

**Abstracts and Bios for
Nordic Summer University Circle 7 Winter Symposium
On March 2-4 at Zirgu Past, Latvian Academy of Culture in Riga**

depowerment manifesto, part 2: the performance - a collective discovery of depowering strategies for art and life

Agnese Bordjukova + Inta Balode + Stephanie Hanna zu Tun zu Lassen

Out of scraps between loose thoughts, strategies and observations and heartfelt intentions for social evolution, Stephanie is currently assembling a depowerment manifesto to be published as a book that unfolds as a performance. This unfolding will take place through everyday as well as staged interpretations of depowerment in practice, by the individual readers on their own terms as well as in a series of collective / participative stagings of the book. The book will be launched December 30th with a performance as part of 3AM / Circadian Press at Flutgraben in Berlin. From there on, I plan to work out the aspect of unfolding in participative performances through experimental practice. As the main idea behind depowerment is to level out hierarchies with a specific focus on the hierarchies in the arts, and most specifically those between producer and consumer, I would like to invite the symposium participants to interpret (parts) of the depowerment manifesto on their own terms in an experimental presentation at the NSU winter meeting in Riga. Those interested in taking part will be sent an exclusive .pdf version of the print publication on January 1st, 2018, and asked to confirm their participation asap, until mid-February latest. The confirmations will be assembled in a „playlist“, with the time for each interpretation flexible in proportion to the whole. My part will be to coordinate this list, to moderate the presentation, bridging gaps or missing links, to listen to the observations and questions reflecting this experiment, and to use the experience and feedback generated here to consequentially further unfold the book performances.

Agnese: I am curious about choreographing the spatial hierarchies within groups, looking specifically into crowds and clouds, swarms and singularities, outstanding and pole positions, and into ways of energizing (and empowering) the silent mass (also as ways to depower stage hogs). I would like to make my presentation as a short movement laboratory, where every participant could experience gradual reduction of movement intensity. By doing that every person moves closer to his/ her own nature. Many things can be discovered about relationship between person (personality) and the body by changing our usual patterns of movement. Sharing this experience together could bring up new ideas about depowerment and to change hierarchy of leadership.

Inta: Also through being part of LAUKKU collective and doing several community projects where one of the main themes lately is long-term relationships instead of quick singular appearances, the processes of reActivations and reVisitations are getting more and more interesting to me. Depowerment here fits perfectly because with returning, repeating, reactivating the glory and golden coating rubs off and we get close to human dialogue instead of artistic experience.

Bio

Stephanie Hanna zu Thun und Lassen

As a visually oriented artist, Stephanie Hanna is researching life and people through shifting objects, images and their interpretations. She also likes to introduce new thoughts. Her artistic interventions most often take place in public space, in surprising, unannounced and unframed ways. For instance, she is curating a big and previously unused window space on the back side of a department store in the heart of Berlin-Neukölln with non-chalant installations and performances that are accessible for a diverse public of passers-by (since 2011). From coincidental passers-by, she is also collecting advice

for a good life on the streets of socially diverse and stressed neighbourhoods in Germany, assembling them in interactive audio installations (since 2013). She realized her works in collaboration with art institutions such as Haus der Kulturen der Welt in Berlin, Akademie Remscheid and Autostadt Wolfsburg and many other art spaces and festivals across Berlin and Europe. Her project space „Donau Ecke Ganghofer“ has won, amongst others, the Berlin Senate project space prize and was an official partner of the Berlin Art Week in 2017. <http://www.stephaniehanna.de/en/>

Inta Balode labels herself as a dance politician. She is a dance writer and editor of www.journal.dance.lv. She writes for magazines, daily papers and online platforms in Latvia and abroad, is co-editor of the publication “Expeditions in Dance Writing. Writing Movement 2012-2014” dedicated to dance writing issues in Nordic Baltic region. Since 2004 Inta has been doing management for dance projects, including curating seminars for artists, journalists and managers and mini festival called “New Dance into the New Venue”. Inta holds MA degree in theory of culture, her master thesis was dedicated to emptiness. She acquired training in dance writing in USA and Europe. Inta has also worked as a dance dramaturge; in 2014 performance “OUT” got award of the best contemporary dance piece of the season. While working as a dance expert at the State Culture Capital Foundation and jury member at the annual theater prize, she managed to do lobby for the status of contemporary dance. Inta is a member of Latvian Dance Council – a consultative group at the Ministry of Culture. Since January 2016 she is involved in the working group of the Latvian National encyclopedia. The main issue Inta as a dance politician stands for is trying not to stand for anything too stubbornly.

Agnese Bordjukova is dance artist, who is interested in the origin of movement and possible meanings of it. Specifically - what kind of information can be delivered through human's body. Last exploration was connected with the sounds of human body. She's got her dance education in Latvian Culture academy (Contemporary dance choreography, BA, 2007 & contemporary dance art, MA, 2017). She is based in Riga. Agnese has been member of contemporary dance project 'Anatomy of dance' www.dejasanatomija.lv (2007-2015), currently is member of international artist collective 'LAUKKU' www.laukku.lv (2017). In her artistic experience has collaborated with different choreographers, theatre directors, live musicians, philosophers, visual artists. Has realised experimental, staged, social performances and events. Her performances has been nominated several times for Latvian theatre award in a category of contemporary dance.

Paper Trail - Revisiting paper as a medium of displacement, transformation, and reflection

Alexandra Litaker

I would like to return to paper as a medium for exploring relationships to environment and to belonging. My recent work uses paper as a medium. The paper has been the site of the action of drawing while the performative act of drawing and looking is the subject of the work. In other work the paper has transformed from a site of reflective space to physically animating a dress that I have been wearing in order to function as a double for my self.

In the last works I have taken paper swimming and hiking. When in the water and the snow the paper itself is slowly absorbing water and physically transforming into its surroundings. The paper exists as a physical representation of displacement and longing. Sometimes this is accomplished through accompanying narration and at other times this is suggested through the physical presence of the paper itself.

At the winter symposium I propose to present a performative work through revisiting paper as a site of transformation, reflection, holding and emptiness as an exploration of concepts of belonging and identity.

Bio:

Alexandra Litaker is a visual and performance artist and writer based in Iceland and the US. My work involves the body in relation to witnessed /read experience. It is a moving act of translating as transformation and involves exploring the parameters of the autobiographical in acts of understanding through creating. My practice is grounded in my experience of movement and migration and motivated by a desire to explore relationships between place/ecology and identity and self.

Bio:

Anna Maskava is in Riga, Latvia based photographer. At the moment she is enrolled at the BA programme Photography of the Riga Stradins University. Her photographic work explores a self-identity by reflecting on her own history and personal experiences mostly focusing on a self-portraiture. Her artistic practice is pulling inspiration from the untouched Northern nature and locations with a connection to her life. Currently she is exploring the field of therapeutic photography and working on a photo project which outlines photography as a therapy.

Website: annamaskava.format.com

Visions of the now - 'Reworking' as artistic research methodology

Anna Lundh

In September of 1966, a festival and congress called Visioner av Nuet ('Visions of the Present') took place in Stockholm, Sweden. The festival aimed to investigate the impact of technology — and particularly computer technology — on humanity, society and art. Computing was only in its infancy, yet discussing its consequences and exploring what it would mean to make use of it artistically was considered paramount at that time. In 2013 I organized Visions of the Now, a reiteration of the 1966 initiative, taking place nearly half a century later, in a world that is fully immersed in the technology that in 1966 was called 'the new'. By infiltrating the present with past visions and considerations, I hoped to provide an additional set of eyes and a sharper gaze onto our own time, to better detect the present. Visions of the Now gathered over thirty international participants, who considered the subjects of technology and art anew, under the same thematic structure used in 1966. This artistic research project has recently been documented in an extensive multi-volume archive box, published by Sternberg Press (October, 2017).

Reworking or reconsidering past [artistic] visions or initiatives is one of the strategies I'm employing as part of my current doctoral research (PhD program in "Art, Technology and Design" at Konstfack University College of Arts, Crafts and Design/KTH - Royal Institute of Technology, Stockholm). What happens when past artistic work methods – devised under different conditions at a different time – are reworked from a future perspective, and become integrated into a new work? A technique of de-familiarization, in order to loosen up habitual modes of working or thinking; challenge conventions in terms of artistic practice; to spark new visions, imagination and curiosity? For NSU Artistic research study circle 7 (reActivate and revisit), I propose to present the project Visions of the Now, including its various research questions and artistic methodologies.

Bio:

Anna Lundh is a visual artist based in Stockholm/New York. Lundh's research-based work

investigates cultural phenomena and societal agreements, aspects of time and temporality, language and technology, and it frequently involves exchange with other people and professionals beyond the art field. This transdisciplinary work includes video, site specific installation, web-based work, interactive experiments, text and performance. Lundh holds an MFA from Konstfack, Stockholm, and has studied at The Cooper Union School of Art, New York. Her work has been exhibited in Sweden at Moderna Museet, Bonniers Konsthall, Tensta Konsthall, and GIBCA, to name a few; and internationally in Norway, Holland, Denmark, Latvia and the US – primarily in New York City art organizations including The New Museum, The Kitchen, ExitArt, Apexart, and Performa 13. Currently, Lundh is a PhD candidate in the program “Art, Technology and Design” at Konstfack University College of Arts, Crafts, and Design, and KTH – Royal Institute of Technology, Stockholm.

Reclaim Remember Reconsider Revisit

Annikki Wahlöö

An act of reactivate memories share them and thus reclaim our common knowledge of a site. I want to present and develop a part of my master thesis *A critical Wedge* as a participatory performance lecture. My research has been on how performance can be a critical wedge in our society, an in-between where alternative ways of approaching and experiencing the way we build and look upon society can be explored. I have taken an interest in memories and how they can be a way to share experiences and thus expand our common knowledge. Memories of the past of the present and of the future. I developed a performance where I invited the audience to reclaim our city by sharing and retelling memories. A subtle and slow way to reclaim but nevertheless reclaim.

The starting point for me in this work was when I first read the essay *Sites of Amnesia* by Ingrid Martins Holmberg (senior Lecturer within the department of conservation at Gothenburg University) where she is reactivating the memories of romany camps in Gothenburg during early 20th century, memories and history that is erased from the cities collective memory. She says: Those without property and address are doomed to remain outside the city’s materialized self-image and memory... A city’s self-image is intimately connected to who and what is allowed to take place in the collective memory. The right to the past in the form of memory is decided by unequal power relations that give precedence to certain individuals, groups or occurrences. So by retelling untold stories and memories one can reactivate the hidden. In *Riga* I want to explore how to work with senses to evoke memories in a more immersive context. I am also interested in involving the future not only the past and present, what are the memories we want to have in the future. Can our expectations of the future reactivate something in us and maybe make us revisit a memory or a specific place.

Bio:

Anniki Wahlöö: I am an actress and performative artist and have been working mainly within theatre for more than 20 years. I have studied acting at the Lee Strasberg Institute in New York, Malmö Theatre Academy and at UniArts in Stockholm. In 2010 I studied with the SITI company in Saratoga Springs New York. I consider myself as an artist with a background in physical and political theatre. I am part of the Cosmonauti festival network based in Italy and Norway, the network consists of performers educated in the Russian tradition mainly from Anatolij Vasiljev and Jurij Alschitz. The last 15 years I have been working more and more with experimental projects and within a more multidisciplinary field, with dancers, choreographers, musicians and visual artists.. I have been doing site specific, human specific, immersive, performative work. I have been in projects in Sweden, Finland, Norway, Italy and in the USA. In small and large scale productions from one to one to large scale. I finished an MFA in acting at the Academy of Music and Drama, University of

Gothenburg 2016. My thesis *A Critical Wedge* – is about performance as a liminal place where performance can occur in the cracks of society. I believe that failure and mistakes within performance is of great importance to create presence and urgency.’

