

## Abstracts and Bios

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Almira Ousmanova

### Probing the Limits of the “Illicit”: The Strategies of Public Address in the Performative Politics of Contemporary Belarusian Artists

The functioning of the public sphere in Western society during last fifty years was, perhaps, to a greater extent determined by cultural production rather than by formal institutions of civil society. The role of a constant disturber within the public sphere was taken up by Public Art – an art that is capable of anticipating the figures of the political consciousness, as Alain Badiou would have said. Public artists who assumed the role of the revolutionary agents have contributed significantly to the birth of performative politics, in that sense that the repertoire of artistic techniques, invented by artists, was not only relevant, but also, perhaps, most in demand in current conditions. Flash mobs, silent protests, the provisional occupation of urban spaces (vis-à-vis deterritorialization as its reverse side), graffiti, and finally the use of one's own body as a textual surface for political expression (if to recall here the famous statement of a feminist artist Barbara Kruger “Your body is a battleground” (1989) – these and other “forms” and “formats” of resistance were born in an artistic environment.

Thanks to a certain (structurally determined) autonomy, artists often become the political parrhesiasts – the “holy fools” and / or dissidents – in one person. The articulating capability of a poetic language at times is perceived as more powerful instrument than conventional verbal means in addressing the different publics. Moreover, the unpredictable actionist scenarios, invented by the artists, are not so easy to control or to penalize. That, of course, does not remain without attention of power regimes: the choice of a relevant article in the Administrative or Penal code depends on the wealth of the prosecution's imagination and the effectiveness of the judicial system. For instance, in the Penal Code there is no article for the iconoclasm, yet there are articles for hooliganism or for inciting national and religious discord, which the authorities are increasingly applying to the artists who dare to articulate the inconvenient (for authorities) questions in the public space.

The unfolding of the performative politics in the urban space is directly connected with the technological improvement of the totalitarian techniques used by the modern power regimes. “The new quality of attacks on the practice of criticism” (Gerald Raunig), which we all feel in the era of total control, for artists is not only a reality, which puts the limits onto the freedom of artistic expression – but also it is an object that must be constantly “tested”, revealing not only les lignes de fuite (G. Deleuze, F. Guattari), but also the limits of the Possible – a certain “gesture” of a protest, which challenges the very system of discipline and control (whether one can call it a challenge, détournement, disobedience, drop out, sabotage, or by any other name).

Thus, in my presentation I would like to focus on the analysis of various strategies of public address, employed by contemporary Belarusian artists who use diverse media (from calendar and comics to videoperformances and happenings on the streets) in articulating their political views and producing public statements. The difference in their political views (from romantic nationalism to anarchism, from feminism to left-wing activism) matters too: the questions of who is the ‘target’ and the recipient of the artistic messages defines the choice (or, better, the predilection) of media, the envisaged forms of interaction with the public and the strategies of address either in virtual or in real public space (be it the main square of the capital city, public transportation or the gallery space).

More concretely, I would like to discuss several projects performed by such Belarusian artists as Marina Naprushkina (a booklet “My Daddy is a Policeman. What does he do at work?” (2011), made in cooperation with NGO “Nash dom”), Mikhail Gulin (a series of performances ‘I am not a...’ (2011 – 2013), by Denis Limonov & Lime Blossom Group (“Turmoil on Bus Number 23” (2011) and “Letter to the Prosecutor General of Belarus” (2012), Sergey Shabohin (“Practice

of Subordination: Terror Ready-Made Collection “ ( since 2011 – till present, art-research archive of the objects of fear) and others.

Almira Ousmanova is Professor of the Department of Social Sciences at the European Humanities University, Vilnius

[Ami Skånberg Dahlstedt](#)

[Invisibility as suriashi as heterotopia](#)

I will offer a workshop and talk, which investigates how we might work with concepts of invisibility and non-existent spaces in our artistic work. The workshop departs from my PhD project ‘Suriashi – an interventionist practice in urban spaces’, where I look at society from within a Japanese practice called suriashi. Suriashi translates as ‘creeping/rubbing/sliding foot’, but it does not only involve the feet, it involves the whole body, and it involves ideas of where spirits are placed. The Nō playwright Zeami (1363-1443) described this appearance through the sentence: ‘the eyes look ahead and the spirit looks behind’. There is a practicality in suriashi, where the practice offers a method to process your inner/outer and mental/physical balance. This has been very useful for when in competition, when in a battle or match, and when on stage. In the studio, we walk slowly forwards in suriashi, but we lean backwards to acknowledge past times, while being fully present in the space. This practice shows almost literally the scientific view of time: a linear progression of past, present and future. The contemporary choreographer Kenzo Kusuda works with ways to ‘vitalize the invisible’ and to merge the physical body with the imaginary body. I will ask you to bring your favourite ancestor, someone who might have helped, caused or forced you to become an artist. We will together imagine the function of ‘crisis heterotopia’ in our contemporary society.

