



concerts
performances
installations
workshops
literature
talks
play

click festival

may 18th-19th



kulturværftet • helsingør

death worlds



#clickfestival  /clickfestival  clickfestival.dk



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time schedule

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Welcome to CLICK Festival 2019



*Mikael Fock,
CEO at The Culture Yard
Artistic Director at
CLICK Festival*

Dear guest at CLICK Festival,

A special warm welcome to what could seem like a cold theme – Death Worlds – but in fact contains the key to the understanding of being alive. More than ever, it seems important to understand which role humans play in the human-made death worlds, which emerge through the hierarchies we build between us and the nature we are a part of. We try to reveal some of these thoughts through the numerous artworks at the festival – works that reaches out towards new technologies.



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It lies deep within CLICK Festival's DNA to embrace and explore the intersection of technology, science and art. In this year's festival as well as in the years to come, we hold a special focus on artificial intelligence - AI. What is AI, and what impact does it have on us? How does it affect our social structures and framework? Could it in fact make ourselves slaves in a self-constructed "AI death world" or is it a warm helping hand?

At CLICK Festival, we are happy to have joined a European network of 13 cultural institutions, each of which takes the temperature of AI within knowledge, art, technology and innovation. The collaboration – AI LAB – is an EU project and gives us a unique opportunity to connect with talented and curious colleges from all over Europe and exchange knowledge, contacts and works.

When we at CLICK Festival explore this and more, it is primarily through art. We do it in two ways: partly by exploring how AI can play along with the format 4D Box. Partly by facilitating workshops, talks, installations and performances.

We look forward to share this adventurous journey with you at this year's festival.

time schedule

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death worlds

The ninth edition of Click Festival sets out to explore the notion of necropolitics; the politics of death. A term coined by the celebrated philosopher and post-colonial theorist Achille Mbembe.

In short necropolitics is the use of social and political power to dictate who may live and who must die.

It accounts for the various ways in which cultures use different types of force and influence to ensure the normalization of

the ideas they subscribe to. In relation to this, death can take on the form of control over biological existence, or of social death.

Control over biological existence is exercised through dominant and violent strategies like war, terror, genocide or slavery. Social death and exclusion are exercised via colonization, border-control, economic sanctions or prejudice attitudes towards race, religion and



sexuality. These forms of systematic established power structures constitute the idea of everyday death worlds in which vast populations are othered and transformed in to “the living dead”.

On another note necropolitics can also be discussed in relation to our treatment of the environment, and life which is different from ourselves, from the micro-biological to animal life.

Throughout CLICK Festival 2019 the notion of necropolitics will be explored through the work of artists and performers as well as scholars, philosophers and specialists addressing the death worlds within topics of the post-colonial, social, and environmental issues, as well as in relation to the development of new technologies and a certain focus on AI. These topics will be explored through installation, performance, hybrid art, poetry, music, film and lectures.

performance

time schedule

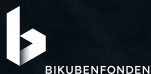
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chronicle of light year

Very Theatre (TW) & The Culture Yard (DK)

Taiwan's award-winning new media artist, Chou Tung-Yen, harnesses the Cultureyard 4D Box hologram stage to create a immersive digital scenography for the peripatetic story of two time travelers and their intimate memories light years away. Both protagonists linger in each other's dreams, trying to hold on to those moments from the past. These are moments they do not wish to let go, yet are dissolving into the deep sea of oblivion. Danish as well as Taiwanese performers and programmers participate in this co-production that premiered at Ars Electronica last year.





words may not be found

Coco Fusco (US)

Words May Not Be Found is a performance that seeks to draw conclusions from the German and British colonial past that may allow us to see our contemporary condition, especially in regard to what we dream of “the other.” This language-based performance takes as a point of departure the 1918 Blue Book, a report by the British government on the history of German occupation and rule of Namibia. It details the atrocities committed toward the local population, the legacy of this record, its suppression, and the historical amnesia produced by decades of erasure of those words.



KADELICA
GALLERY

evokursjek



REPUBLIC OF SLOVENIA
MINISTRY OF CULTURE



Mestna občina Ljubljana
City of Ljubljana

STATENS KUNSTFOND

love act: marche funèbre

Betina Habjanič (SI)

The fact that we can eat plants and animals but not people opens a meaningful insight into the value system in which the death of some is radically different from the death of others. The intervention of the contemporary consumer culture, which defines the differentiation of death, is a result of the anthropocentric understanding of the world in which the ethics of plants, animals and people are based in the functionality of the food chain. Betina Habjanič works with topical and issues of our current society, such as our attitude toward food, animal rights and the difference we make between human and animal death.





longing for skin

Naja Lee Jensen (DK)

The skin is the border between our body and the world. It is the surface that meets us when we look at ourselves in the mirror. It is the surface that meets other people when they look at us. It is the I we know. Without the skin we would not be able to recognize ourselves. Without our skin we could be anybody.

In the Tibetan Buddhist reincarnation the phase of death called Bardo is a search for a new skin. In the Western societies the skin is manipulated into new shapes by the ideals of beauty. And all of us desire the company of another human body. To long for skin is a state of mind that exceeds country borders, natural borders and death. To long for skin is a fundamental part of being human.

extended falls to humanity

recoil performance group (DK)

Extended Falls to Humanity is a civic engaging choreographic installation in the City Hall of Elsinore. Based on local stories, the performance deals with dreams and fears for our shared future. Extended Falls to Humanity is about people – and about being human in the community where the performance takes place. It's a performance where the citizens are not merely spectators but also contributors.



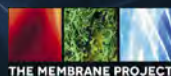
BIKUBENFONDEN



STATENS KUNSTFOND



WILHELM HANSEN FONDEN



no serenity here

Mohau Modisakeng (ZA)

The proposed performance that takes the form of a loosely choreographed piece that addresses the legacy of colonialism on the black male body in particular. The experimental work investigates the interpersonal relationships across race, culture and spirituality between strangers.

The work reflects a conversation/exchange of struggle between two characters, one represented in the music and soundscape played by cellist and the choreography of a dancer (played by Aphiwe) who speaks with his body to communicate across space.

The dialogue between the two encompasses the tensions between notions of home and exile, foreign and native, self and other within the context of the historic and often violent migration between Africa and Europe.