Scent of a place: Dialogical setting/ project

Ásthildur B. Jónsdóttir

The aim of the Dialogical setting/ project is to reveal new depths of revisiting one's experience of being in nature. In the work we will engage the participants to tell stories about places. The storytelling has the potential of reactivating the memory of the places as the participants make connections between natural elements that are presented in the stories and have significant meaning to them. *Scent of a place* is a work that requires participation on many levels, both through the creation process and throughout the symposium because it offers continuous interaction with the work.

The reading of the book, *Everyday Aesthetics* by Yuriko Saito, inspired the work. In her writings on everyday aesthetics, she focuses on the aesthetics of objects, environments and situations from our everyday life. She stresses that all people participate in the world-making project as citizens and consumers and everyday aesthetics plays an important role. The dialogical setting/ project should have the potential for the participants to revisit everyday aesthetics based on memories. Reactivating memories encourages creative thinking, engaging the participants in the thinking routine: see/think/wonder. The dialogical setting/ project aims to encourage participants to revisit their attitudes towards the actions that determine the quality of life and the state of the world for better or worse.

Ásthildur Jónsdóttir, Iceland (b. 1970) has PhD from University of Iceland and Doctor of Arts from University of Lapland. MA from NYU and MEd from University of Iceland. Ásthildur Jónsdóttir is an artist, researcher, curator and art teacher living in Geneva Switzerland. She has worked as a university lecturer at the Iceland Academy of the Arts, since 2009. She has studied artistic actions for sustainability, community based art and participatory art practices when finding a balance between well-being and the integrity of nature. Concepts from critical, place-based education for sustainability, participatory pedagogy, collective efficacy and places /spaces are fundamental to her research interests.

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Performance

Camilla Graff Junior / Giraff Giraff

In this performance I will reactivate my memory and revisit different moments of my life, emotions and thoughts together with the present audience. The project takes its starting point in an investigation of my old journals. The corpus consists of twenty-six handwritten notebooks conceived in Danish, my native language, from 1988 – 2018. I will give an overview over the notebooks and how they inscribe in the different periods of my life. After that the audience is to decide, where I should dig into my memory. They are one by one invited to step forward and consult my journals and choose a specific date of entry, which I will read aloud first in Danish and secondly translate it into English.

My first diary entry is from June 11th 1988. I was fourteen years old at the time. I today recognize some of the themes and issues from then, but I am equally troubled rediscovering this young version of me, the way she sees herself and the vocabulary she uses. Writing a journal, together with

rereading it, has for me been a tool of investigation to gain insight in my feelings and life dynamics and patterns. My writing practice has mostly been to have a smaller book with me in my bag and a bigger notebook lying by my bed and write when I find the time and need. Where the big book will cover several years, the small book often gets filled within half a year. The regularity of my entries has varied. At times, where I know that important events were produced in my life, there is no entry for several months. Or it might just be indicated with a couple of words. At other times I apparently have felt the need of analyzing or grasping a feeling through the writing and have been active on a daily basis.

In my current research project “The Mirror and Its Reflections” I am searching to build a shifting triangular dynamic of discussion in-between “the object of investigation”, “the reader of the situation” and “the witness”. In this case “the journals”, “the performer” and “the audience”. The core idea is that one through talking about an object is talking about one-self and thereby become the object of investigation.

Bio:

Camilla Graff Junior is a performance artist and curator. She holds a double Master's degree in Fine Arts and Performance Studies from the Sorbonne Nouvelle University and the University of Copenhagen. She studied acting and contemporary dance at schools in Bergen and Paris, and directing at Queens College and at Robert Wilson Watermill Center in New York. Camilla is as a curator associated with Month of Performance Art – Berlin, where she from 2012 - 2015 has been running the “Crossing Contexts” program. Her current curatorial project brings together artists who use autobiographical materials in their performance-work. As a performer, she participates in theatre, performance, contemporary dance, film, and video projects. She works with the film and stage directors: Richard Foreman (US), Sophie Hailand (US), Patricia Allio (FR), Léa Dant (FR), Volker Schmidt (AT), the performance groups Lis (IT), The Maiden Monsters (DE), TeaterKUNST (DK) and the collectives ici-même (Grenoble, FR), Tomrummet (FR) and Genre et Ville (FR). Camilla has over the past twenty years conceived a number of solo and collaborative performance, dance and theater pieces. Her projects are produced by Giraff Graff and have been presented in Denmark, Sweden, Norway, Iceland, Finland, Latvia, Estonia, Lithuania, Germany, France, Tunisia, the United States and Columbia.

Frayed & Fraying: a politics of translation

Catherine Dormor

The selvedge gives way to a frayed edge and the structure becomes revealed by parts. Effective translation between languages and people can be effected at this broken, jagged edge. This paper proposes frayed and fraying cloth as a space for thinking through the politics of language and translation. It celebrates the fragmented, frayed and holey, an approach that Gayatri Spivak refers to as ‘spacey emptiness’ (1993:398). Drawing together Spivak, Derrida, Cixous and Harroway this paper points to a mode of thinking that lies beyond syntax in a cross-cultural landscape that, like the frayed cloth, is contingent and permanently in negotiation. As the selvedge gives way to a frayed edge, the structure of the cloth becomes revealed by parts. Effective translation can only be effected through this broken, jagged edge of uncertainty, where meaning can be reconstructed. In order to discuss these themes in terms of textile practice and it’s specific ability to articulate such syntactical frayage, the work of Izabela Wyrwa, Kristi Swee Kuder and Miriam Medrez will be taken as key points of departure. In Izabela Wyrwa’s delicate fabric and thread constructions the jagged edges give way to entry at the edges; they hover in space, balancing between the tangible and the elusive. Where Wyrwa constructs ephemeral forms that threaten to fray and fragment, American artist, Kristi Swee Kuder deconstructs woven stainless steel mesh, drawing upon its frayed forms, its

'memory' of being woven, as a metaphor for the ways in which language defines and yet often is inadequate in the face of human experience. By way of forming a triangulation of these themes, the Mexican artist, Miriam Medrez will be the third focal point in this paper. Medrez's work takes up the themes of frayed and fraying cloth as a means by which to consider ways in which the female body needs to constantly articulate itself at the frayed edges of language and culture. Using frayed and fraying textiles, and inverted forms, Medrez challenges the visibility of feminine praxis through a tactic of aesthetics and caretaking. Gayatri Spivak positions the politics of translation within a context where language is one of many elements that allow us to make sense, in the world. She refers to this as 'the process of meaning-construction' (1993: 200): language offers 'a vital clue to where the self loses its boundaries' (202). Frayed and fraying cloth, in this paper, become the tactics by which this self can be articulated not instead of language, but out in front of it.

Bio:

Catherine Dormor is Head of Research Programmes at Royal College of Arts. She works to oversee, develop and expand the College's current MPhil/PhD programme. This includes the introduction and growth of research Master's programmes (including MRes degrees), developing and introducing alternative doctoral routes (including industry-facing and flexible professional doctorates) and PhDs by publication, and leading on the development of professional research training for RCA staff, students and external clients. With a background in both Maths and Textiles, Catherine is a practising artist and researcher. Her research is concerned with bringing together the materiality, imagery and language of cloth as a way for thinking, making and writing about materiality and making. Catherine's practice incorporates stitch, photography, video installation and sculpture, always referencing cloth, its structures and behaviours. Theoretical perspectives are drawn from feminist art theory and philosophies, material culture and ideas surrounding the communication of tacit knowledge.

THIN PLACES

Diane King

The ancient Celts used the term thin places to describe mesmerizing places like the wind swept Isle of Iona. Thin places do not need to be acknowledged as such for a park in a city square, a corner in a special bar can also be someone's thin place. Reactions to a thin place can be not that we lose all sense of time but that time alters for us. An Apache proverb captures these ideas further in the words 'wisdom sits in places'. As a Painter I am drawn to places that beguile, inspire and stir, places that help me lose my bearings and then help me find new ones. It is this revisiting and the finding of new connections that has been the focus of my ongoing research. My travels have illuminated for me a continuing response to the physical and emotional impact that being in the landscape has on my senses. As a founder in our recently formed Women's Co-operative of Artists we have spent time together and on our own in our thin places. Collaboration with poets and film-makers and my own work I ask to share in Riga as we continue to be intrigued by the depth of feelings and sensations created. These pieces I hope are not only a response to what I have seen. My intention is to convey my sensory reaction to revisiting the environment taking with me the words. "You do not belong here". Through concentrating on mark making systems, colour and texture where I hope I have reflected the complexity of the land and some sense of my own thin places. Do you have a thin place of your own?

Bio:

Diane Joy King

My career has included the privilege of working in the following roles:

High School Teacher -English, Drama and Special Educational Needs.

Assistant Headteacher High school. Youth and Community worker.

Alternative Curriculum Co-ordinator for Greater Manchester .

Local Authority Adviser Art and Creativity. Director Training and Development Government Association for schools. University part time lecturer -Urban Education studies. Co -ordinator for government led strategies to improve the aspirations of school students in areas of deprivation across the North West of the UK (known as Excellence in Cities). Director REAL Trust Company providing continuing professional training for teachers and school staff. Artist and Facilitator of Creative Artists working in partnership with Education. Recently - Exhibiting Professional Artist (my 'Yoik ' exhibition is presently in the Leadenhall Gallery London as part of the AON Award). Delivering painting tuition on site to others in areas as far apart as Northumberland and Africa.

Telling the truth; the third time round

Disa Kamula & Maggie Jackson

Together Maggie Jackson and Disa Kamula are revisiting the presentations and workshops they have done (and have not done)together. What has happened during these years in the community of NSU's circle 7? Where did they start in Riga in 2015 and where are they now?

Tell me Another Story: text and performance in contemporary practice.

In the summer of 2016, following the NSU summer symposium, Disa Kamula and Maggie Jackson were in Tampere together watching a street performance of 'Punch and Judy' which involved large blow-up crocodiles, a small caravan and half-dressed actors. The spoken language may have been Finnish, or there may have been no language at all, only sounds, but the theme of the work was sexual abuse.

This shared experience emanated directly from the friendship and collaboration which these two shared as a result of NSU practices. They have been collaborating on bringing together aspects of their practice which highlight universal social themes whilst experimenting with ways in which to manifest these through conjoining their practices and the practices of others. Finding common ground and expressing ideas requires thought and the crucible of experimentation before work can emerge; though it may never be truly 'completed.'

We are interested in breaking down boundaries and risking failures in order to engage fully with the local and global NSU community (and to continuously re-engage as the winter symposium brief suggests. Unforeseen circumstances, in the form of illnesses for us both, had placed a temporary hold on our endeavours, so we are fortunate in being able to re-activate and revisit our practices, in keeping with the Circle 7 winter theme.