Ami Skånberg Dahlstedt is a Swedish performer, choreographer, filmmaker and writer. Ami often creates stage work (solo, and collaborative) on the basis of her embodied life story in a particular theme. Her 90 min solo performance A particular act of survival received a performing arts award at Scenkonstgalan in Sweden in 2015. Since then she has created two new solo performances in collaboration with the composer Palle Dahlstedt and the light designer Åsa Holtz; Atsumori/Hero (for the Noh theatre Festival in London) and The laugh of the Medusa. Her new play Yamamba ti walse for a wounded ancestor premieres in Dec 2018.

The slow walk suriashi is essential in Ami's practice, which she has studied since 2000 with her teacher Nishikawa Senrei in Kyoto, Japan. Since 2014, she walks in suriashi in different spaces. Ami also explores the various accents her dancing contains, where nihon buyō has been an important source of knowledge the last seventeen years. Between March 2015 and July 2018 Ami chaired the Nordic Summer University Study Circle 7: Practicing Communities to Transformative societal strategies of artistic research together with Dr Lucy Lyons. Ami is a member of the Peer Review board of Journal of Artistic Research since February 2017.

[Annikki Wahlöö, Benedikte Esperri & Cia Runesson](#)

[The ABC of Departure](#)

A nomadic situation that aims to provide encounters for contemporary performative artists and cultural exchange with an audience in a variety of context, discussing and examining the concept of Departure.

A tent: A nomadic situation, an other space, an in transit place,

As done at Fårö, NSU summer session 2018:

Keywords: stealing, cheating, lying, copying, appropriating, adjusting, excluding, tell-tales

We represent and present the presence of nomadic instant coffee, intellectual property, choreography and research about research. This is the temporary In-Tents-Intervention® and critical conversation around artistic research.

Annikki Wahlöö is a performer, actress and scriptwriter. She has studied acting at the Lee Strasberg Institute in New York, Malmö Theatre Academy and at UniArts in Stockholm (BA). In 2010 she studied with the SITI company in Saratoga Springs New York. She has a MFA in theatre/acting from the Academy of Music and Drama, University of Gothenburg 2016. She also has a background within History of Ideas and Theatre Science (BA) and an education in

scriptwriting for film and television. She is currently working as a scriptwriter, actress and performer.

Benedikte Esperer holds an MFA in Contemporary Performative Arts - Academy of Music and Drama, Public Art and Philosophy - Valand Academy, Choreography - Academy of Dance and Circus. She produces choreographies, dance videos, performances / live art and installations. She is regularly invited as a lecturer within her genres. Her atelier at Ringön is supported by the Art Council of Gothenburg. Locally presented at 24m2, Atalante, 3:e Våningen, Teater Trixter, Röhsska Museet, City Museum, Röda Sten Arthall, Galleri 54, A-venue and at the Art Faculties in Gothenburg. Internationally presented at Movement Research NYC, Gibney Dance NYC, Last Frontier NYC, RCA London, Centre 151 London, La Caldera Barcelona, Going Dutch festival Chicago, MOTIF festival Reykjavik, Fringe Festival Bergen/ Lahti/ Stockholm/ Göteborg, Bbeyond Belfast, Performance Art Bergen, Live Action 11 Göteborg, Dance City Newcastle, Nordic Summer University among others. She is one of the The Tiny Festival Producers, Chairwoman and Curator at Galleri 54 and co-coordinator of WHAT IIF? Member of the professional associations Teaterförbundet, Danscentrum and BUS.

Cecilia Runesson is an actress and performance artist. Born in Gothenburg 1966, she trained classical theatre in London and physical theatre in Århus, Denmark. She holds a MA in Contemporary Performative Arts from Gothenburg University. A member and cofounder of performance collective Force Majeure whose work has been seen in Scandinavia and beyond, producing live installations, performances and concerts. She sometimes works as a curator in the visual art scene and is one of the founders of The Biological Museums Friend Association (2017) a new venue for trans disciplinary art. Works currently at the Research Centre at Uniarts, Stockholm.