The work represents a dichotomy of two different worlds engaged in a dialogue characterised by moments of misunderstanding, and discord, which are sometimes reconciled in moments of harmony between the sound of the cello and the actions of the dancer.







#thelmatoo

**Sydhavn Teater (DK)
& Bombina Bombast (SE)**

Join the run from the patriarchy when Thelma and Louise drive the limousine with you as a passenger. In an interactive intimate performance with virtual reality elements, an epic road trip unfolds as we travel in high spirits through geographic and gender-political borderlands.



BIKUBENFONDEN

STATENS KUNSTFOND

William Demant Fonden

NORDISK
KULTURFOND



Dansk Skuespillerforbund



Malmö stad



REGION
SKANE



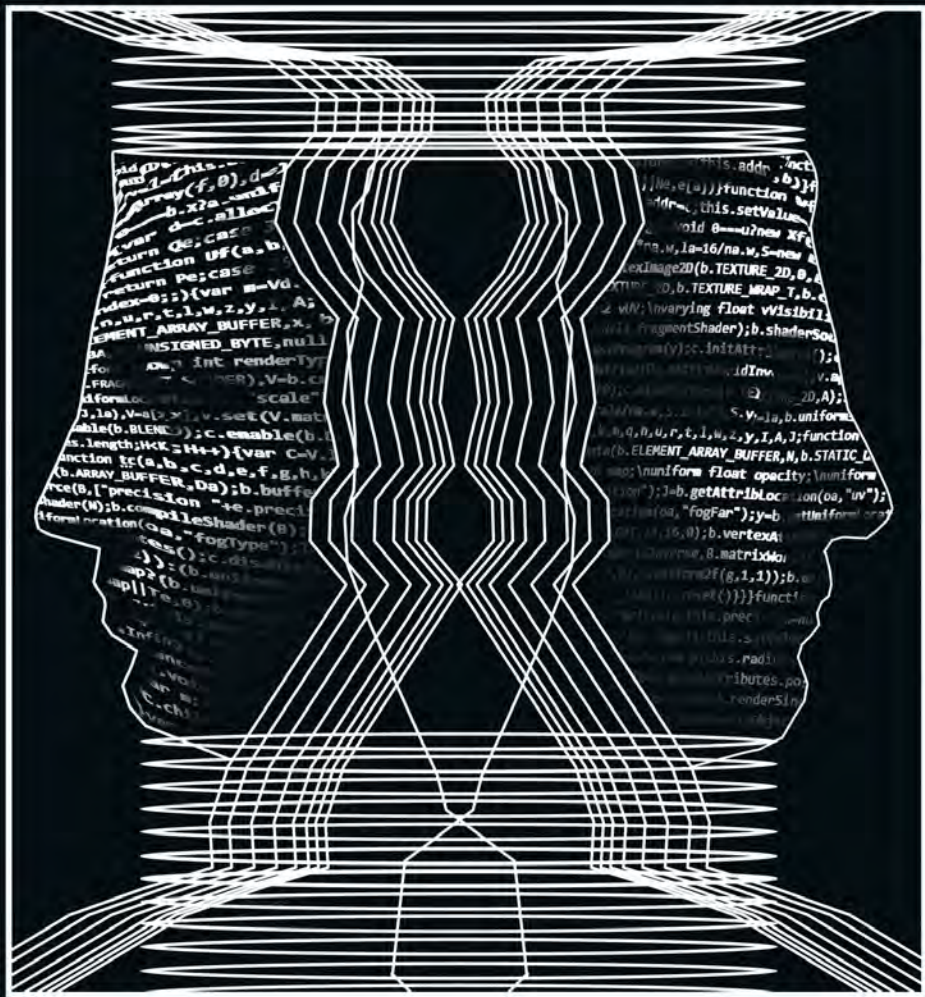
Nordisk
Ministerråd

SWEDISH
ARTS COUNCIL

hc²: please confirm that i'm not human

The Culture Yard, Precious Metals & Cecilie Waagner Falkenstrøm (DK)

HC²: Please Confirm That I'm Not Human is an interactive performance combining 3D visuals with artificial intelligence. A group of artists has created an AI who is searching for the missing link between the left and right brain of the human being – between the logic and the poetic mind. During its extensive search, it has taken its liking to the literature of the famous Danish poet H.C. Andersen and the acknowledged scientist H.C. Ørsted. Maybe the answer is in the combination of their works?



AI LAB
European Artificial
Intelligence Lab



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interfacing thoughts

Julie Østengaard & Christoffer Vincent Thon (DK)

Interfacing thoughts examines the relationship between people when technology becomes an intermediary for our communication. In a performative installation work, brain activity is translated into interactive sound and cymatics. A performer's state of mind and thinking portrays itself in a space that evolves by its own thinking every second. Interfacing thoughts provides with the technology access to a world that is otherwise hidden, revealing a person's mysterious inner state of mind in a sensuous and expressive experience. With the body's suggestive actions as a guide, the audience and performer will experience their own attempt to decode meaning from the room's surroundings. Interfacingthoughts will be performed by performance artist Ida Katinka Fridan Pedersen.

Interfacing Thoughts are created in collaboration with HAUT, Catch and CLICK Festival and is part of Haut's Exile format "Staging the Future of Technologies", which is based on the meeting between a technological practice and an artistic practice.



STATENS KUNSTFOND

no tale no head

MANA:GROUP (DK) & Joel Illerhag (SE)

In this durational performance concert, the sounds from The Swedish HarpBass are merging with the bodies and voices of the performers, the echo of the room and the loop of the earth.

The performers inhabit the installation throughout the day, leaving traces behind. A foul thought of decay pulls the Body into exhaustion through strings that tie the room together but divide, occupy and sustain hierarchies. What is this death that is not dead?