Re-activation suggests renewed energy after a period of inertia, and the re-awakening of ideas. Returning and re-visiting suggests an engagement with nostalgia, a reminiscence and a revivifying of involvement and participation with the NSU community: an encounter then, with both the known and the new. In attempting to explore the situation or problem from a different perspective, we aim to combine our practices in utilising the voices of those engaged in winter NSU.

We hope to use stories and myths, with their universal tropes, as metaphors for the complexities of human engagement, and in so doing, to draw on the cultural diversity which is endemic to NSU. Here, ways of knowing between artists and non-artists can be explored through shared practices, disseminating and exploring ways of working and expressing. We are interested in oral and textual

storytelling traditions, such as the Kalevala, The Ramayana, the amabinogion and the Brothers Grimm, all of which provide opportunities for contemporary social and political readings of fundamental and timeless human concerns and failures. As the symposium is taking place in Riga, we are naturally interested in incorporating local folkloric myths and stories.

We aim to have the group recount tales or myths meaningful to them and to then explore how these might be interpreted through performance, gesture, artwork, music, composition, songwriting, dance, how these might be expressed, with or without the use of language. We hope that this would enable participants to contribute stories from their own traditions and to develop work which resonates universally. The relationship between image, text and performance in storytelling can be critiqued using, amongst others, feminist texts such as Angela Carter's 'Company of Wolves' and Marina Warner's 'From the Beast to the Blonde'.

Bio:

Maggie Jackson, Senior Lecturer in History of Art at University of Chester. She is an art historian with a background in medieval art in England and Italy

REVISITING ELLI - An excursion to a home museum

Elina Saloranta

During our last winter symposium in Riga I visited the home museum of Janis Rozentāls (1866–1916), a Latvian painter who was married with the Finnish singer Elli Forssell (1871–1943). In March 2018, I would like to return to their home with the NSU study group. The museum is located very close to Zirgu Pasts, so I believe this would be possible within the timeframe of the symposium. However, the workshop would take more than 30 minutes, most preferably an hour. If this is not possible, I can give a presentation about Elli and my relationship to her in Zirgu Pasts, and the participants can visit the museum on their own later.

What is it that interests me in this subject? I don't know, but I have always liked home museums, and I tend to approach history through individuals. For example, when I left for the NSU summer school in Latvia last July, I took a book about Janis and Elli as my "travel guide". Even on the excursion day I stayed in the hotel and read the book, travelling in time. Back in Helsinki I listened to a song that Elli used to perform in her concerts. Now I dream about playing that song in Elli's home. Perhaps we'll also hear her talk, since she wrote a lot of letters.

Bio:

Elina Saloranta is a visual artist who is about to finish her doctoral thesis at the University of the Arts Helsinki, Academy of Fine Arts. She is very tired, but thanks to NSU, hasn't lost her belief in artistic research. After her disputation in November, she plans to do things that she can't defend or rationalize. Like revisiting Elli in Riga.

Horfið (a word in Icelandic meaning look and gone simultaneously); the neutral gaze of objectification.

Elísabet Birta Sveinsdóttir

My proposal is a live performance that includes video screening, sound, spoken text and song. The performance will focus on revisiting, reactivating and reclaiming the human- female- body as an animal, a thing of nature, not above it. The project revisits cultural ideas e.g. Genesis; the female as the wild v.s. the male as the logical. Femininity and its mysterious connotations like mental illness,

wildness, witchcraft and animalia. Women as subjects of the scientific (male) gaze, and as authors of feminist utopias in science fiction. All of these ideas and more will be reactivated in the performance through the crawl, the movement and the perspective of the subject/object reveals the female body like animal and its connotations. Through revisiting and reactivating these ideas in performance I reclaim the, often negative, feminine connotations as something very powerful and interesting and as something I desire; to be like animal, wild, intuitive of feminine nature as a political declaration.

The performance structure is like a laboratory where I portray myself, the body, crawling down on all fours (on a conveyor belt) like a scientist studies a subject/object. The piece evokes a structure of subordination in both practical and metaphorical terms, the subordination of humans in general and women in particular. The objectification of the female body in capitalist society in a perpetual loop of production and consumption. The cycles of capitalism--production, distribution and consumption--are all present in the performance through the structure and symbolism of the materials.

The crawl is choreographed and rehearsed, It suggests an animal rather than a human crawling, I try to move like an animal. A comparison of women and animals, not only as inferior beings but putting the woman like animal on a pedestal, proudly adapting animalistic movements. I believe there is an obvious connection in the way both women and animals are subordinated, objectified in consumerist society. Women and animals are both subordinated on the terms that they are "other" than the general, thus the structure of society is not designed to their needs.

Another layer in the piece is the subjects/objects point of view. Through text and song, my side is revealed, as the scientist and as the subject of study. The laboratory is an imaginary world, like in science fiction, where the scientists ulterior motive is to transform, become animal. An inevitable and important reference to the origin of science fiction by women who created their imaginary worlds like Frankenstein which was published in early nineteenth century when women did not have rights to participate in science, they could only participate in their imaginary worlds which many depicted matriarchal societies and women in power.

The undertone of my performance is built on overdriven existential crisis, the person is an abstraction of the faults of the contemporary human kind, critical and guilty at the same time, lives and participates in a world she has created around herself – that subordinated her.

Bio:

www.elisabetbirtasveinsdottir.com

Elísabet Birta Sveinsdóttir is a performer, choreographer and visual artist, based in Reykjavík. Her interdisciplinary work focuses mainly on concepts regarding the representation of the female body in mainstream media and art, feminist theory, connotations of femininity and objectification of women, like animals, in consumerist society. She received her Bachelor's degree in contemporary dance from Iceland Academy of the Arts in 2013 and a Bachelor's degree in Fine Art, from the same school, in 2017. Elísabet's work includes long term collaborative projects Dætur and Kraftverk. Her performance Cold Intimacy (2016) has been performed at Mengi, Reykjavík, LungA, Seyðisfjörður, In de Ruimte, Ghent, Other work including performance, film and other medium has been performed/shown at Rýmd, Reykjavík, The Video Dance Festival of Burgundy, France, Arctic Heat Film Festival, Finland, Reykjavík Dance Festival and Sequences Art Festival, Reykjavík. Elísabet is now on her first year of the Master's program of Fine Art i Iceland Academy of the Arts.

Ísabella Katarína Márusdóttir is a young musician based in Reykjavík. She is currently studying music at Tónlistarskóli FÍH. Her artistic work is engaged in different mediums and fields such as music, photography and visual art. She has been collaborating with Elísabet Birta Sveinsdóttir in making music for her performance project Horfið since 2017.

Lecture Performance - ReActivate, ReVisit, ReConsider: Valerie Solanas's S.C.U.M Manifesto

Erica Böhr

We are living arguably in the most masculinist and imperialist phase of American world dictatorship. Pitted against this, lie the Daesh/ISIS forces of the Caliphate, the Russian dictator Vladimir Putin and the pugnacious Kim Jong-un. At the beginning of October, news broke of Harvey Weinstein's prolific sexual predation and monstrous abuse of power over women, spanning four decades. Since then, scores of women are coming forward to bear witness to their experiences at his hands. In this feverishly agitated Zeitgeist, the militant march of global misogyny bears startling echoes of the Futurist Manifesto of 1909 and its unapologetic attack on women: "We will glorify war - the world's only hygiene - militarism, patriotism, the destructive gesture of freedom-bringers, beautiful ideas worth dying for and scorn for women...We will destroy...Feminism." (Solanas, 2015, p.5).

In 1968, Valerie Solanas produced the extraordinary SCUM Manifesto. The acronym, the Society for the Cutting Up of Men, advocates for nothing short of revolution: a call to arms for the total eradication of the category 'man' and all men. Solanas was in almost every sense a 'failure': "spinning between crackpot and prophet, as a Guerilla fighter, the tormented butch outsider of Warhol's Factory crowd". Failed poet, writer, actor, insider, murderer (Andy Warhol narrowly survived the three .32 bullets she fired into him at close range on 3rd June 1968), Solanas's Manifesto however, still exists, and its author, according to Avital Ronell, signifies the "The coming-out of woman as absolute enemy...[appearing] again, as enemy to men, to community, to the inscribed system of values, to Great Art" (Solanas, 2015, p.27). In this work, Solanas took no prisoners, took pleasure in the injurious effects of language and "with Lacanian precision, understood that words are bodies that can be hurled at the other, they can land in the psyche or explode on the soma." (Ibid, p.7).

Taking Valerie Solanas's Manifesto as a starting point, I propose to reActivate, reVisit and reConsider Solanas's work. Just today (15.10.2017), Björk shared her experiences of sexual predation on Facebook and finishes by saying: "Let's stop this. There is a wave of change in the world." By way of introduction, I will be referencing numerous radical feminist scholars (Mary Daly, Sheila Jeffreys et al). I shall deliver a short outline of the concept of gender as a socio-political construct. I intend this to be starting point from which we might reconsider Solanas's work, if we take "men" to mean the 'category of man' as the dominant gender construct within patriarchy. The 20 minute lecture performance will be followed by an invitation to all delegates to contribute (not mandatory) any incidences of sexual harassment to which they may have been subjected. This information will be submitted anonymously via a questionnaire, which will be compiled by working closely with a highly trained psychiatric psychotherapist to ensure ethical boundaries. The aim is to collect data which will form the starting point for the inauguration of the Society of Cutting up Gender (SCUG). I will invite the further participation of NSU members to join me in a collaborative project to write a manifesto for SCUG. I hope that this manifesto might lead to some effective strategies for change.

HSH Prince Freï Von Fräähsen Zu Lorenzburg, Baroness Anna Frew-Heartsanvil, and Baroness Beatrice Lamborn-Mannaregn Cordially Present:

A Royal Invitation to Return to Lorenzburg

After meeting at the NSU Winter Session 2017, Anna, Betsy and Freï began to collaborate. Over the past year we have built upon the history of Lorenzburg, connecting Anna's 1 real family stories to the speculative family history of Prince Freï. In the presentation we will share how our collaboration explores storytelling as a platform to reactivate events and identities from family history. Real events act as the starting point for overlap between the fictional and the real past. During the

session, we extend an invitation to the group to collaborate in developing the next chapter in of the history of Lorenzburg by taking part in our role playing game (RPG).

Thus far, the project includes a collection of epic poems, an historic Lorenzbou tapestry, and the RPG as a tool for a communal continuation of the work. For Anna, since moving countries, the collaboration has become a way to research and reactivate her half-Irish identity, giving her expanded narrative resources for being and becoming in a new context. For Freï collaborating means an exploration of methods for re-telling his family history and for telling forth the next chapter in the story of the magical micronation of Lorenzburg. Betsy explores the project at a macro level. With no personal relationship to the stories, she has been able to work with larger scale connections, and weave fiction with reality through the production of poetry.

Lorenzburg is an interactive art piece which takes the form of an independent micronation. Extracurricular RPG - No technical requirements Symposium members are welcome to visit the magical micronation of Lorenzburg in an RPG session outside of the formal programme, during both evenings of the symposium. This would be informal, and optional. Sessions run with a minimum of 1 and a maximum of 5 participants. Different people may take part, participants are encouraged to participate more than once if there is take up. Sessions will use established game mechanics of existing Dungeons and Dragons and Pathfinder simplified for novice use alongside bespoke visual aids. These mechanics will allow the players to collaboratively enact the next stage of the story begun in the tapestry.