## Ásthildur Jónsdóttir

### Participatory work: Arctic as the heterotopic

In this participatory work Michel Foucault's heterotopia will be used as a fundamental tool for understanding the territory of Nordic people in relation to everyday actions. Heterotopia specifies zones like garden, museum, school, restaurant, attic etc.; real places outside of everyday life but required for the normal development of modern societies.

In the participatory work the participants will be encouraged to think through Foucault's concept of heterotopia, with a particular focus on selected places within the Arctic region as the heterotopic. They will explore ideas of different cities and public spaces by applying a frame of heterotopia through artistic actions, which has the potential to allow them to experience a different way of viewing their ideas of the Arctic region.

The participants will be given different instructions to develop their ideas in order to create a tunnel between the "real world" and the utopian potential of the Arctic.

For me as an artist the result is unforeseen because it is impossible to know where the participants identify with the arctic region; it is impossible to know how they enter, impossible to know how they leave. During the participatory work participants will be encouraged to think about how art and creativity are linked to the ways they think about and behave in the world. For example, in connection to the relationships between humans and environment. What are the collective forms of creativity that are transforming environments and communities? Can we understand the Arctic better by looking at something that is familiar like rituals and traditions, rather than shocking?

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.

Catherine Dormor

### Entanglement: Building Community

This workshop takes the form of making threads through twisting and entangling. The threads created individually, in pairs and in small groups will form structures for thinking through making about the ways in which communities form themselves disruptively and often as a form of deviance from the mainstream.

Taking the dual concepts of co-design and art as social action, which whilst being built upon quite different sets of drivers and often deliver quite different sets of outputs, both draw on the power of community to develop ideas and communicate sets of thoughts.

Threads are formed by repeatedly twisting loose fibres together until they fold back on one another, binding themselves into a stable linear form. Controlling the twists and folding back is about balancing the tension and its release. When left uncontrolled the fibres twist and entwine with one another to form nobbly, non-linear structures, but ones that are seemingly stable.

By constructing threads individually, in pairs and then in small groups, this session is about opening the dialogue of what co-practice can achieve through an ecology of repeated make-think-speak. Building community is not the preserve of art practices, but art and art-making together can reflect, and amplify ways in which they emerge. That the twisted fibres want to become entangled and, indeed, need to become entangled to form threads acts as a metaphor for community, whilst also allowing for playfulness, transgression and departure from the perceived goal.

It is these dialogues of practice and co-practice that this workshop seeks to explore to understand some of the language and ways of building community that thread-making can reveal, but more importantly, the role of deviance and digression as an act of co-making community as a form of heterotopia.

Catherine Dormor was awarded a PhD by practice and currently is Head of Research Programmes at the Royal College of Art. She lives in London and is an active artist, working predominantly with textiles, both as a concept and as a material for thinking through. Much of her work is focused upon the intimacies of textile: their structures, the necessary sharing of space in their formation and the ways in which these structures and forms can become modes of speaking both about culture, but also textile itself. That textile practices have seen resurgence of interest in a late Capitalist era is of particular interest. Whilst the notions of nostalgia for an apparent 'lost age' of making might be a driving force behind this, Catherine sets her focus upon ways in which this reveals anxieties and practices of community in contemporary culture. She exhibits internationally and publishes regularly in journals and books.

Diane King

### Studio Through a Mirror

Why my title? As a painter I attempt in studio places to create space outside of every day "a counter place" to use Foucault's term in which I can reflect on my experience and turn it upside down i.e., looking through the mirror.

My intention has been to start the journey by visiting and then departing from my recent work created over the last year providing a detour for a while then returning and revolving in a series of sequences. Each sequence has allowed me to build layers into my work. Layers of research and reflection and then into my painting.

As a Visual Artist my preoccupation and inspiration is to wander into landscape. Each new painting begins as departure from the places recalled but is nevertheless inspired by the first view. My sketch books wander across a time span then connect and walk into each new piece, arriving and departing simultaneously.

I began the paintings I would wish to share throughout my presentation by recalling the images and emotions connected to my previous and still on going research. I have been exploring "Thin Places". A description originally used by ancient Celts to describe mesmerising places like the wind swept Isle of Iona.

“Thin Places” are places where visitors describe an atmosphere that appears to create a sense of there being a metaphorical thin line between the now and the future, earth and the spirit. Many of these places are referenced in myths and folklore and are often places associated with mystical experiences .

My journey and recent detour from these “Thin Places” arriving at paths scattered with ideas of Heterotopia enthral me. I continue to be inspired by the physical and emotional impact that searching for and attempting to visualise and represent in 2D the transformation that such feelings of wonder, loss, joy can evoke when I am in the landscape. Landing on the imaginary shore I hope to create reflections of these experiences and emotions through colour, texture ,shape and tone are Heterotopias of illusion.