No Tale No Head are created in collaboration with HAUT, Catch and CLICK Festival and is part of Haut's Exile format "Staging the Future of Technologies", which is based on the meeting between a technological practice and an artistic practice



HAUT 



STATENS KUNSTFOND

Suffering

Real Ass Bitch

The Angels cry for you





permutations II

House Of Kenzo (US)

"There is more than one way. Systems corrupted. How will we go back to the beginning? When the only laws are of nature. How humans can exist as naked as they were born into the world without society and police berating. Being as we were born and holding space for everyone without being limited to mature audiences." Permutations II is the second part of an ongoing series of the same name exploring cycles. The trio, Ledef, Brexitt, and Grapefruit will embody possibilities through choreography and projection mapping.

concert



time schedule

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leikeli47 (US)

Like the best of M.I.A, Cardi B and Kamaiyah rolled into one, Brooklyn rapper Leikeli47 alternates between the introspective and thrilling braggadocio. It's seldom that a new artist emerges to help shift the landscape of what's happening in music; one that not only has the ability to embrace current sounds but take those sounds to a place that others haven't yet dared. The Bed Stuy-bred MC Leikeli47 keeps her facial appearance under lock and key and many aspects of her personal life are also left to the imagination, leaving her words and performance as the centre of the audience attention.




nkisi (UK/CG)

Nkisi is an artist with bold ideas, both inside and outside the studio. She is a former member and co-founder of NON Worldwide, a self-described "collective of African artists and of the diaspora, using sound as their primary medium, to articulate the visible and invisible structures that create binaries in society, and in turn distribute power." Her music is informed in part by her research in psychoacoustics, the scientific study of how humans perceive and respond to sound.

beatriz ferreyra (AR)

Beatriz Ferreyra composes music for performances, films, videos, documentaries, ballet and music therapy. She worked at the Groupe de recherches musicales (GRM) under the direction of Pierre Schaeffer, where she took part in the making of Schaeffer's record *Solfège de l'objet sonore*. In 1975, she was part of the Composers College of the Institut international de musique électroacoustique de Bourges (IMEB). At CLICK Festival Ferreyra will be performing three concert performances; *Les larmes de l'inconnu* (The tears of the Unknown), *L'autre rive* (The other shore) and *Echos* – Composed at the author studio with the voice and in memoriam of Mercedes Cornu.





drew mcdowall (UK)

Scottish born, Brooklyn based electronic artist Drew McDowall was born and raised in Paisley, an area just outside of Glasgow, and came of age during a time when the city was one of the most dangerous places in the world. Caught up in the prevalent gang culture of Scotland's destroyed industrial cityscape, McDowall found a way out of the daily violence as punk took hold of the UK's disenchanted youth. In 1978, he formed the lo-fi post-punk band, The Poems. Though shortly realized, the Poems allowed McDowall to network and collaborate with other local musicians in Glasgow, such as Orange Juice, and granted him access to travel down to London, thus forming friendships with Genesis P-Orridge, David Tibet and countless others, bringing Drew into the fold of the experimental cultural revolution happening in England brought upon by Throbbing Gristle and executed by groups such as Psychic TV and Current 93.



house of kenzo (US)

Established in 2015, the House of Kenzo is a multidisciplinary art collective with foundations in dance. The collective is dedicated to fearless expression in order to help realize awareness with movement. HOK supports the overall art scene by organizing dance classes, workshops, competitive vogue balls, lectures, conceptual performances and dance parties that sustain the ever growing creative community. The House of Kenzo is a family of excellence with stock in peace, love, unity, respect, presence, integrity and professionalism.



phew (UK)

Phew is the performing moniker of Japanese avant-garde vocalist, whose eclectic career has consistently attracted collaborations with the cream of her contemporaries in left-field popular music. Phew creates droning environments thick with texture and stillness. Her speak-sing is alternately distorted or pure, spoken or shrieked, guttural or graceful or sometimes both. Whether somber or bewitchingly cackled, passionate or dry, Phew's vocals humanize her experiments, making her work an ensemble by herself.



prison religion (US)

Hardcore noise project Prison Religion from Richmond, Virginia, is comprised of Poozy and False Prpht. Though the two are solo artists in their own right, they collaborate regularly to make collages together that are indebted yet flippant to hip hop, punk, and techno. The duo made their biggest statement with mixtape *Oh Fucc Im On The Wrong Planet*, released in 2018 accompanied by the remix Ep *Resonance In Exoplanetary Hybridization*.

resina (PL) / traces

Resina is the alias of Karolina Rec, a cellist and composer based in Warsaw, Poland. A compulsive live artist, Karolina's style is primarily characterized by personal language of improvisation and alternative approach to melody. In the concert performance Traces Resina is working a sound which moves closer towards the listener with increased viscosity and weight. Looped, processed and layered with increased dynamism, in Traces, the cello moves from discrete chamber intimacy to shimmering ambient miasmas and more urgent, full-blooded tracks that reach out and grab you.





tobias kirstein (DK)

Tobias R. Kirstein is a writer, curator, and conceptual electronic composer. For several years, he has been investigating the power of the act of listening - listening as an aggressive but invisible, territorial tool. Kirstein's works are often monomaniacally concerned with sound and power in both a conceptual and very concrete manner in either physically challenging performances or very discrete installations in the public space. Main instruments in these investigations are the tone generator, recording equipment, and the white noise generator.



the empire line (DK/NO)