Bio

Frej von Fräähsen zu Lorenzburg Freï is a choreographer, performance artist and writer currently based in Gothenburg Sweden. He has a BA from Trinity Laban conservatoire of Music and Dance (London) and a MA Contemporary Performative Arts from Gothenburg Academy of music and drama.

Banphrionsa Anna Frew Anna researches narrative as an artist and through her PhD research at Manchester Metropolitan University. Her research explores and defines the boundaries of storytelling across digital and traditional technologies. Her PhD research is being completed alongside BBC Research and Development where she is looking at the use of digital media to tailor a broadcast to its audience. Anna is based in Stockholm, Sweden.

Beatrice Lamborn-Mannaregn Betsy Lamborn a storyteller, creating narratives through sculpture, graphics, audio. Her work looks at public storytelling and the role of the storyteller in society. Working both as an individual, and as part of the collective Vapid Kitten, Betsy has exhibited work in the UK, the USA and Sweden. Betsy currently resides and works in the UK.

Remembering self

Gunnhildur Una Jonsdottir and Thorbjorg Jonsdottir

An essay film by two sisters experiencing from different standpoints the challenge of bipolar disorder and memory loss caused by ECT.

A final product will be in the form of a short essay film, based around Gunnhildur's writing and Thorbjorg's imagery. Gunnhildur: I am alone in darkness, taking steps towards what I think is the right direction, I want to come into the light. Revisit. This light is where I do my research, where I

write, think and belong. I was pulled into the darkness by a force stronger than myself but yet one who lives within me. The force of having bipolar disorder. I have lived with it for many years, I finished my university degrees and came half way through my PhD. But there came the point where I had to stop. When I needed to focus only on survival. Last year I thought I could start over, revisit, reactivate my career in research. But my bipolar threw me off my feet once more and after a complicated process of medication and hospitalization I found myself at home, crying, trying to manage my daily life and realizing the frightening fact that I did not know how to. I was told that I had spent weeks in the hospital and received ECT therapy that helped my illness but also caused severe memory problems. I woke up that night in total amnesia, everything from the weeks before was erased and older memories had faded as well. The fear was terrifying.

Þorbjörg: Through the collaborative process of making this film, I can participate in regenerating my sisters memory. Film in itself is inherently about memory, as it is inherently about time. Images that we have never seen may seem oddly familiar when we watch them on the screen, in the same way images that once were known can seem like a scene from a movie for someone who has experienced memory loss. Through images revoking feelings and emotions, known and unknown, remembered and forgotten, the film becomes a means to regenerate a time as well as a space to reactive emotion.

Bio

Gunnhildur Una Jonsdottir was born in Reykjavik Iceland 1972. She has worked in crossover fields connecting fine art and research, focusing on narrative, memory and the border of the fictional and the real. She graduated with a MFA degree from Carnegie Mellon University, Pittsburgh PA before pursuing her career in research as a PhD student in the School of Education in the University of Iceland. Gunnhildur works with themes from her own experience of issues of memory and dream as a form of fictional reality. Her battle with bipolar disorder has informed her work and currently she is working with how memory loss can create an alternate reality to what was lived before.

Þorbjörg Jonsdottir is a visual artist and experimental filmmaker from Iceland. She graduated with a MFA in filmmaking from the Program in Film & Video at California Institute of the Arts in 2009 and holds a BA degree in visual arts from the Iceland Academy of Arts. Þorbjörg works primarily in 16mm film, video installation and collage. Her work often deals with the uncanny and the preternatural, and she uses landscapes as a metaphor for entrances to other worlds. Þorbjörg is particularly interested in mythology and folklore where the supernatural and the natural collide. Different manifestations of nature often play an important role in her work, and through observing her surroundings she explores the boundaries of realities and personal space. Þorbjörg's films have screened both in galleries and the film festival circuit, in Europe, Asia and the US.

Running with the Wolves

Helen Turner and Sharon Jagger

Inspired by the folktale of La Loba, the she-wolf who restores life, we attempt to re-animating the chthonic monsters through words, song and participation. We will begin with what lies discarded, scattered, dead, broken or abandoned.

I'll gather bones and shape your form

Assemble you before the dawn

I will sing you from your death

Behold a life, from my warm breath

We will examine all that we choose to reassemble and give it shape

After the sleep no more bereft

You'll taste the air forever blessed

You will wilder woman be

More fully formed for all to see

We will acknowledge the awkward creation, our Frankenstein

Up from the ground you have been made

Dust and dirt, your light and shade

Ears to hear beyond mundane

Do not let your soul be tamed

By

- Referencing Haraway's Chthulucene to enable us to re-establish ourselves as part of the material/natural world we consider eco-feminism with a current twist.
- Grounding ourselves with Cixous's 'Laugh of the Medusa' we consider how women can discover their sensuality and embodiment.
- Reconnecting with the female as monster through gazing upon the chthonic monster as the underworld, or earthy god/dess
- Reviving L'Eaubonne's rallying cry of 'Feminism or Death'

For I know a song that stirs your soul

Takes the weight of the world

Helps you rise; a story yet untold

*You will run with the wolves**

This performance-based workshop will engage songs/poetry mixed with audience participation to explore and investigate a re-connection with immanence and the female monster in a bid to save the planet.

Helen Turner is Subject Director for BA and MA Fine Art, BA Illustration and BA Photography at York St John University and has taught in HE since 2003. She has a background in Public and Art, with a specialism in Textiles. She is experienced in arts project management and participatory practice including arts in health projects (working with mental health services users, care leavers and elderly patients) and projects in schools and informal educational settings. She is a board member of Chrysalis Arts and a Fellow of the HEA. Her research interests explore the creation of artefact through participatory performance. Helen is a natural voice practitioner and feminist activist.

Sharon Jagger is a PhD Student based in the centre for Women's Studies at the University of York and Coolridge Fellow at the Auburn seminary in New York. She is an associate fellow of the HEA and on the executive committee for the Feminist and Women's studies association. She forms completes the duo Union Jill Together they work, write, sing, debate, drink tea, research and perform across the UK as feminist folk duo Union Jill.

*Lyrics of 'Run with the Wolves' Union Jill 2017

Re-visiting the process of Making

Ieva Bertašiūtė Grosbaha

Verbalizing/textualizing the tacit knowledge of working with clay. Re-thinking the craftsmanship and the material as well as the ways of preserving it and giving it the new quality. My interest in artistic research is through material and its processes. Having my background in the field of ceramics I am mostly obsessed with clay and making stuff out of this material. For NSU Circle 7 Winter session I want to suggest a workshop on „Making“.

My idea is to write a short text, giving instructions how to work with clay - from the lump to the object, without any visual material (photos, drawing, etc.). This would be an attempt to textualize the tacit knowledge – knowledge which can be defined as skills, ideas and experiences that people have but are not codified and may not necessarily be easily expressed. Usually this kind of workshop would happen with a teacher/craftman in front – visually showing what and how participants should do. My wish is to replace the „teacher“ with the text, to replace visual instructions with textual ones. Giving each workshop participant a lump of clay and textual instruction - leading the making process through kneading, forming, making and un-making to the final result, which depends on so many different obstacles and is not foreseeable. I aim to re-thing the process of making and the ways in which it can be transferred from „master“ to „student“.

Ieva Bertašiūtė Grosbaha is an artist based in ceramic medium. She is a co-founder and member of NGO "Roku" as well a member of Lithuanian artist association. From 2016 she started her PhD studies in fine arts in Vilnius Art Academy (Lithuania) and she also works as a lecturer there. She gained her Master degree in Vilnius Art Academy in 2011. Through her artistic career Ieva has participated in several workshops and symposiums. To name a few – International Kaunas porcelain symposium (Kaunas, Lithuania), Inter-local workshop in Icheon international ceramic festival (Icheon, South Korea), Symposium 'Creanature' (Hiiuma, Estonia), workshop 'Aiz' – artist residency'10, Interdisciplinary Art Group SERDE (Aizpute, Latvia), Project-Network 09/10 Residency, International Ceramic Research Center Guldagergaard (Skaelskor, Denmark). Ieva Bertašiūtė Grosbaha has had four solo and duo exhibitions in Lithuania, Latvia and Sweden. She participated in group shows around Europe as well as in South Korea. In 2011 Ieva was chosen to be one of Lithuania's representative in Contemporary Art Biennale 'Young European Creators'. Her video piece 'Molis' in two years travelled around European countries.

Her works are in 'Mark Rothko' centre's (Latvia), 'Žilinskas' gallery's (Lithuania), Guldagergaard International Ceramic Research Centre's (Denmark), International ceramic festival's (South Korea) collections. She also has two works installed in public space in Aizpute (Latvia).

My Finest Hour and a Half: A hybrid digital film for cinema screen and online, a work in progress which implicitly argues for the abolition of higher education student fees.

Inga Burrows

Inter-stitching two modes of film production, documentary and dramatic re-enactment, this autobiographical film obliquely asserts its theme; the transformative power of higher education. The documentary material self-reflexively chronicles the contemporary challenges a mature woman artist/filmmaker confronts, as she strives to produce the film that is the culmination of years of training and three decades of experimentation. Teaching throughout her adult life to support her family, only now has she the opportunity and the confidence to undertake her most ambitious production.

The documentary strand of the project includes episodes in which the artist/filmmaker returns to her home town, establishing the cultural and historical context in which the artist/filmmaker's outlook was cultivated. The dramatic re-enactments episodes bring to life memories of incidents that involved the artist's body from childhood to her student years. Mapping her body's history, as each re-enactment dramatizes specific stories of her flesh, interactions with others, the physical world, her biology, incidents of touch, injury, disease and discomfort.

Autobiography always reveals history, in this project it is education policy that is highlighted. Born in 1959, this working-class artist received grants to advanced her arts training to Masters level, graduating from two prestigious arts institutions; The Royal College of Art and The National Film and Television School. By contrast, her daughter will leave university next year deep in debt, the young graduate's ambitions to advance her education training much thwarted.

My Finest Hour and a Half illuminates the contrast of opportunity between two generations. This project is in essence a message to reverse current educational policy, that discourages the young to fulfil their potential. The film is also a clarion call to all mature women who have yet to make their mark on the world, in which ever field their creative talents and ambitions lie. The message to the daughters, never give up hope of fulfilling your potential.

Bio:

Inga Burrows is Senior Lecturer in Film at University of South Wales. Since the late 1990's Burrows' has lectured full-time in higher education institutions whilst undertaking creative research. Her practice has involved the imagination of others. Interested in how place, memory and community shapes a nuanced sense of self, she uses her filmmaking tools to document and interpret narratives of everyday existence. Participatory projects include collaborations with education and care institutions, a theatre company, a pensioner's club, a reading group, a community of market hall stallholders and a cast of television actors. Within the walls of the market hall playful, self-selecting stall holders lent their performative skills to the making of video art, see <http://jimpscreenworks.com/?pid=burrows>. When Burrows took up residence in the television studio of the Welsh language Soap Opera *Pobol y Cwm*, she exploited the imaginations of the actors, making bars of soap, containing the scent biographies of the soap characters. The artist's intertwined thematic, aesthetic and formal investigations are held together by a conscious commitment to the eradication of the term 'ordinary people'. To reach a wider public with her mission to illuminate the extra ordinariness of all people, Burrows has recent set her sights on the cinema screen.