The inspiration for my work centres around the physical and emotional impact that being in the landscape has on my senses described as “breath in the landscape “.Walking a tightrope between representational and expressive work.Creating atmosphere through conveying a sense of movement and time . I am an elected member of the Professional Artists team of the Society of All Artists. My work features in the publications ‘Paint “and “Artists and Illustrators” and most recently Confingo Fiction Poetry and Art . Presently I have solo exhibitions in the Leaden hall building London and the Parsonage Gallery Manchester. I regularly collaborate with “M6 Women Artists Collaboration” with Textile Artists, Poets and Film makers. I enjoy the privilege of tutoring painting through workshops and international opportunities.

Eduardo Abrantes

[Heterophonics – radio as an intersection of displacement and site-specificity](#)

As a young child, even before having my own room in my parent’s home, I was struck by how the experience of listening to radio was radically defined by in-between-ness, and activated by an intense and slightly disorienting curiosity towards otherness, all while powerfully intersecting displacement and site-specificity. Moreover, a battery-operated FM/AM pocket radio with a wire antenna (the kind I had), if paired with headphones, can provide a magical blanket of privacy in relation to one’s immediate surroundings, while providing access to farther worlds of sonic imagination.

Of course, at the time these were not the words I had available to formulate my experience. What I was was fascinated by how voices and music from the beyond could come and reach my ears, as I lay under the (no longer metaphorical) blankets in early nightfall, just before drifting into sleep. And without wires! The world was much less wireless back then.

Most fascinating for me, was the foreign radio coming from beyond the borders. Even beyond the exoticism of unfamiliar vocal geographies, the very act of tuning manually – meaning, traversing the static noise between station frequencies – provides access to a transitive soundscape of glitched/cacophonous heterotopia, stimulated by a phenomenology of expectation.

*Heterophonics* is a lecture-performance on the multiple and often incongruous overlapping of imaginary geographies that listening to radio provides. It also deals with how the located body – the listener, wherever she is to be found – is a fully active participant in this heterotopian space, and some notes on the phenomenology and politics of inhabiting it. In sum, this lecture explores traditional radio as a portable heterotopian grid/access point, as well as its nuanced variations in our present age of constant (dis)connectivity.

Eduardo Abrantes (b. 1979 in Lisbon, Portugal) is a sound artist and artistic researcher. During his PhD research, concluded in 2016, he explored the embodied dynamics of the human voice in the context of contemporary phenomenology of sound and the western philosophical tradition.

His most current research project is an interdisciplinary exploration of potential intersections between sound art strategies and mental health environments. Based between Copenhagen and Stockholm since 2009, his practice includes performative strategies, site-specificity and collaborative compositional processes in its approach to sound art/installation/intervention.



Frauke Ebert

## Interventional Assemblages – An invitation to an assembling experiment: books, readings and re-interpretations as heterotopic spaces

Let's begin with the process of reading, using it as a path to the not yet knowable. Words and sentences might make sense and still confuse, interrupt, confront, while diverging into differing ways of understanding and meaning. We can understand stories as "variously formed matters, and very different dates and speeds (Deleuze/Guattari 2005: 3)", hence „literature [...] [as] an assemblage", (ibid.: 4). Immersion into literary worlds may enable heterotopic spaces, where 'reality' becomes contestable, orders, norms, stereotypes, concepts become questionable, etc.

Considering immersion into literature as departure, as encounter that compels readers to depart from the safety of their own convictions, I invite to an experiment, that aims to jointly explore processes of reading and interpreting. Utilizing this experience to re-assemble, what is assembled in the narration, we will observe the act of reading and interpreting, retracing meanings, searching for their points of departure, in-between text, context, author and reader.

How do literary assemblages emerge? Which elements and constellations compose them? Where and how can we analyze them, while necessarily taking part in them, when we observe and describe them? As means to facilitate the study of literary assemblages, I propose a trick: subdividing stories into aspects and fields, which occur as assemblages.

### Example: *Genesis and development of characters*

We can consider characters as relational fields of descriptions, overlaps, and encounters. Situational, they come into being, as individuals, with traits and attributes that define their identity. But, while being read as characters, they are continuously changing. Contingent upon the way, how they are described, how they (and we) engage with the story, with their surroundings inside and outside the textual world, how they are re-interpreted. Their appearance and identity slightly differ each time, they come into being, when being read.

### Questions:

How are characters shaped, with words and connotations? Is their appearance impacted by references to other figures, inside or outside the narrated world? How do they develop relative to our accumulated knowledge, while reading?