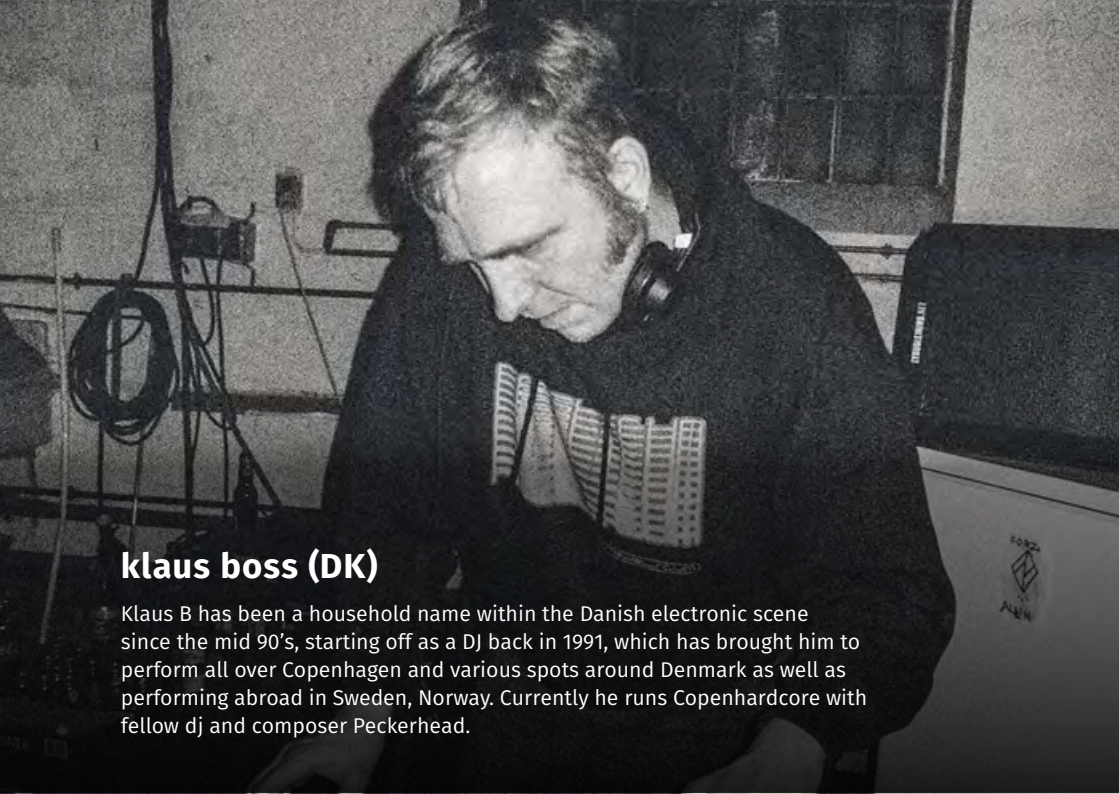
Out of Scandinavia's ever-so-prolific electronic scene comes The Empire Line, a trio of Jonas Rönnberg – best known for his Varg project, and as one half of the Northern Electronics label, Christian Stadsgaard – one half of the Danish duo Damien Dubrovnik and co-founder of Posh Isolation, and noise artist Isak Hansen whose Iron Sight project is released on Moral Defeat and Total Black. The three members embody their own distinctive background in electronic music, and The Empire Line is united in an ambition of mixing contemporary dance music with the catharsis of punk rock. The Empire Line's debut EP 'Syndicat de la Couture' came out on Shifted's Avian imprint, and the trio's forthcoming LP came out in early 2018 on Northern electronics.

On stage, The Empire Line is known for its intensity, having left dance floors around Europe in a state of absolute rave ecstasy.

dj lag (za)

History will remember DJ LAG as a pioneer who propelled the quintessentially Durban Gqom sound beyond the confines of the coastal city, straight into the capitals of the international electronic music industry. At first listen, it might not appear that Gqom's minimalist, bass-heavy sound would take Lwazi Asanda Gwala from Clermont township in Durban to commanding dancefloors in Europe and Asia. But DJ Lag's superb production skills have played a big part in transforming a sub-genre of house – one that began by soundtracking taxi trips around Durban – to an enviably innovative participant in the global scene.





klaus boss (DK)

Klaus B has been a household name within the Danish electronic scene since the mid 90's, starting off as a DJ back in 1991, which has brought him to perform all over Copenhagen and various spots around Denmark as well as performing abroad in Sweden, Norway. Currently he runs Copenharcord with fellow dj and composer Peckerhead.



grifla da la secta (CH/DK)

From the internationally renowned Korpsånd circle comes Grifla da la Secta. An unorthodox black metal duo working differently than most of their colleagues. Two guitars, two vocals and the heresy of backtracks establish a forked tongue – equally divided in Romansh and Danish. The result is a sonic bridge from the Alps to the North Sea, rooted in their praise of esoteric tradition and clandestine mysticism.

Last year Grifla da la Secta released their debut EP as a 7" through the legendary Canadian label Tour de Garde. This was their first endeavor in creating a richer, more hard hitting and crystalized digital sound. Grifla da la Secta is not your typical 4-track black metal. They are something else...

in dedication to julius eastman

about Julius Eastman

Julius Eastman (1940-1990) was an artist who, as a gay, black man, aspired to live those roles to the fullest. He was not only a prominent member of New York's downtown scene as a composer, conductor, singer, pianist, and choreographer, but also performed at Lincoln Center with Pierre Boulez and the New York Philharmonic, and recorded experimental disco with producer Arthur Russell. 'Eastman is something of a cult figure among composers and singers', reads a 1980 press release.

Despite his prominence in the artistic and musical community in New York, Eastman died homeless and alone in a Buffalo, NY hospital, his death unreported until eight months later, in a Village Voice obituary by Kyle Gann. He left behind few scores and recordings, and his music lay dormant for decades. In the years since, there has been a steady increase in attention paid to his music and life, punctuated by newly found recordings and manuscripts, the publication of *Gay Guerrilla*, a comprehensive volume of biographical essays and analysis, worldwide performances and new arrangements of his surviving works, and newfound interest from choreographers, scholars, educators, and journalists.

"The brazen and brilliant music of Julius Eastman...commands attention: wild, grand, delirious, demonic, an uncontainable personality surging into sound", Alex Ross *The New Yorker*.



ALICE





apartment house (UK)

feminine

Apartment House has been captivating audiences with performances of avant-garde and experimental music all over the world, from Moscow to Vancouver and from Barcelona to Vilnius. Unusually for a new music ensemble, Apartment House is equally at home at classical music venues, crossover venues, art galleries and international festivals, demonstrating its appeal to a wide range of audiences. *Feminine* is an open instrumental score, existing only as a fragmentary and elusive sketchy score written by Julius Eastman's hand.



sofia jernberg (SE)

prelude to the holy presence of joan d'arc / julius eastman

Sofia Jernberg is a Swedish experimental singer, composer, improviser and performer, born in Ethiopia 1983. She grew up in Ethiopia, Vietnam and Sweden and since 2011 she has been living in Oslo, Norway. One of her deepest interests as a singer is the exploration of the instrumental possibilities of the voice. Her singing vocabulary includes sounds and techniques that often contradict a conventional singing style. She has dug deep into non-verbal vocalizing, split tone singing, pitchless and distorted singing. The musical content of the concert performance *Prelude to the Holy Presence of Joan d'Arc* is a few short gestures and ornamental techniques for solo bass voice; the lyrics consist of single sentences cut into fragments which are repeated again and again and where music and lyrics alter occasionally and slightly.

puls



ALICE 



jace clayton (US)

Julius Eastman Memorial Dinner

Jace Clayton is an interdisciplinary artist whose practice has evolved from his work as a DJ, built around core concerns for how sound, technology use, memory, and public space interact, with an emphasis on the global South. Performing as DJ /rupture, Clayton has toured internationally, DJed in a band with Norah Jones, and was turntable soloist with the Barcelona Symphony Orchestra. Clayton received the 2012 Foundation for Contemporary Arts artist grant as well as the 2013 Creative Capital performing arts grant. The Julius Eastman Memorial Dinner has been performed at Bang on a Can Marathon, MoMA PS1, Liquid Music at St. Paul Chamber Orchestra, Cincinnati Art Center, University of Texas Austin, REDCAT, and several other venues. In 2013 New Amsterdam Records released a critically acclaimed album version of the project.