The Sense of Politics – A lecture performance with voice

Jaana Kokko

Last time at the NSU Winter Symposium in Riga in March 2016 I made a lecture performance with the name the Notion of Political space. My idea was to make a traditional, academic powerpoint lecture. It was about the different definition of politics by three scholars: Hannah Arendt, Chantal Mouffe and Doreen Massey. I ended up on the stage with something that I call a lecture performance. It was a silent performance where I used an introduction part of my video *The Reading Circle* (2010) without sound and continued with a powerpoint show in silence. Only the words that were written were the performance – and me staying silent. I felt was tired of making and listening of speech because we would need another kind of political space, maybe a space of silence and space for thinking, in the times of facism, that started to raise up in the begining of the refugee krisisi in 2015. At the end of the performance I did ask the audience to write the importance of the politics of the silence.

After this I made a slightly different but still silent lecture performance with the name of the sense of the politics at the Tallinn Art Hall in October 2016. I would like to return to Riga with a second version, that I call already understand to call a lecture performance. I am interested as exploring the way of making a lecture as performance where I could also activate the participants. I would like to explore the question of the sense of politics again from a different perspective or with a different method and maybe to use some of the answers from the audience from 2016 as a starting point. I am also organizing a MA-course at the Academy of Fine Arts in Helsinki in January 2018, which explores both speaking and singing voice in a lecture performance. So this time in Riga I will speak or even sing....

Bio

Jaana Kokko is a Helsinki based visual artist with a background in arts and economics. She works primarily with video, but also in the fields of photography, text and drawing. Her works revolve around the subjects of language, representation and alienation with an eye of a feminist. In her practice Kokko is often interested in polylog, showing through dialog how our world consists of different individuals and their interpretations of reality in their historical context.

Since 2011 Kokko is working on her practice-based dissertation in political and social arts "Contemporary Art as a Form of Worldalization – understanding political and social dynamics" and is being inspired by Hannah Arendt. She has had solo exhibitions at the Joensuu Art Museum (2017), University galleries in Rovaniemi, Finland and Tartu, Estonia (2015), Aboa Vetus Ars Nova in Turku (2014), Organ Kritische Kunst in Berlin (2014), Finnish Institute, Stockholm (2015), Pori Art Museum (2013), Moderna Museet, Stockholm (2012).

The Pigeon ReActivated and ReVisited: Homing Pigeon

Joanna Neil (+collaborators)

In 1997, I created a body of work in homage to the common pigeon. I documented pigeon droppings, abundant in Trafalgar Square at the time; their painterly qualities, in various tints of white and consistency, from watercolour to thick impasto became miniature abstract compositions. A subsequent lecture and installation entitled 'Pigeon Exhibition' brought together a series of paintings, drawings, films, illustrations, artefacts and writings, some displayed in constructed pigeon holes. That year, an oil painting of a pigeon was accepted by Russell and Chapple artist supplies in

Tottenham Court Road as 'Painting of the month'. Exhibited in the shop window, it was my first exhibition since graduating.

The painting attracted the attention from someone whose own relationship to pigeons had developed in a more unfortunate way. In a heartfelt letter, I was told of a homeless man who had connected with the pigeons on the street, how they had become his lifeline. After being re-homed he re-connected with this time through my painting. He bought it and for several months sent letters and poems. This could have been where the narrative ended but it was not.

In 2015, I received an email. The poet was moving home and in a new relationship, he feared that the pigeon painting would not be welcome. He asked if I wanted it back. There was something poetic in the idea of the pigeon painting coming home, but I declined and he decided the painting would be welcomed after all. I shared this tale with students, now third years on their undergraduate degree. They are part of the narrative. Twenty years on I have the opportunity to reactivate and revisit. I propose that I invite these third-year students to reactivate and revisit this narrative with their own proposals. Selecting three of these proposals, as a group of four collaborators we would present 'The pigeon reActivated and reVisited'. The collaborative work will be a response to the existing documented pieces and continuation of the narrative. My own involvement would be as collaborator with these selected students to continue this body of work started in 1997.

Bio

Joanna Neill is a visual artist, researcher and lecturer. Completing her PhD at the University of Glasgow, she is based in the school of Education, where she is bringing together her research interests: making processes, digital technologies, auto-ethnography and arts pedagogy. Drawing is central to her practice, happily moving from pen to sewing machine to digital voice recorder to explore this. The artefacts she creates take the form of objects, films, writing and performed storytelling. A Hunterian Associate with The Hunterian museum, University of Glasgow where her artist residency and digital auto-ethnographic research was conducted. Recent performances and exhibitions include: 'Tracing and Re-Tracing: Digital Auto-Ethnography as Practice' (Exhibition) and 'The Pedagogy of Digital Auto-Ethnography and Reflective Practice: Creating Spaces for Reflexivity' (Paper) for Ethnoarts, Portugal, 2017 and 'Interview with Self Part II' (performance) at the Feminist Readings#3 'Feminist Writings' symposium, University of Helsinki, Finland, 2017. 'Interview with Self Part I' has recently been published in Prism: Casting New Light on Learning, Theory and Practice journal and a chapter 'Slow Drawing Conversations with the Inanimate, Animated, Real and Virtual' in the forthcoming book Journeaux, J., & Gorrill, H. (eds.) Drawing Conversations: Collective and Collaborative Drawing in Contemporary Practice, Cambridge Scholars Publishing. <https://drawnconversation.wordpress.com/> <https://feltlikeit.wordpress.com>

Jamie Holman is an artist, writer and lecturer

Lee Smillie hails from one of the notorious Glaswegian housing schemes of the late eighties which became synonymous with gang violence and tribalism encompassing the zeitgeist of the time. What does belonging really mean to an individual in an urban super-tribe? Working mainly in photography and poetry Smillie turns the memory and emotion of his past into a recognisable statement. A photographed urban landscape, which is devoid of human form: the viewer must automatically fill a void within the image. That of his or her own experience and memory: true interaction.

Smillie writes in Glaswegian prose, the way you hear is the way it is written. This in turn brings us closer to the true message of the work. In addition, each image is beautiful and visually poetic in its own right.

Stella Boothman is a final year Year BA Fine Art student living and working in the UK. Her practice though predominantly sculptural, also incorporates drawing, printmaking, performance, photography and site specific works that involve direct or indirect social engagement with others. A strong sense of enquiry which drives her to constantly explore the properties and potential of materials and discover new ways to manipulate them to create both two dimensional and three dimensional forms. This sense of enquiry provides a platform for unexpected outcomes with materials, enabling chance to become a co-author in the work she makes.

She is interested in our relationship to objects and the potential impact and aesthetic responses we have to form. Her current body of work is primarily concerned with the representation of abstracted organic form in sculpture. Exploring the potential of plaster, ceramic and concrete to create pieces that are hard and rigid but suggest forms that are malleable and flowing. She utilises metal, resin, ceramic glaze and paint based materials to achieve a range of finishes. Stella has experience of exhibiting sculptural work, assisting with curating work, undertaking private commissions as well as developing and enabling opportunities for socially engaged practice.

Keira Nuttall is a fine art degree student who specialises in photography and moving image. Currently studying a BA (Hons) fine art at Blackburn college one of Lancaster's university centers, where she is bringing together her knowledge and research and applying it to the use of new technologies to create work concerning movement and expression. Keira has much interest in the linkage/contradiction of freedom and manipulation. Her work has recently depicted the ideas behind whether a mammal is free or caged by the world and its affects upon the mammal. Keira makes work to purchase; carries out commissions and helps out providing photography for charity events.
<https://m.facebook.com/KMNArtworks/> <https://keiramelissanuttall.wordpress.com/>

Returning home: revisiting the theme of 'home' in artwork from the experience of childhood to homeowner.

Joanna Sperryn-Jones

During my twenties my artwork focused on home, in particular, the unheimlich or uncanny as the subtle slide from homely to unhomely. For an installation at Stroud House Gallery in 2001 I recreated the space of a bedroom. There is a mirror on the floor below the bed so that when the viewer looks down the steps disappearing through the mattress they visually drop into a much deeper space than they expect. This space is not dark but filled with red light since the mattress is actually vacuum formed red perspex and the mirror reflects the light coming through this. The introduction of pieces of stone and the change in scale with the miniaturisation of the steps is intended to produce a slippage in space between interior and exterior.

This work was based on childhood experiences of home. Later, in my thirties, I changed the theme of my work completely. Home is now returning as a focus in my artwork fifteen years later. One year ago I bought 'The Money Pit' with my partner. We have so far replaced the roof, the central heating and hot water, the electrics, all the external doors which leaked (seven), gutted the decaying carpets, re-plastered the walls and in December we will be ripping up and replacing the floor in the kitchen and the plumbing in the bath room (which has so many twists and turns the water can't run to the taps!). Now that I'm reaching a point where I actually have time to make art rather than make house,

all I am interested in is pipes and flooring. I'm randomly attracted to pipe when I go round DIY stores and I've started drawing all the taps in the house. I'm collecting taps and beginning an installation from plumbing pipe...

My presentation will focus on how my artwork has changed from being based on experiences of childhood home to becoming a homeowner. In what ways does the change of perspective influence the artwork and research material? Is the change of perspective evident to the audience?

'Homeland 2' 2000 bedside table, stone, air-hardening clay

Links to supporting material

The previous work on Home can be seen on my website:

1.'home' <https://joannasperrynjones.carbonmade.com/projects/3204723#1>

2.'homeland installation' <https://joannasperrynjones.carbonmade.com/projects/3260702#1>

3.'homeland sculpture' <https://joannasperrynjones.carbonmade.com/projects/3260714#1>

Bio

Joanna Sperryn Jones completed her PhD 'Breaking as Making: In what ways can making sculpture contribute to understanding perceptions and experiences of breaking?' in May 2013, registered between Norwich University College of the Arts and University of the Arts London. Her doctoral thesis simultaneously explored and drew parallels between personal experiences in life, such as breaking bones, with those of making/breaking sculpture, Derrida's concept of the break and breaking as a methodology. She has continued to explore this theme through participative sculptural installations and audience participation in experimental formats for conference papers. She is currently Lecturer in Sculpture on the degree and masters level Fine Art at York St John University. www.joannasperrynjones.carbonmade.com

LPL/MP revisited or (re)activating the consequence of exquisite corpse

Joséphine A. Garibaldi and Paul Zmolek

In 2016 we invited some of our favorite collaborators from previous projects based in widespread locations to reconnect with us via internet to participate in an on-going international collaborative project, Laptop Performance Laboratory: Modular Play. The intent of LPL:MP is to create modules of movement, text, music, video resulting in a highly flexible artistic work that may be restructured for different sites, number of participants, available technology and varying budgets. Each iteration of LPL:MP revisits the same source material, (re)presenting it with different structures within different media and collaborators as determined by the possibilities presented by each site of presentation.

The process of creating the source material was/is itself an act of revisitation. Our thematic discussions about community and isolation and the yearning for connection in a decentered posthuman world was distilled into seven words: Community, Connection, Decentered, Isolation, Mapping, Posthuman, and Yearning. From these seven words all of the collaborative text, movement, sound, and visual components of the project have sprung. As the Project continues, members of LPL:MP gather together in person to play with the text/movement/sound modules, revisiting/reactivating the original material that was created through the virtual internet gatherings to create unique performative iterations of the source works.

