

***The 11th Knife*, a performance installation by SIGNA**

This performance installation will be open 24 hours and conference participants can visit the site anytime and be part of an ongoing performance. The performance will take place in the area between building 21 and the "old" campus (see map), non-stop from August 20, at 15.00 to August 23 at midnight.

Signa Sørensen will be present for an Artist Talk, Sunday, August 24, 9.00-11.00, room 22.0.11

The 11th Knife

The *11th Knife* is a performance installation taking the form of a camp on the university area. Old caravans, with built on wooden structures and primitive tents made from waste material form a contrast to the solid concrete of the surrounding buildings. The camp is inhabited non stop for 4 days by 12 performers. The audience can visit the installation at any hour within this period.

The central point of fiction is 'The Game', a complex ritual construction, which has also been part of earlier projects by SIGNA. The performance is based on improvisations around themes and constellations generated by five spinning wheels. This harsh satirical work deals with power structures, rituals and archetypical representations in pop-culture.

At all hours the inhabitants of the camp play a fatal and mysterious game of crashing realities and identities as dictated by the wheels of fortune and a self-declared goddess. The players know neither who is behind the game nor what will be the consequences of the outcome, but sensing the underlying danger and the indefinable yet crucial significance of their every move they put their life on stake and place all their bets.

Every guest in *The 11th Knife* will have his own experience depending on the moment he enters, how he involves himself in the games and how long he stays. The presence of the audience is decisive to the development of the stories.

The work of SIGNA

SIGNA is an artistic partnership formed by Danish performance-installation artist Signa Sørensen and Austrian performer and media artist Arthur Köstler.

The performance installations of SIGNA are widely regarded as some of the most extraordinary on the Scandinavian performance scene in the recent years. In 2007 they performed in Cologne and Berlin and both projects were elected as the most important of the year by the critics in the respective cities.

SIGNA's work defies easy categorization as it intersects with a diverse spectrum of pop-cultural entertainment forms mixing cinematic clichés with bleak realism. The performance installations of SIGNA seek to explore structures of power and degradation, fate, identity and desire.

The basis of SIGNA's performance work is installation art. The duo mostly work site-specific, redefining and staging abandoned buildings and camp sites creating enigmatic timeless environments for the audience to explore and to live in. The barrier between the audience and the performers is non-existent. The presence of the visitors in the room is as real - or unreal - as the piece of fiction that takes place around them.

Stories unfold in different places and over a long period of time - usually several days on end - so it will not be possible to see or hear what goes on everywhere all at once. The audience has to move through the spaces, study the numerous little artefacts of the installation - letters, photographs, personal items - talk to or listen to the performers in order to pick up as many fragments as possible.