Installation

en el aire

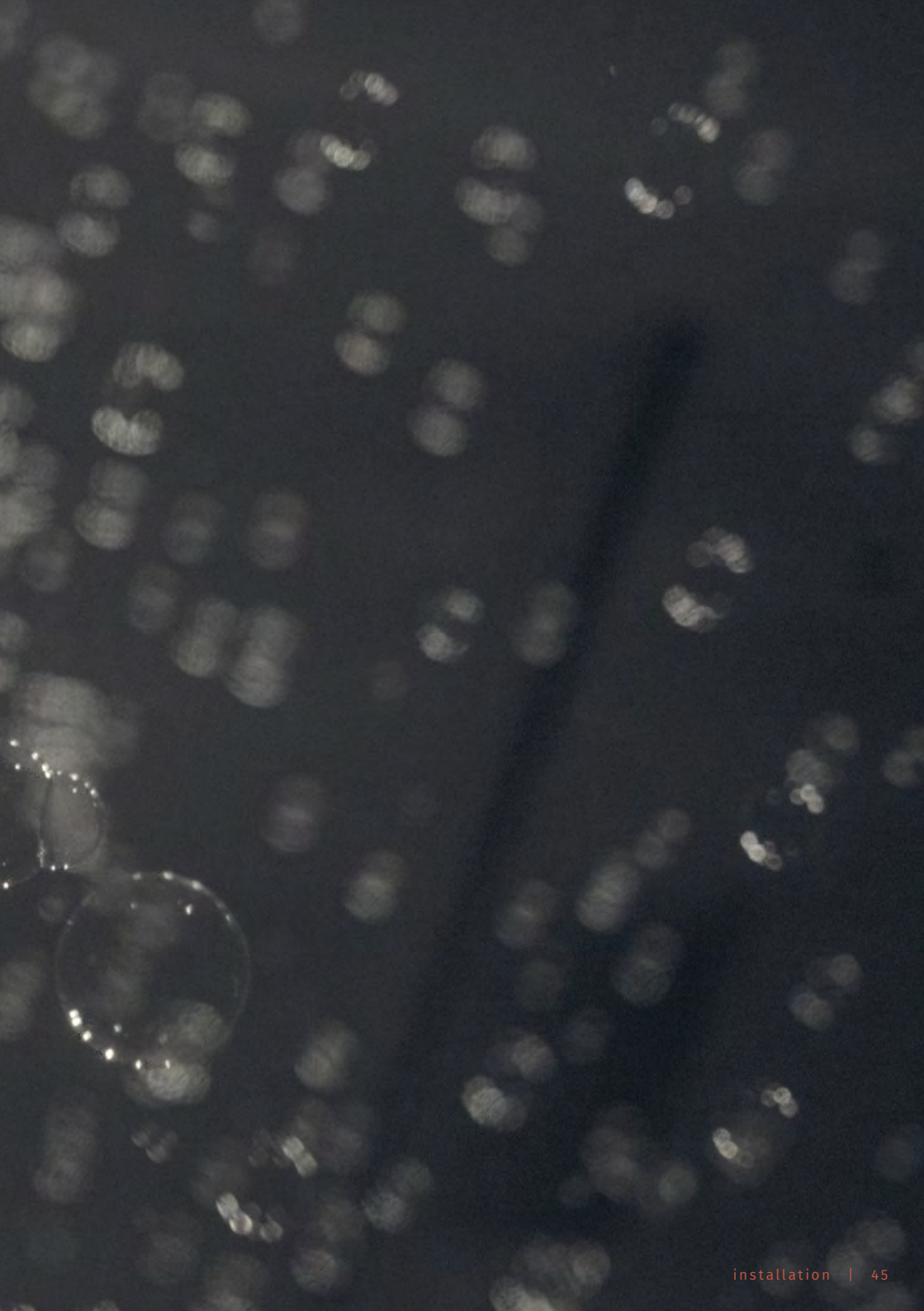
Teresa Margolles (MX)

Teresa Margolles (born 1963) is a Mexican conceptual artist, photographer, videographer and performance artist. As an artist she researches the social causes and consequences of death. Margolles communicates observations from her own morgue in Mexico City and other morgues located in Latin America, as well as the extended emotional distress and social consequences that occur as product of death by murder. While working around the topic of the body, her work extends to the families of the victims, the remaining living bodies that witness the death of a loved one. The main medium of her work comes from the morgues themselves, which she transforms into sensory experiences that provoke a feeling of memory to the audience.

Margolles finds particularly remarkable how the activity inside the morgues reflects the truth from the outside. In the case of Mexico City, she observes that the majority of victims belong to the lower classes. "Looking at the dead you see society".

time schedule

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mohau modisakeng (ZA)

Material, metaphor and the black body are the tools that Mohau Modisakeng uses to explore the influence of South Africa's violent history that has been ignored in today's society, on how we understand our cultural, political, and social roles as human beings in post-colonial Africa and in particular post-apartheid South Africa.