For the Winter 2018 Circle 7 Riga gathering we will share what we have learned from these corporeal revisitations of the modules and will lead volunteer participants through one process we utilized to create text modules which, itself, is a revisitation of a creative process invented at the beginning of the last century. Revisiting word prompts developed by the original collaborators, eight to ten Circle 7 participants will jointly author a new text via the dynamic variation of Exquisite Corpse, reactivating the Surrealist game through the possibilities of instantaneous joint writing and editing made possible through Google Docs. *Participants will need to have a google account (free) to enable online access to Google Docs and a keyboard.*

Bio:

Joséphine A. Garibaldi, MFA, MA and **Paul Zmolek**, MFA, MA are co-artistic directors of Callous Physical Theatre (established 2004). They are transdisciplinary artist/educator/scholars whose creative work is focused primarily upon the devising of original text/movement ritual/theatre performance installations through methodologies derived from creative writing, poetic devices; vocal techniques; rhythm/sound patterns; choreographic methodologies and aleatoric composition. Their work has received awards for Excellence in the Arts and Arts Outreach and has been supported by grants from the Fulbright organization and foundations based in Australia, Latvia, Finland, Italy, California, Washington, Iowa, Missouri, Florida and Idaho. Garibaldi is Chair of the Florida State University School of Dance. Zmolek, currently working with autistic children as Dance Director for Making Light Productions, has been on faculty at various universities.

How to make working notes: Aesthetic transformation as a means of memorizing

Kathi Seebeck

In the academic context notes (among others) form the traces or marks to reactivate or revisit the knowledge that has once been transmitted to somebody, e.g. in a lecture or through a text. Even though notes can work as memory aids in some cases, when re-re-reading them they don't always succeed in activating the knowledge presumably 'acquired' in the moment the note was taken. This may either be due to the rather dry nature of the note-taking process, which – observed from outside looks pretty busy and intellectual – often only resembles the act of incomplete copying: A sentence read or overheard somewhere is found to be 'interesting' and hence is written down in a notebook. Unfortunately a note for the brain does not work like a web link on the Internet, where you perform one click and subsequently are being guided to the website with the desired content. Ordinary notes, by contrast, only make able to recall the relevant information if this information itself is very well registered in the mind.

Within my artistic research practice I am trying to find ways how to overcome the frustration with and the problematic of these non-working links aka notes that are taken whilst dealing with academic contents in written form. 'How can I memorize what I read/ hear?' being my initial problem I first began to tackle the question of 'How can I make a working note?'. Within a series of exercises (so far) I studied

- The effects of banal office equipment on the memory performance (highlighting, underlining, etc.)
- The power of objects to store information
- The role of the hands and aesthetics (producing the note by brain-controlled movement)
- Different ways of how to (not) organize a compilation of notes
- Drawing associations as reminders (instead of writing words)

Proposal for an experiment during the Winter Symposium:

In an experimental session I would like to investigate if there is a social aspect of taking notes that can positively influence the ability to memorize. I would like to find out how the fact of being a group

of people in the same room, reading the same text and thinking about its meaning together functions as a substitute for note taking. The basic experiment is very simple: not being with oneself (and alone) but many (and together) studying a short text with the goal to memorize its content; every dynamic of the group (speaking aloud, discussing, moving, singing, body contact) is allowed and part of the open process. Only a few days after this session it will become clear to the participants if the knowledge gained in this group session can be recalled and reactivated.

Bio

Kathi Seebeck Having studied philosophy and fine arts in Münster, Germany, today I live in Brussels, where I work as an artistic researcher. Last autumn I co-founded “Club de travail”, a Brussels based research collective, investigating the topic of “work” from different perspectives. In regular meetings we discuss texts by philosophers, sociologists, psychologists or economists, whilst in our personal (work)lives we pay attention to the mechanisms of power and dependency, the relation of personal and of an employer’s interests, the chances of fulfilment, the notion of laziness and the physical impact of work on the worker’s body. We gain experience by exposing ourselves to different situations: being unemployed, recruited by a big international law firm, working as an artist assistant or taking the role of a mother. A second field of my current research is best described with “learning through aesthetic transformation”. Having discovered that learning – other than suggested by academia – for me is not a task accomplished by studying a book, but rather something that goes through the hands (and thus by transforming material, moving the body) into the mind. In order to find out how to better gain and keep knowledge I have launched a series of experiments, that I like to share with other people. What is essential for me as an independent artistic researcher are exchange, discussion and cross-interdisciplinary thinking. Confronting one’s perspectives in the course of symposiums, during conferences and by getting involved in workshops, is what I believe is important for our cultural future being fresh, vivid and critical.

History Lessons By Comparison

Luisa Greenfield

In a practice of learning-by-doing, my recent project *History Lessons By Comparison* (2017) is a retracing of the paths taken in the driving scenes of the Jean-Marie Straub and Danièle Huillet’s 1972 film *Geschichtsunterricht*. With a crew of four people, (camera, sound, assistant and myself as director and actor) we will shoot in 16mm using the same Éclair camera and lenses that Straub and Huillet worked with in 1972, driving the most commonly driven car from the era through the same streets of Rome. We also used direct sound, as they did in all of their films.

Within a fixed camera frame, the slow drives search after routes predetermined by the original script, that nonetheless allow for the contingencies of everyday life to play out over the course of each uncut reel. Artifacts from the process of filmmaking, the sonic and visual resonances revealed on the same streets that were filmed forty-five years apart, occupy the same temporal space in this ongoing project, which constitutes a major part of my PhD research.

The driving sequences from 1972 and 2017, screened in a double projection installation with direct (mono) sound from each film, are in dialectic relation, wherein history is conceived of as an open-ended conversation, one that accepts contradiction and ambiguity so that there can be no foregone conclusions or inevitability about the direction of the present and future based on the past. Without exception Huillet and Straub’s films derive, at least in part, from preexisting textual sources but as opposed to standard forms of adaptation, the films are instead a kind of radical intersection with the textual material. The central questions I invariably have when engaging with their films are: How is this text from the past applicable to these current times? What history does the landscape of this film

tell? History Lessons By Comparison is currently on exhibit at the Akademie der Künste Berlin in the exhibition, Sagen Sie's den Steinen / Tell it to the stones. <http://huilletstraub-berlin.net/en/>

Bio

Luisa Greenfield is a visual artist working predominantly in video and film, often in collaboration with sound artists. Her grounding in painting, theater and a keen interest in film history inform her projects and have led her to create visual essays that analyze the material and function of the moving image. In her work, new forms of narrative are developed through engaging with the interconnected elements of documentary and fiction inherent to the visual essay. Luisa holds a BFA from Otis College of Art and Design in Los Angeles and an MFA from American University where she studied in Rome and Washington DC. She is a PhD candidate at Plymouth University in the UK where her practice-based research work focuses in part on the work of Jean-Marie Straub and Danièle Huillet. She is a current member of Labor Berlin Film Collective.

A work linked to the landscape

Magda Mrowiecs and Anne-Laure Vernet

We have in common, in our artistical researches, a work linked to the landscape. We also have been through creative processes that had moments of pause, or even of complete stop. That is why we would like to experiment a new approach to our practices. That approach consists in an exchange by e-mails, during next months, about our points of view about landscapes we will cross. The aim of that experience is to reveal our intimate ways to observe surrounding environments. We have discovered for example that each of us re-activate a special kind of gaze, whatever is the landscape.

We also need, through the landscape explorations, to question the impact of « creative pauses » as part of artistic process. Further, we feel that this presentation could be quite rich, and lightening, about activation, re-activation and re-visit, as part of the processes of creation. Moreover, we feel that the choice not to speak of its own work, but to compare it, re-visit it with a partner, will allow exchanges of points of view, and new points of view about each one artistic approach.

What we would present on the NSU winter session would be this work of exchanges through the next months, and the re-visit of our visions of the landscape. Our presentation will confront our ways of seeing repeatedly the landscape, and it will reveal the redundant patterns of our visions. In a more general way, the aim of this collaborative work will be to bring a new approach to the creative realms of each-other. And, as an abyss setting of the theme of this session, our aim will be to experiment if creative processes include or not those processes of activation, re-activation, and revisiting (for example with the memory, with the share with other people, with the unconscious use of our knowledge).

Bio

Anne-Laure Vernet, Maîtresse de conférences en arts plastiques, Université de Lorraine.

I had originally a career of visual artist, photographer and documentary filmmaker, conducted in dialogue with a university course of study that led me to a strong commitment to research in gender studies, with a thesis in Sociology of Art in Women's Studies Department at the University Paris 8 in France. My thesis focuses on the social construction of the exclusion of women artists from the world of Western art, and its theoretical entry is materialistic feminism.

I have also taken part of the happenings of the group of feminist action La Barbe for five years. Thus, for the last ten years, my personal commitment and my theoretical research have been linked and profoundly structured by the question of the social construction of gender, while I had less

possibility of pursuing my visual works. Today, I continue to pursue this commitment to academic research in gender studies through speeches, published articles, and by organizing workshops about arts and gender, and I'm back to photography and visual works, which are not inevitably connected to the question of gender.

Magda Mrowiec, née en mai 1968 en Pologne, vit à Rennes en France et travaille dans de différentes régions d'Europe et d'Asie. Formée et diplômée à l'Ecole Nationale d'Architecture à Nantes et à l'Ecole des Beaux-Arts de Cornouaille à Quimper en France. Magda Mrowiec est une artiste plasticienne aux pratiques multiples : vidéo, installation, performance participative, scénographie. Sa démarche artistique se déploie en rapport avec l'espace. En tant qu'artiste nomade, Magda Mrowiec intègre l'expérience de voyage comme le fondement de son processus créatif. Elle met à l'épreuve des situations de nomadisme, de déracinement et de non-appartenance en tant que conditions nécessaires à la naissance d'une forme artistique. Oscillant entre les jeux d'enfants et les conquêtes des explorateurs-aventuriers, les démarches multiples de l'artiste visent à explorer le potentiel dramaturgique de l'environnement, dans son rapport à l'histoire, à l'imaginaire et au mythe.

Schools without Walls – early learning from urban exploration

Maj Horn

Lately my art practice has circled around the topic of childhood and play in the city, influenced by writings by the English anarchist architect Colin Ward. In the publication "The Child in the City" from 1979, he introduced strategies for reclaiming and occupying public space, using the term 'schools without walls', about how the city itself can be the grounding for children's education, with the children roaming the existing spaces of the town and learning within an open environment. I have started a series of projects involving both theoretical studies and explorations with groups of children, with the aim of investigate how these strategies can be reinterpreted in a contemporary context.

One of the projects started in August 2017 and is a collaboration with choreograph and landscape architect Peter Vadim and Urban Skolen, a public elementary school in Esbjerg, Denmark. Together with the children we are making sensorial experiments to investigate the different moods, features and rhythms of the city. We are working with traditional mapping and also mapping of sensory, social and emotional experiences. The knowledge, thoughts and experiences the children have about their local area are the key element. Esbjerg is the town where I was born and grew up, so it is a revisit in the most literal sense! In 2018 I will continue to work with these strategies within the frame of art institutions, in two very different cityscapes, Beijing in China, and Bratislava in Slovakia. For the NSU winter symposium I wish to give a short introduction of my research in this field, followed by a walk in the streets of Riga, while facilitating a shared discussion. Hopefully we can get glimpse of how public space in Riga functions while walking, and merge that into the dialogue.

