experiences as a prostitute (revised extract from Böhnisch, S and Eidsaa, R (eds.) University Press, 2019).

The last two articles are about FIX&FOXY as contemporary art: *Contemporary Art, Representation and Remediation* by Erik Exe Christoffersen emphasises the strategy of remediation as a broader trend in contemporary art with threads back to readymade and conceptual art as a strategy. In Christoffersen's view, remediation is not just a question of using film as a starting point

for staging. Remediation is a form of painting over of a work, where the re-presentation itself has a dramaturgical function as a rethinking of a material, and where the re-mediation itself gives off meaning, whether different social groups are brought on stage or the spectators themselves are part of the remediation.

*World Theatre and Theatre of the Moment* by Jeppe Kristensen is based on a personal view of the complexity of the contemporary and draws a thread from FIX&FOXY's beginnings as a theatrical variant of contemporary art to Peter Osborne's analysis of what contemporary art is today. Osborne specifies a number of criteria for art in order to categorise *contemporary art*.

**The fourth section** consists of essays that address some principles of rehearsal strategies:

*FIX&FOXY's Distribution of Management* by Ida Krøgholt is about the process itself. Krøgholt calls the working method *distributed facilitation*, where the actors facilitate each other and where they contribute to building each other up and develop an awareness of where they are looking from when they observe. This creates a *theatrically aware community* and a *cruel optimism*.

*FIX&FOXY's Representational Strategies* are treated by Anne Liisberg based on the questions: Who may we represent? Who is never represented? In the Bikuben Foundation's art salon *De repræsenterede* (The Represented), actor Troels Thorsen played "Tue Biering" and as moderator he asked the questions. The salon took place at Teater Republique's small foyer stage, Reaktor, on 21 May 2019 and touched on the problem of representation, which has only intensified over the years.

**The fifth section** is selected reviews of performances that for various reasons are revisited.

## List of Performances

### **Europæerne (The Europeans) 2005. The Royal Danish Theatre**

The performance was a collage of classical European drama dealing with war, beginning with Aeschylus. The classical conflicts were translated into everyday problems and played out in a garden. The performance was interwoven with quotations and situations from modern politics, blurring the distinction between classical and modern. At the time of the performance, for the first time in a very long period, Denmark was at war with Iraq and Afghanistan.

### **Come on, Bangladesh, just do it! 2006. The Royal Danish Theatre**

This performance was an interpretation of Johan Ludvig Heiberg's *Elverhøj* (Elves' Hill, 1828) in the Turbine Hall with Z,,, a reference to NIKE: *Just do it*. The play was performed by actors, who were allegedly brought from Bangladesh as cheap labour and *cast* as well-known Danish actors: Mads Mikkelsen, Ole Ernst, Paprika Steen. They performed in Danish wearing wigs, white make up and correct costumes. In addition, Danish actors such as Thomas Corneliussen, Henrik Jandorf and Ellen Nyman appeared. *Elves' Hill* was thus outsourced, and the performance showed the process with video clips from live research in Bangladesh and rehearsals in Bengali and English with the hired actors. One of the points was that the audience was never fully aware of the reality of the work of the "underpaid" actors and whether they really saved so much money, that it was possible to invite the audience for drinks and pizza. A global labour market policy was so to speak presented at the same time as a critique of a national representation of Danishness.

**Pretty Woman A/S (Pretty Woman Ltd.) 2008. In a Container on Halmtorvet**

This performance was a remediation of the Hollywood film *Pretty Woman*. For each performance, a street prostitute was bought to play Julia Roberts' part, while the professional actor, Anders Mossling, played Richard Gere's role. The performance created a productive doubt about the relationship between fiction and reality and between the intentionally staged and the accidental.

**Dollars (FO) 2009. Faroe Islands**

The series was shot as a video remake of 7 episodes of the TV series *Dollars* in the Faroe Islands with Faroese actors – it took place in 14 days and was recorded in 7 different locations in the country. *Dollars FO* was a performance about drama and passion in everyday life, about feeling like a star and about solidarity across religious, political and social divides.

**Friends 2010. NyAveny**

A live theatre performance and sit-com recording in front of a live studio audience. Here a group of asylum seekers from asylum camps around Copenhagen took part in the roles of the six friends of the TV series.