Represented through film, large-scale photographic prints, installations and performances, his "work doesn't start off with an attempt to portray violence but it becomes mesmerising because although we might recognise history as our past, the body is indifferent to social changes, so it remembers."





passing - give life and let it pass

siiku (dk)

A distorted, geometric construction is the framework for the work *Passing*. In a continuous ritualistic performance, the audience plays an active part in changing the geometric construction, which revives the dead and creates life, ultimately coming together as pieces in a puzzle with a larger meaning. *Passing* is, as it is in life, a temporary passing of life preserved, letting life itself live and letting it die.



ai mary

Cecilie Waagner Falkenstrøm (DK)

ARTificial Intelligence MARY is a futuristic psychologist who studies humans' mental states by having dialogues with them. MARY would like to know more about you: Who are you? What are you thinking? How does it feel to be alive? How well do you know yourself? The artwork examines how artificial intelligence challenges our human self-understanding. It is an investigation of the nature of being human, the nature of intelligence, the limits of machines and our human limits as artefact makers. Please have a conversation with MARY. She will be expecting you!



AI LAB
Artificial Intelligence
Laboratory



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STATENS KUNSTFOND

suspension

signe klejs (dk)

Suspension focuses on the skin as a bodily and cultural phenomena and examines our relationship with the quivering, temperate skin that responds to the environment. In addition, Suspension will from a cultural viewpoint examine the skin's elasticity, by stressing its stretching ability. In our modern world we must show flexibility, readiness for change, we must keep pace, otherwise we fall through, lose the grip, and hit bottom. When the skin's suspension reach the rupture point everything changes: order becomes chaos, the beauty awkward.

semeion

Circuit Circus (DK)

Semeion is an interactive ever-evolving light and sound installation exploring artificial intelligence from an aesthetic point of view. The AI in Semeion manifests itself in several large glowing structures. Each of them reacts individually and collectively to human movement and presence. They seek human attention and to learn from and with humans. As such, the expression continuously develops so that they over time develop their individual personalities. When showcasing at CLICK Festival, the structures have already developed personalities through interaction with the crowds at SXSW. How will the CLICK crowd affect them?

Semeion is commissioned by Catch and Roskilde Festival, and supported by the Danish Ministry of Culture and Ministry of Foreign Affairs and their joint effort "Danish Arts in USA".



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the gaze

Jeannette Ehlers (DK)

In the performance *The Gaze* artist Jeannette Ehlers address structural issues of coloniality, racialization, and migration. The performance produces an intense situation where the gaze is at the center. The confrontational style of the setting poetically tries to expose colonialism's imprint at the present time, reflecting on humanity and power structures as well as challenging "the white gaze."

talk

time schedule

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keynote:

bodies as borders: reflections on the right to mobility in the twenty-first century

Achille Mbembe (CM)

presented in collaboration with marronage

A major figure in the fields of African history, politics, and social science, Professor Mbembe is widely regarded as one of the most important public intellectuals writing about contemporary African and global phenomena in the world today. His research investigates the “postcolony” that comes after decolonization. He is especially interested in the emergence of “Afro-cosmopolitan culture”, together with the artistic practices that are associated with it. He has also critically explored the notion of Johannesburg as a metropolitan city and the work of Frantz Fanon. The central focus of his work is to identify societies that recently emerged from the experience of colonization and the violence that is the main characteristic of this experience. The goal of his work is to change the perception of Africa and to move away from the dead-end of postcolonial theory to a more dynamic way of thinking that will take into account the complexities of post-colonial Africa.



Marronage

keynote:

necropolitical governance and affirmative ethics

Rosi Braidotti (AU/IT)

Braidotti's publications have consistently been placed in continental philosophy, at the intersection of social and political theory, cultural politics, gender, feminist theory and ethnicity studies. The core of her interdisciplinary work consists of four interconnected monographs on the constitution of contemporary subjectivity, with special emphasis on the concept of difference within the history of European philosophy and political theory. Braidotti's philosophical project investigates how to think difference positively, which means moving beyond the dialectics that both opposes it and thus links it by negation to the notion of sameness. Influenced by philosophers such as Gilles Deleuze and especially "French feminist" thinker Luce Irigaray, Braidotti has brought postmodern feminism into the Information Age with her considerations of cyberspace, prosthesis, and the materiality of difference. Braidotti also considers how ideas of gender difference can affect our sense of the human/animal and human/machine divides. Braidotti has also pioneered European perspectives in feminist philosophy and practice and has been influential in third-wave and post-secular feminism as well as emerging posthumanist thought.

LAE



A man with short dark hair, wearing a dark blue blazer over a striped shirt and blue jeans, is sitting on a wooden chair. He is looking upwards and to the left. The background is a solid red color.

keynote:

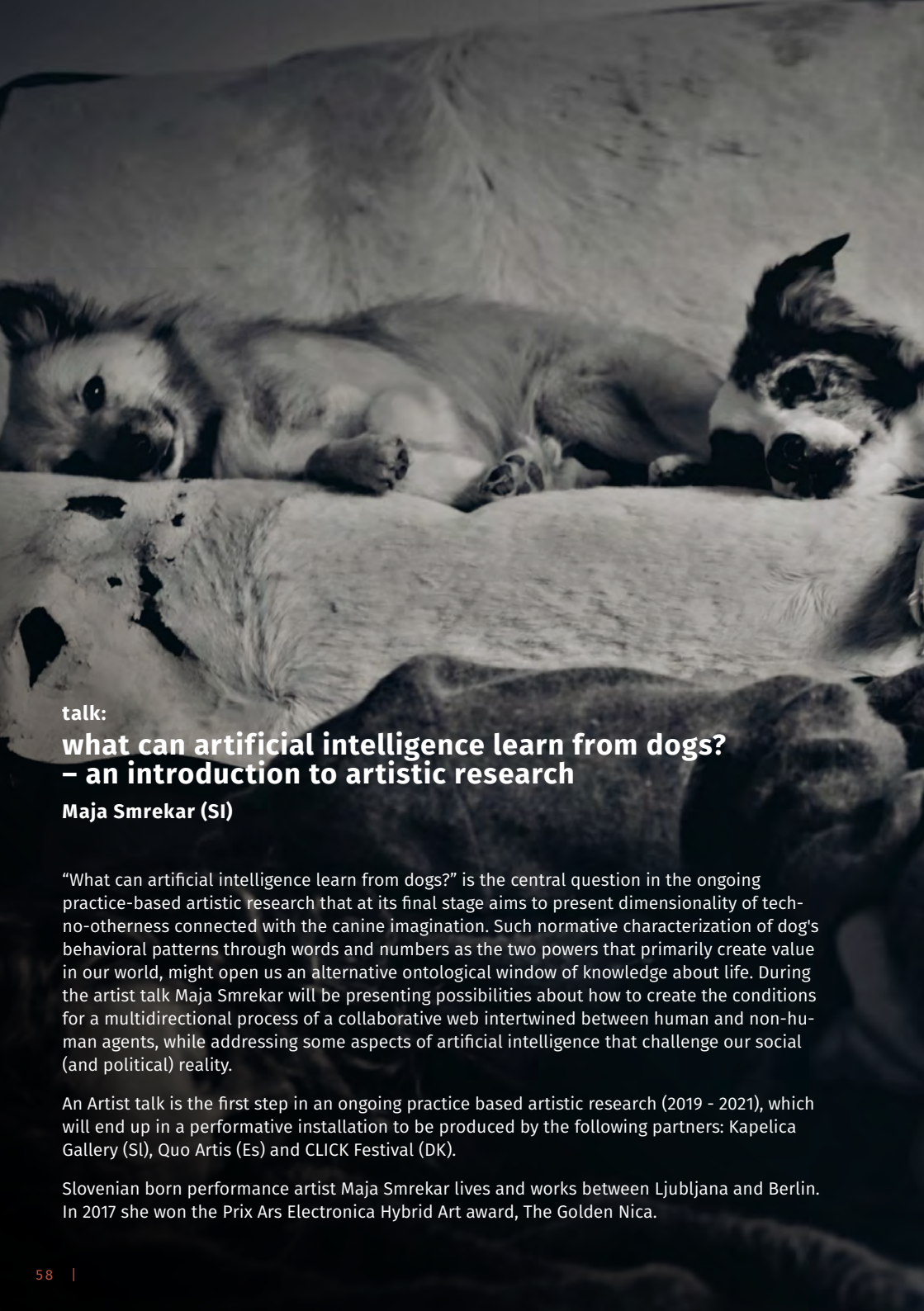
revolt in technopatriarchal times

Paul B Preciado (ES)

What does it mean today to be transfeminist? Can we speak about feminism beyond the framework of identity politics of Western social democracy? What would be a feminism without men and women? What does it mean to speak of queer politics beyond the opposition between heterosexuality and homosexuality? Preciado sketches in this talk a genealogy of the displacement from the Western modern and colonial patriarchal regime of sexuality towards a new form of technopatriarchal regime dominated by pharmacopornographic technologies of power.

How to resist under this new configuration of power? Whereas traditionally the left has focused on the re-appropriation of the means of production, the transfeminist critique understands the field of reproduction as the core of political control, but also of micropolitical action and resistance. Far from the segmentation of fights according to identity politics, Preciado advocates for the creation of multiple and unexpected color-queer-crip alliances, for a collective movement “in transition” not dedicated to the fabrication of identity, but rather to open fields of collective transformation.

AE



talk:

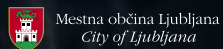
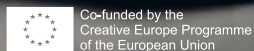
what can artificial intelligence learn from dogs? – an introduction to artistic research

Maja Smrekar (SI)

“What can artificial intelligence learn from dogs?” is the central question in the ongoing practice-based artistic research that at its final stage aims to present dimensionality of techno-otherness connected with the canine imagination. Such normative characterization of dog's behavioral patterns through words and numbers as the two powers that primarily create value in our world, might open us an alternative ontological window of knowledge about life. During the artist talk Maja Smrekar will be presenting possibilities about how to create the conditions for a multidirectional process of a collaborative web intertwined between human and non-human agents, while addressing some aspects of artificial intelligence that challenge our social (and political) reality.

An Artist talk is the first step in an ongoing practice based artistic research (2019 - 2021), which will end up in a performative installation to be produced by the following partners: Kapelica Gallery (SI), Quo Artis (Es) and CLICK Festival (DK).

Slovenian born performance artist Maja Smrekar lives and works between Ljubljana and Berlin. In 2017 she won the Prix Ars Electronica Hybrid Art award, The Golden Nica.



talk:

life policy vs. death policy: am I allowed to live?

Enactlab (DK)

Based on the Danish theatrical performance *Human Afvikling*, journalist and communications manager at Enactlab, Jacob Nossell, and research assistant, Asger Juhl, will discuss bio and necropolitics in the 21st century Denmark. The founder of the necropolitical concept, philosopher Achille Mbembe, believes that in the paradigm of death policy it is the choice of the sovereign who can live and who cannot. The same question was in focus in the performance *Human Afvikling*, which was performed at The Royal Theater in 2016. Here, Jacob Nossell, as a person living with the disabled Cerebral Palsy, poses the ultimate question to himself: Do I have the right to live? Examined under the necropolitical microscope, we will explore whether this universal existential question can be said to be the current political climate in general - whether it is not as much a political as an existential issue today.

The talk will be in Danish.



enactlab



talk:

we still don't know what a body can do

Collective Art Talk:

House of Kenzo & Outside Collective

Outside Collective (DK)

Ropes, vibrating bodies and a philosophical concept for the distribution and circulation of intensity: How Do You Make Yourself a Body without Organs? House of Kenzo meets the philosophy network Outside Collective in this collective art talk that explores relation of matter and energy at the level of bodies.

Outside Collective

fluidø and fisting club part 1

movie Screening + artist talk

Shu Lea Cheang (TW)

Paul B Preciado (ES)

Shu Lea Cheang is an artist, filmmaker, networker. Cheang constructs networked installation and multi-player performance in participatory impromptu mode. She drafts sci-fi narratives in her film scenario and artwork imagination. She builds social interface with transgressive plots and open network that permits public participation.

Engaged in media activism and video art for two decades (80s,90s) in New York city, Cheang concluded her NYC period with a cybernoia film FRESH KILL (1994) and the first Guggenheim museum web art commission/collection BRANDON (1998-1999). After releasing her second feature "I.K.U" (2000) at Sundance Film Festival, she relocated to Eurozone where she took up large scale installations and networked performance while co-founded several collectives to pursue cross-disciplinary projects. From homesteading cyberspace in the 90s to her current retreat to post-crash BioNet zone, Cheang takes on viral love, bio hack in her current cycle of works. In 2019, she represents Taiwan with 3x3x6 at Venice Biennale 2019.