Bio:

Maj Horn (b. 1987) is a visual artist, based in Copenhagen, DK. She holds a master from the Funen Art Academy, Odense, DK. Her work deals with the relationship between public spheres and communities by looking into aspects of knowledge sharing, the acquisition of sites, identity and the atmosphere of places and how to find new strategies for coexistence. The media she works with range from photo and installations to dialogue-based processes, walks, and actions. She work most often collaboratively and interdisciplinary. She has among other places presented work at Center for Art and Urbanistics, ZK/U (DE), Art Lab Gnesta (SE), Museum of Contemporary Art (DK), Copenhagen University (DK) and the Danish Design School, KAADK (DK). www.majhorn.dk

Trying to lift a cup with absence in the fingers: A research practice on absence in the body and emptying movement

Marcella Quinchavil Stéen

I would like to make a presentation of an on-going work. I experiment with 'invisible movement', inspired by Authentic Movement (AM), a Dance and Movement Therapy form, which I came across whilst working with Charlotte Darbyshire in the U.K. in 2012. In AM, one explores movement and stillness in the presence of a witness. I have modified it to my own version and implemented it into my practice. With no co-worker and therefore no witness, my practice use video as documentation - I become a future outer witness to my past, that until that point only was an inner self.

The practice has become a crucial part of life as it has taught my body to carefully listen to signals. My body knows what I need, e.g. despite tiredness it might need speed. I write about the experience I have in space, to then revisit space and reconstruct and/or rediscover the past on the basis of the text and sensations from the first version in space. I experiment by writing in different tense depending of what movement structure I am exploring in the research.

I am currently interested in shame and what it does to my body, and how an ashamed body moves when it is forced into action. It is revealed when it is not ready to be visible. It has a need to disappear. I link this to the 'invisible movement', the opposite of 'authentic movement'. Those movements which I experience are not fully present, neither in time or in body. I explore movement by literally letting my body be moved by someone or something else, but also as if someone moved me. I try to empty movement. As a movement expert, you practice to be fully present and aware in body and space. I am testing whether I can practice towards absence, unlearn; if I can perform unawareness with awareness. I enjoy these movements not because of the suffer in people, but because what appears in that moment is the vulnerability in being a human.

Bio:

Marcella Quinchavil Stéen is a Swedish-Chilean dance artist based in Sweden. She graduated from Trinity Laban Conservatoire of Music and Dance with a first class degree BA (Hons) in Contemporary Dance in 2013. She has worked with choreographers such as Charlotte Darbyshire, Simon Vincenzi, Susan Sentler and Benedikte Esperri amongst others. She has substantial experience in working with integrative dance companies, devising processes and site specific work. Quinchavil Stéen has written for Örat - a periodical on experimental, critical and complex music, has recently started a artist collective with the device 'do' where ideas have short process and are experiments and is premiering a solo work on shame at Gothenburg City Theatre in November 2017.

Social Sculpture: Re-visiting identity through an exploration of memory, perception, nomadic thinking, belonging and projected values.

This activity involves collective mapping through activation of memory, imagination and connections. The methodology involved in this exercise is abundant and fluid but the step by step building of the imaginary collective map is clear and simple because the artist believes in simplicity as key to re-visit experiences. Participants agree on a space, distribution of map of the world and a North point to guide the 'construction' of the collective mapping. In turns participants are invited to announce to the rest of the group three special geographical places that have significance to them and explain why.

These three places will be suggested:

1- place where you were born

2- place where you live at present

3- place where you feel 'at heart' you belong to or with which you identify

Participants will be invited to walk to place 1, stop to announce it to the group, continue to walk to place 2, announce it, walk to place 3, announce it and stay there. Once all the participants have finished their walk/exploration of space of this imaginary and collective geographic world, we take a moment to notice and experience what we have collectively created.

Participants are invited to sit down in the space 3 and take a moment to relate to that place by trying to recall:

- first perceptions
- first impressions
- moments where own set of values mismatched set of values of the place
- moments where values of the place matched own values better than own place of birth
- moments in which one perceived own identity acquiring another layer, or 'metamorphosing'
- moments of universality (recognition of universal human values among people with whom one shares no culture)
- encounter with non-human beings (animals who 'tell' us about the place)

This activity takes 30 minutes in total. If more time can be allocated the exercise can include some collective reflection on the experience. This activity requires a large indoor space free of furniture or tripping hazards.

Bio:

Marina Velez Vago Website: www.marinavelez.com

Marina Velez's work is concerned with issues surrounding people's behaviour, how they organise themselves and assign value to specific elements and how people influence their environment and each other. Marina Velez is a multidisciplinary artist and researcher based in Cambridge, UK. She is also a fellow at Anglia Ruskin University, an educator and researcher. Marina is the founder and organiser of the yearly artist led project Cambridge Sustainability Residency and jury panel member and curator of the Sustainability Art Prize for students. Marina has co-edited publications about art and sustainability and regularly presents papers in her subject areas of Contemporary Art and Sustainability. Marina's research title is Value in the aesthetic field: practice as a catalyst for translation, meaning and worth.

Retelling journeys (or rehearsing journeys to be made)

Nathalie Fari

For the upcoming winter session of NSU in Riga, I would like to propose a presentation that revisits the workshop that I gave in the previous winter session. At this occasion, I proposed a guided group improvisation (or communication process) based on the concept of Body Mapping. During a given time and also within a determined space, the participants had the chance to engage with their bodies, either in a position of a performer, observer or even better, performer-observer.

In doing so, they could explore the possibilities (or limitations) of the space by finding different ways of interacting with each other. Yet, what means to fully engage the body in such a spatial and performative exercise? To answer this question, I will refer to an essay of the anthropologist Tim Ingold called To journey along a way of life in which the role of the performer-observer could rather be seen as a traveler or storyteller who according to him: „is neither making a map nor using one. He is, quite simply, mapping. And the forms or patterns that arise from this mapping process, whether in

the imagination or materialised as artefacts, are but stepping stones along the way, punctuating the process rather than initiating it or bringing it to close.“ (Ingold 2011)

With this approach, I would like to reflect about the group improvisation of last year by inquiring the principles around the process of mapping. Therefore, I will use the video-documentation as starting point, to on one hand, illustrate the different interactions or „journeys“ made by the participants and on the other, the „journeys“ that are still to be made. In this case, the term journey is interpreted as the bodily movement from A to B and especially, the stories (or gestures) that emerge on the way. Putting in the words of Ingold, this journey or wayfinding „is understood as a skilled performance in which the traveller, whose powers of perception and action have been fine-tuned through previous experience, feels his way‘ towards his goal, continually adjusting his movements in response to an ongoing perceptual monitoring of his surroundings.“ In this sense, the surroundings of our working space in Riga, will not only serve to reactivate this lived group improvisation, but also to unfold and manifest its hidden stories (or maps).

Bio

Nathalie Fari (b.1975 São Paulo) is an independent performer, teacher and researcher based in Berlin. She holds a degree in Art Education from the Fundação Armando Álvares Penteado in São Paulo and a MA in Space Strategies - Exploratory Art in Public Contexts from the Kunsthochschule Weißensee Berlin. Her primary research is in the field of embodiment and performance practices with a special focus on the relationship between the body and space, body and city. Under her production label atelier obra viva, she has been developing artistic and educational projects in collaboration with artists and researchers from different fields and also with several institutions and organisations, in Brazil and in Europe. From 2011-15 she was a co-organiser of the independent Platform Month of Performance Art Berlin and since 2016 she is part of the Study Circle Practicing Communities: How can artistic research transform society? from the Nordic Summer University. Currently she is designing a residency program called Body Mapping Lab at the historical site Teufelsberg in Berlin. For more information: www.atelierobraviva.org

Bring Back My Bonny To Me

Per Roar

The proposal “bring back my bonny to me” is based on revisiting the choreographic solo project *A Song to Martin* (2003). In 2014, I presented a rendering of the whole performance, titled *Revisiting Martin*, at The Month of Performance Art in Berlin. See: <http://www.mpa-b.org/14-may-2014.html> Here, however, I want to reactivate and explore my use of the refrigerator, especially as it was used in the opening scene of this performance. My hunch is that this object has more to offer than what I managed to activate in the original performance. I am curious what it will mean to come back to this object and explore it from a slightly different perspective. Moreover, what such a strategy might offer as a practice for me to develop tools for artistic research. The plan is simply to revisit the refrigerator as an object and partner in studio, document what comes out of this re-activation, and then share these experiences at the symposium. I am interested to link this exploration to performance studies scholar Rebecca Schneider’s claims that performance can be engaged as what remains, rather than what disappears (See Schneider 2011, *Performing Remains*, Routledge), whilst be curious about the potential non-living objects can hold as bodies of meaning for us. I want with this proposal contribute to the themes “reActivate and revisit” at the winter session in Riga.

Bio:

Per Roar is an Oslo based choreographer and artist researcher who in his artistic work merges a socio-political interest and contextual enquiries with a somatic approach to movement. He holds a

BA in choreography from Oslo National Academy of the Arts, a MA in Performance Studies from New York University, and a Doctorate in Arts (Dance and Choreography) from the University of the Arts Helsinki - with the project Docudancing Griefscapes. His academic background in history and social sciences from the University of Oslo (Cand. Mag), and further graduate studies at Karl Marx University (now: Corvinus) in Budapest and at Oxford University, inform his artistic approach. His choreographic projects include: *White Lies/Black Myths* (1995) - on the construct of 'the other' within (see A. B. Gran, 2000); *Shot in the Recliner* – the art of camping (2000) - a low-tech interactive camping happening that toured caravan sites in Norway; and the trilogy *Life & Death* (2006) - a thematic study of the process of grieving through a contextual approach to choreography; and *If this is my Body* (2010-2013); to the last years engagement in collective artistic processes and works, such as *Seminarium* (2012-2016) and *By Carte Blanche* (2016).

Per Roar is a recipient of US-Fulbright scholarship (1998-1999), the Norwegian Government fellowship for artists (2000-2003), and was the first research fellow in choreography at Oslo National Academy of the Arts (2003 – 2006). Since 2012 the recipient of the Norwegian Government's Guarantee Income for Artists, and currently the Professor and Head of the MA Programme in Choreography at Oslo National Academy of the Arts (2017-2020).

[Subsistence x3] – Critical Performance Piece - or “Just another tourist posing as a vagabond?” - A theoretical revisit to (and possible reactivation of) the durational performance-installation

Rasmus M. L. Skov

[Subsistence x3], read through Baumann, et. al. 23rd of June 2015, Public Plaza, Barcelona: At 12 o'clock, the performer Rasmus M. L. Skov stripped naked, and entered the enclosure made up with a single string. For the next 30 hours he would be totally dependant on passers-by to help him. Getting clothes to wear, food to eat, sleeping equipment, etc. This performance-installation, manifested in Barcelona in 2015, was the third and until now last in a series of performance pieces working with the theme (inter-)dependency- Investigating a situation of complete dependency in a controlled set-up, but in an uncontrollable environment.