**Guldfeber (Gold Rush) 2010. NyAveny**

This was a remake of Charlie Chaplin's film and had a spastic, dyslexic, second-generation Muslim immigrant in the leading role as the vagabond in the mountains of Klondyke who, against all odds, ends up scoring the gold and the girl.

**Parsifal 2011. Copenhagen Central Station, tracks 11 & 12**

A production of Wagner's last great work about the decline of culture as a traveling opera. A performance that took the opera audience from Copenhagen Central Station to the suburban housing development Brøndby Strand Parkerne.

**Verdens bedste forestilling (The Best Show in the World) 2011. Edison, Betty Nansen Teatret**

The performance was developed in collaboration with the 15 actors who were on stage. They are struggling with the attempt to make the world's best performance. From best beginning to most touching ending, from birth to death, from extreme banalities to grand highlights: an attempt to include everything, in just the right way, before it is too late. The performance was a co-production with Glad Teater (Glad Theatre), a theatre school for actors with disabilities.

**Vær dagens drama (Drama of the Day) 2012. Performed at different locations in Copenhagen.**

A high-tension drama about love, dreams, evil, jealousy and revenge. The spectator watches an everyday situation and random people to a soundtrack that tells the stories of these people, the unspoken lines and their internal dramas.

**Sex og Vold (Sex and Violence) 2012. Co-production with Husets Teater**

The performance was about the perverse nature of the media's entertainment approach to abuse and tragedy. Without delicacy and morals, sex and violence and real misery are presented. The





Friends. Photo: Per Morten Abrahamsen

stage is populated by five giant dummies, who make themselves available for basic research into the obscured areas of the human soul. They are ready to go to any lengths to entertain their audience.

### **Viljens Triumf (Triumph of the Will) 2012. Disused DSB (Danish State Railways) building, the Pump Station**

The performance was a remake of Leni Riefenstahl's film from 1935 *Triumph des Willens*, about the Nazi Congress in Nuremberg in 1934. This was reproduced scene by scene, with the audience in the roles of the German people. Scenes were shown as they were shot, and the audience thus saw themselves and each other as staged in the framework of the Nazi Congress in Nuremberg.

### **Et dukkehjem (A Doll's House) 2014. Various private homes. The Royal Danish Theatre**

Ibsen's drama was performed in homes belonging to married couples, who agreed to the arrangement, though without knowing that they were to appear in the play as Nora and Helmer. They were guided by three actors playing Rank, Krogstad and Mrs. Linde and were given selected lines while elements of their private lives were interwoven. *A Doll's House* has been performed in local versions in various countries, so far in Danish, Swedish, English and Norwegian, and a French version is on the way. Produced in collaboration with Nationaltheatret (The National Theatre) in Oslo and The Royal Theatre in Copenhagen 2014. On tour in Denmark 2015-2017 in collaboration with Teatergrad. English version in collaboration with Theatre of Europe.

### **Ungdom (Youth) 2015. Theatre Republique**

In the large theatre hall, an artificial beach with 90 tons of sand and a tent camp with 35 brightly coloured festival tents and a swimming lake with 15,000 litres of water had been created. The performers were around 30 young non-professionals who met individually and collectively with the audience in small tents and drew them into a kind of youth ritual.

### **Love Theatre 2015. The Pump Station, Copenhagen**

The performance took place in a hotel room with room for 10 spectators. The stage room was built for the purpose and fully furnished with a large double bed with a mirror in the ceiling, a couch, a fridge and with a Jacuzzi in one corner. Here Ping Pong from Thailand, a prostitute in her early forties, politely and kindly welcomed the audience dressed in ordinary Western clothes. She performed a series of scenarios with the spectators, getting selected members of the audience to play along.

### **Det store ædegilde (The Big Feast) 2015. Dansehallerne**

The performance allowed a group of welfare recipients to try out and comment on upper-class life as it is portrayed in the film, *La Grande Bouffe* by Marco Ferreri. Eight welfare recipients are visiting an elitist French art film. They explore an abundance of food, sex and existentialism. Why do the rich eat so much? And why can't they find a way to live? Our prejudices about each other become a picture of modern life with all its aspirations and meaninglessness.