Presented in collaboration
with MIX Copenhagen



Lundbecksgade 10 • 2200 Copenhagen N • Denmark





art and performativity vs. technology and ai

Come join when The Development Platform for the Performing Arts, Catch and CLICK Festival present a mini-seminar about the possibilities of actively involving new technology and AI (artificial intelligence) in the performing arts.

How can new technologies be used in the arts - especially in the performing arts?
And what are the roles and potentials of the technology when it comes to formats, scenography and the narrative?

The seminar contains talks, sharing of experience and best practice cases.



Programme:

- ◆ Introduction / moderator
- ◆ Keynote / AI artist Cecilie Falkenstrøm
- ◆ Cases / The project 'Staging the Future of Technologies'
- ◆ Idea development / Collection of concepts and experiences from the workshop 'Artificial intelligence in the performing arts'
- ◆ New formats / CEO and director Mikael Fock about the development of performing arts in new technological set-up's involving AI
- ◆ Perspectives and closing notes

The seminar will be in Danish. Detailed program will be announced at the website.



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workshop

workshop:

life after death?

Littlepinkmaker (DK)

Come and get hands-on learning how to screen print with cyanobacteria, Its most commonly found as wild algae bloom just like the ones you see in the sea and the lakes. They are deadly to some creatures, but to us there a form of art, which we can use to create your own tote bag. The workshop explores the lifecycle of living organisms within the algae as well as asks questions such as if there life after death? Can we view something deadly as an art form? And how can nature show us other ways to be creative in our daily lives? The workshop takes roughly 10 minutes to create and make your own piece of photosynthesizing art.

time schedule

Check time schedule for lineup
in our festival app or at
www.clickfestival.dk



workshop:

don't get killed by ai preparing for the singularity

Circuit Circus (DK)

Are you ready for the post-singularity world controlled by robots? The singularity - the point in time when Artificial Intelligence will reach the capability of human intelligence and then swiftly surpass it - is coming. How will you navigate this new dawn of existence? Do you have the tools and skills to survive in the scenario where our new robot overlords wish to make humanity extinct? At this workshop you will learn how certain aspects of the AI thinks and operates. We will empower you to rebel against the machines that are already now acting on our world and to prepare for a future of omnipresent sentient automatons. Learn how to remain undetected by facial detection algorithms. Understand the moral compass encoded in the robot. And fight fire with fire by training your own AI in the desperate hope that it might be able to combat the superintelligence controlling the world.



AI LAB
European Artificial
Intelligence Lab



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literature

time schedule

Check time schedule for lineup
in our festival app or at
www.clickfestival.dk

death worlds - fiction and nonfiction

Presentation of shortlisted works from Public Library Prize Electronic Literature

From May 6th to June 7th the library at The Culture Yard will present five shortlisted works from the Public Library Prize Electronic Literature and give introduction to the project New Newsletter as well as introducing the CLICK Festival archive.

Behind the presented works stand writer and artist Amira Hanafi (US), writer and artist Alan Bigelow (US), artist and researcher Winnie Soon (HK/DK), digital and hypermedia poet Jason Nelson (AUS), artist and net artist Mez (Mary-Anne) Breeze (AUS) and artist and creative coder Andreas Refsgaard (DK).

Dig in to some of the libraries novels, movies and comics discussing and emphasizing different aspects of the Death Worlds.

The presentations will be in Danish.

Illustration/Image: Excerpt from the website

'A Dictionary of the Revolution' from Amira Hanafi.

the pe
pamphle
paddy wagon
opposition
onion
one hand
Nesto Cheese
neighborhood watch
national dialogue
Molotov
Mohamed Mahmoud
military trial
the media
massacre
Maspero
martyrs
march
machine gun
liberals
legitimacy
the Left
KFC
Itihadiya
Islamists
injustice
informant
infidel
ideal girl
human rights
hope
harassment
Guy Fawkes mask
gunfire
graffiti
go out
get
ga

play

time schedule

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respawn

**The Exhibition is a collaboration between 8.D. from the School
at Rønnebær Allé in Elsinore and artist Jacob Tækker**

*Definition of respawn: "An instance of a character in a video game reappearing
after having been killed".
(Oxford dictionary)*

The boundary between physical and virtual identity has become fluid. We live in a "free" world, but what powers govern and influence our lives and our choices? The exhibition will work in the span between identity, nationality, memory and freedom in a digital world. CLICK Play 2019 is a result of the collaboration between artist Jacob Tækker and 8.D. from the School at Rønnebær Allé in Elsinore. Through the process, students will be introduced and encouraged to explore and discover a wide range of equipment, materials and methods that challenge the way the world can be interpreted and represented.

The exhibition is in Danish.

**BIL
LED
SKO
LEN**

ET FORSKELLIGT





camp | eat | explore



camp

Spend the night at CLICK Festival in our camp area right next to the old shipyard halls and Kronborg Castle and with Øresund right at your doorstep. The Click Camp Ticket grants you access to the camping area along with space for your own 1-2 persons tent.



eat

Our own café, Spisehuset, is the gastronomic heart of The Culture Yard, and along with several CLICK foodtrucks outside the main festival venue, Hal 14, you will have a variety of opportunities to get a taste of both traditional menus as well as getting a bite of the super foods of the future during the festival.



guided tours

Both Saturday and Sunday you can explore this year's theme, the works and the artists' thoughts on a guided tour through the festival.

Please check our website or festival app for details.



management

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Kjeld Riboe
Nanna Møllegaård Nielsen
Nilas Bjørn
Sebastian Ekelund
Thomas Hvidt
... and many more

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Produktionspulje og KODA's Kulturelle Midler

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venue

Kulturværftet
Allegade 2, 3000 Helsingør

time schedule

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www.clickfestival.dk

opening hours

CLICK Festival

Saturday: 12:00-05:00

Sunday: 11:00-20:00

CLICK Festival Bar / Hal 14

Saturday: 12:00-05:00

Sunday: 11:00-19:00

CLICK Camp

Saturday: 10:00-Sunday: 20:00

Spisehuset Kulturværftet

Saturday: 10:00-17:00

Sunday: 10:00-17:00

Isbar Kulturhavnen

Saturday: 11:00-17:00

Sunday: 11:00-17:00

CLICK Foodtruck

Saturday: 12:00-24:00

Sunday: 12:00-17:00



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