In this short paper I will discuss why this performance was a success. And also why it was not a success. Through Zygmunt Bauman's notion of Tourists and Vagabonds (*Globalization* (1998)) I will investigate the different reactions to the performance – including my own different reactions as the performer. I will backtrack the origins of the performance to the first two manifestations x1 (2010) and x2 (2012), and consider how what we could call the criterias of success and/or the core question changed from one manifestation to the next. And finally I will ask: How would a hypothetical x4 look? And which theoretical aspects could inform that work. Through having left the performance unrevised for a long time, I will be coming back to it, with fresh eyes – with new energy – and with a sense of curiosity. It will be a theoretically informed evaluation focussing on further strategies/performance(-situations). Important for me. Interesting for others.

Bio

Rasmus Malling Lykke Skov is a performer, dramaturge and stage director; A Performing arts practitioner, educated as Auteur from the Danish School of Performing Arts, and with an academic background in History of Ideas (BA) and Dramaturgy (MA). Works freelance, and as the artistic codirector of the danish performance theater company Teater Fluks.

Find a dot that does it / collect dots around it / dozens of dots / investigate / dive in / antidote for dots / expand or explode or eliminate / then connect the remaining dots / with you.

I make work for different arenas within the performing arts, primarily focused on personal perspectives, investigations, paradoxes, and the intersection between performance art, theater and

performance-installations.

Links: The matter of my proposal: [**Subsistence x3**]

<http://teaterfluks.dk/performance-installationer/subsistens-x3-2/>

[**Subsistence x2**]

<http://teaterfluks.dk/performance-installationer/subsistens-x2/>

[**Subsistence x1**]

<http://subsistens.tumblr.com/>

Teater Fluks

<http://www.teaterfluks.dk/>

Teater Fluks / Facebook

<http://www.facebook.com/teaterfluks>

Rasmus / Facebook

<http://www.facebook.com/rasskov>

Guerrilla Girls meet Somatic Costumes

Sally E Dean

Inspired by the Guerrilla Girls, I will reactivate and revisit their work by integrating their use of costume with my artistic research in Somatic Costume. One experimental workshop event and one Wild Card experiment will be offered, inviting participants to both dress up to conceal their physical, ethnic and gender identities and to transform it through Somatic Costumes. How do we become more aware of our own illusive discrimination - our pre-conceived perceptions, assumptions and exceptions of ourselves and others through costume?

I propose to reactivate and revisit the Guerrilla Girls through one experimental workshop event, and one Wild Card experiment, which will also integrate my current artistic research: 'The Somatic Movement, Costume and Performance Project'

(<http://www.sallyedean.com/publicationsresearch/somatic-movement-costume/>).

This proposal is in honour of the Guerrilla Girls - feminist artist activists who conceal their identities through the costume of a Gorilla mask in order to reveal gender and ethnic bias in absence of their personalities. They do this through actions, posters, events, workshops, stickers and more. The Guerrilla Girls are 'unmasking' discrimination through humor and facts - typically supporting the 'underdog' in society. How do we become more aware of our own illusive perceptions and discrimination? The 'Somatic Movement & Costume Project' is a praxis, led by Sally E. Dean in collaboration with costume designers, that includes pedagogic, choreographic and costume design methodologies based on creating and using 'Somatic Costumes.' Embedded with sensation and imagery, Somatic Costumes are designed to generate specific psycho-physical awareness acting as portals of perception. For example, the Balloon Hat costume gives the wearer a sense of the volume and buoyancy of their skull along with their own personal associations and meanings. These costumes affect not only our perceptions of ourselves, but also others and the environment.

The experimental workshop event I propose revisit the Guerrilla Girls in order to build upon their idea of creating anonymity, through costume, in order to give participants the opportunity to relate to each other beyond initial physical, gender, ethnic identities. Experimental Workshop Event: 'Who are you? Who is the other?', invites participants to dress up in costumes that conceal body shape, gender and ethnicity of the participant. They will also incorporate the intentions of a Somatic Costumes - eliciting a specific psycho-physical awareness such as the boundaries of the skin (eg. Tube Costume). Once dressed, a short workshop in somatic movement will be lead that allows participants to 'meet' each other first in the non-verbal realm - without words. Next, we will journey

into the verbal realm by first writing/drawing about our experiences and then forming small discussion circles, while still wearing costumes. Last, costumes are removed in silence as we reveal our physical, ethnic and gender identities. We conclude with a final discussion on the affects of our own 'unmasking' to include perceptions of ourselves and others.

Wild Card Experiment: Last, I would also like to invite people to dress up in Somatic Costumes throughout the NSU programme and wear them at any event. For example, what is it like to appear at a presentation knowing that your gender is completely hidden and ask a question? Or what is it like to appear at a workshop wearing a Balloon Hat? Can you sense the somatic awareness of the volume and buoyancy of your skull as you listen to a lecture? In this way, those wearing costumes will reactivate and revisit the environment of NSU itself. Participants would be asked to also write/draw about their experiences.

Bio

Sally E. Dean (USA/UK) has been an interdisciplinary performer, performance maker and teacher for over 20 years - in university, professional and community settings across Europe, Asia and the USA. Her teaching and performance work is highly informed by somatic-based practices, her cross-cultural projects in Asia, and her background in both dance and theatre - integrating site, costume and object. Sally's work has been supported by the Arts Council England and the British Council. Sally is a certified teacher of Skinner Releasing Technique, an Amerta Movement practitioner (with Suprpto Suryodarmo from Java), and a British Wheel of Yoga certified Scaravelli teacher. She also has a background in butoh, physical theatre, improvisation and playwriting.

Since 2011, Sally leads the 'Somatic Movement & Costume Project', designing multisensorial costumes that create specific body-mind experiences in collaboration with costume designers. This collaboration leads to workshops, performances, films and talks. Her writings about the project have been published in the *Studies in Costume & Performance Journal* (2016), *Dance and Somatic Practices Journal* (2011, 2015), the book *Embodied Lives* (2014), and *Scene: Critical Costume* (2014). She is an MPhil candidate at Royal Holloway University (Drama/Theatre department).
websites: www.sallyedean.com and www.kolaborasi.org

Survival Tools of the Anthropocene

Saoirse Higgins

'A need has grown for fresh vocabularies and narratives that might account for the kinds of relation and responsibility in which we find ourselves entangled'-Robert McFarlane, *Generation Anthropocene: how humans have altered the planet forever*, (1st April 2016)

As an artist and designer I am interested in creating a set of survival tools and processes for the anthropocene to help us grasp the magnitude and scale of the changes that are happening in nature. I am particularly interested in the powerful effects of the sea on the land and what that means for us as citizens from our land perspective. I have based myself for my research on the remote island of Papa Westray in the Orkneys. The island is 1 mile x 4miles with a current population of 80 people. Using a range of collaboratively created experimental wearable technologies such as 'birds eye' go pro hats and 'under water macro eye viewers' we have been exploring the changes happening, measuring and monitoring the land-sea edge interface and what this means to us both now and into the future. Recently in 2017, myself and the Papay islanders collaborated with the Icelandic Glaciological Society and British Science Week, sending a 'Papay Probe' to Iceland to health check a glacier and compare the see saw effect of sea levels rising and glaciers melting. Having lived and worked on the island for the last two years I am now based for the final year of my practice based PhD on mainland Orkney, moving in and out of Papay as temporary resident. Housing on the island has become a

premium so the move was partly practical, but also to place a distance on the research in order to clearly see what it is I have. My focus now is to look at the external viewpoint looking in. How do people from elsewhere visit the space of the research and understand what it is we have been doing on the island? What tools and methods can we develop to chronicle and critique this space? These are the questions I have been exploring recently within the practice.

Project blog: <https://papayshorelineresearchstation.wordpress.com/>

Bio:

Saoirse Higgins I am a designer and artist from Dublin, Ireland living between Mainland Orkney and the Northern isle of Papa Westray. I am now in my final year of a practice based PhD from Glasgow School of Art's Highland campus, funded by the Highlands and Islands Enterprise. In my projects I am interested in revealing the connections between our visions of the world we live in, our expectations for the future and the technology we use to help us with this. I explore the contested spaces of man-nature, man-technology. My work is process-driven and has a scientifically influenced, playful approach. I have shown my work internationally in places such as Shanghai-China, Montreal New media festival, Transmediale-Berlin, Exit Art and Location One gallery-New York. I have held residencies at SIM and Listhus-Iceland, Swatch Peace Art Hotel, Shanghai, China; Disonancias in Spain, Location1 gallery in New York and the Banff Centre for the Arts. I am currently collaborating with the Papa Westray Trust and have recently collaborated with the Icelandic Glaciological Society.

Artist back to basics

Vineta Gailite

A personal journey moving from busy and culturally saturated Manchester city into rural, isolated life in a Latvian forest, where dayNtoNday life is a survival. About six month ago I had an overwhelming urge to break away from restrictions of capitalism, which made me feel ashamed to create anything if it is not of an economical value or doesn't bring profit. I felt I lost the freedom to make artwork just for the sake of personal expression and for the love of visual experimentation, or for simple journey into esthetical pleasure. Living in postNindustrial city like Manchester has put me into dilemma whether to shape my creative practice in the way it brings me money and becomes a customer focused service or I needed a drastic change of creative direction. And I choose the latter: me and my partner, who is also an artist, decided to undergo a big personal experiment; to strip away our existence to very basic, to go and live in an isolated spot in Latvian country side, as close to nature we can get, make our own garden and try to build a self sustainable lifestyle. At the same time I wanted to see if I would still have a will to make art works in environment where is not much economical demand for it and I can be free expression. Also to find out whether artistic expression for me is a lifestyle, unexplainable urge to create, or it is a profession, an economically driven activity.

I would like to join symposium with visual presentation about our experience and ponder on existential questions of modern day: where art is another commodity in overproducing world, what is artists personal responsibility towards environment specifically comparing this notion's expressions in rural Latvian life and busy Manchester, and how much does a public eye validate your existence as a person and as an artist?

Bio:

Vineta Gailite I am a textile artist from Latvia, lived in Manchester, England for 13 years, I hold BA degree in Illustration with Animation and MA in Design from Manchester Metropolitan University. If I were simply to name kind of work I make taking it out of specific projects

context, I would say I make fabric sculptures and puppets, costumes, also sew canvas for buildings like yurts and geodesic domes. Personal interests which have shaped also my MA studies: intergenerational design work, looking how art and design can bring together, unite generations in Manchester city. Run creative workshops for children and elderly, looking into art therapy and how creativity can bring a bit of joy in one's life.

Place in Exhaustion: Strategies for Restaging the Everyday

Warren Enström

I will present research on Georges Perec's short work, "An Attempt at Exhausting a Place in Paris." To create it, Perec sat in Place St. Sulpice in Paris over the course of the weekend and wrote down everything he saw. Citing scholar of the everyday Michael Sheringham, I will analyze the work in terms of how it engages with the experience of everyday life. Following this analysis, I will present on my work, "Place in Exhaustion," which is inspired by Perec's short work. In it, I measured the exact position of the furniture in the Music Studios lobby of Wesleyan University. I then moved the furniture to the World Music Hall of Wesleyan University, where it was positioned randomly. In performance, I repositioned the furniture according to the original measurements. I will then analyze my work through the lenses of Georges Perec, Michael Sheringham, and Sara Ahmed.

Bio:

Warren Enström is a composer and bassoonist who finds joy in pushing unlikely materials together into unorthodox relationships: super balls into pianos, thimbles onto cymbals, and paper shredders into modulators. He is inspired by text in many ways, from text as compositional directive, or as an invitation to improvise, to text as a stand-alone, self-contained body. He likes snow, fresh art, and playing small jokes on life.