**Velkommen til Twin Peaks (Welcome to Twin Peaks) 2016. Various locations in Odsherred**

The performance was inspired by the peculiar universe of David Lynch's TV series from 1990 and was performed in Odsherred with locals as actors. In 8 cars, local citizens drove the audience around the region to meet, among others, the woman whose son has been in prison for murder, the Greek, the Bastards, the horse girl, the people with the China shop and many more.

**Lampedusa Cruise 2016. Copenhagen Harbour**

A sailing trip on board Alhadj Djuma, an 11 meter long and 3,80 meters wide wooden boat. In 2013 it left Egypt bound for the Italian island of Lampedusa with 282 passengers on board, mainly from Ethiopia and Eritrea. The tour in Copenhagen Harbour included food, music and harbour bath, along with the refugees' accounts from the crossing. The disparity of the play is the contrast between the harbour cruise and the refugee route to Italy.

**Landet uden Drømme (Land without Dreams) 2018. Co-produced with Eventministeriet (The Ministry of Events)/The Royal Danish Theatre.**

On stage is, a woman, she comes from the future to save us from ourselves. We see the future as a dystopian nightmare of natural disasters, geopolitical meltdowns and robots taking over our emotions and social relationships. She begins to tell the story of the future as we wish it to be.

**Rocky! 2017. Co-produced with Husets Teater**

Freely adapted from the 1976 film *Rocky* starring Sylvester Stallone: about the loser who rises up and against all odds triumphs over his own inferiority and social inheritance. But what if it is the rest of us, our values and existence that must be defeated? What if we end up as the losers?

**Mod alle „Odds (Against All Odds) 2019. Co-produced with Betty Nansen Teatret**

The performance is a representation of today's youth as they are statistically likely to look like in the future. There is no classical dramaturgy, no plot and no fictional characters, but 22 young people, who are selected to represent the youth. Does free choice really exist? (Performance of the Year, Reumert 2019).

**Dark Noon. En afrikansk western om os selv (Dark Noon. An African Western about European Migration) 2019. In collaboration with Revolver and Republique**

In a village built on red clay soil with a saloon, a gold mine, a railway and a church, seven South African whitefaced actors perform a western with cowboys and Indians, gold diggers, missionaries and gunfights. *Dark Noon* is about abuse and lawlessness, with whores, bank robbers and sheriffs from the Wild West. During the process, the South African actors involve the audience in the construction of an entire film set while they are videotaped and can be seen in close-ups on a big screen.

### **My Deer Hunter 2020. Edison/ Betty Nansen Teatret**

Four war veterans struggle to return to society again. They talk about the war and the return home fraught with PTSD, shame and lack of self-confidence, all the while filming and questioning each other. The film *The Deer Hunter* is the basis for the performance.

### **Avatar Me 2020. Co-produced with Teater Nordkraft**

This is a personal 1:1 live performance. For 45 minutes you live someone else's life somewhere in the world. The performance is a "first-person", live-streamed experience where you influence the actions of another person. The spectator is placed in unfamiliar surroundings and meets unfamiliar people.

### **Stalker 2021. A podwalk for two in a place of your choice**

The performance is loosely based on Tarkovsky's cult film *Stalker*, 1979. The spectator is on a journey into the ZONE – a forbidden deadly and mysterious area. At its centre is THE ROOM – a place where all your dreams come true. But only the lost can pass through the ZONE and the only one who can lead you to the ROOM is the wanderer STALKER. STALKER is the voice in your ear. With your phone and earphones, you can wander into your innermost and deepest consciousness every evening at 9 pm, anywhere with an internet connection. And maybe, if you follow all the instructions, your greatest wish will come true. It is an outdoor walking performance lasting about an hour.

### **Vi de 1% (We the 1%) 2021. A co-production between FIX&FOXY and Revolver**

The rich live in ghettos often only interact with others who share the same culture and values. They place their children in special schools and only want to contribute sparingly to the community. FIX&FOXY invites real rich people on stage where they talk about the vulnerable position of being extremely wealthy and having distanced themselves from the rest of the surrounding society. Finally, the lower classes knock on the door.

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