Other fields/aspects: temporal structures; spaces; inter-/metatextuality; language; grammar; narrative elements; textual structures; style; poetics; references; quotes; sounds; context; pictures; covers; concepts of nature, culture, art; etc.

Frauke Ebert is a PhD-student, funded by *Rosa-Luxemburg-Stiftung*, doing literary research in Berlin. She studied Skandinavistik and Gender Studies at the Humboldt-University in Berlin and graduated in spring 2017 with a thesis on "Literary and Social Functions of Art in Sigbjørn Skåden's Novel *Våke over dem som sover*". During her studies she fell in love with literature, especially in regard to the interrelations between literature and theoretical approaches. In the wake of her graduation, she now continues her voyage of exploration with a PhD project on "Assemblages in Sámi Literature and Film", discovering the vastness of this manifold field. Besides her studies, she works for film-festivals from time to time.

## Frei von Fräähsen zu Lorenzburg and Anna Free

### Exploring Magic Elsewheres: roleplaying departure, arrival and crisis

After meeting at the NSU Winter Session 2017, Anna and Frei began to collaborate on stories set in and around the fictional micronation, Created by Frei, of Lourenzburg. Work in the setting was presented at NSU circle 7 in 2018 which included performances, a collection of epic poems, and a historic Lorenzbou tapestry.

For NSU 2019, we propose to co-create the next chapter of Lorenzburg's history with NSU participants through the medium of a Role Playing Game (RPG). This would build upon the historical story told in Anna's tapestry presented in NSU 2018. The existing narrative work speaks directly to the key themes of the symposium as the tapestry treads between the real and imaginary as it depicts an interweaving of Anna's real, and often grizzly, family history into the fictional family history of Lorenzburg. The tapestry's story ends with the daughter of a murdered

Prince of Lorenzburg carrying her father's embalmed heart back to his birthplace. (In historical fact, the embalmed heart of one of Anna's ancestors can be visited to this day in Scotland.) As such, the starting point of the next stage of the story, proposed for co-creation, deals directly with both departure and arrival in a new country. As well as the story content dealing with the overarching conference themes of heterotopias, the medium of the RPG provides a great deal of scope for creatively exploring the themes of going elsewhere, getting lost and finding new paths through a playful artistic practice.

Frei 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. Frei's artistic practice is a transdisciplinary collage of dance; performance; speculative writing; performative image; demiurgy - worldmaking, by developing platforms for new narratives.

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.

Hanna Timonen

PUHOS -work in nascence

How to present artistic work/research in its early, formative stages?

In academic research context, presentations in conferences are often spaces for presenting findings, outcomes, whole projects, or work in progress. My inquiry tests the form of presentation by not showing work in progress but work in nascence. Artistic works (or research, or any initiations) are in their fundamental beginnings very fragile, subject to alterations and even failure. How does a work of art even begin – as a hunch, a vision, a sensation? I am asking if the work that has only begun could be discussed in terms of heterotopia; the project hasn't materialized and entered our reality. It exists only as potential and can take any direction possible.

I have thought about examining Puhos shopping center in East Helsinki for a long time. Built in 1965, it was Finland's largest shopping mall of its time. Because it since became overshadowed by another, newer, even larger shopping center, it ended up in a dilapidated half-forgotten state. However, in recent years, small, mostly immigrant-owned businesses have been taking up the location. Puhos is lively, but seems to exist in the outskirts of "official" shopping experience. Hence Puhos center is a heterotopia in itself; an organized space of commerce, existing in the outskirts of mainstream culture. After the year 2019 the building complex will be sold, possibly to a private investor. There is an aspiration for a new start in the constant building and re-building of shopping malls. They are also initiatives with potential, but what do they promise, and are the promises ever fulfilled? With a future artistic work in mind, yet to be thought through, I will start photographing the place.

I am a doctoral candidate in Photography, department of Media, in Aalto University School of Art, Design and Architecture. My thesis project combines theoretical and artistic research, and is about the serial form in photography and how the form is related to our everyday, particularly environments. My interest in the subject is rooted in practical artistic work, in which I photograph urban environments in Helsinki where a slow change is taking place. The changes, whether small changes in weather or more drastic changes in infrastructure, are tracked and documented through time series or images repeating the same subject. These artistic observations and questions of practice (why make a series?) will be in my thesis extended towards a more complex inquiry into how seriality as a form in photographic works (historical as well as contemporary art works) is in relation to our 'everyday' understood both as a historical concept as well as actual lived experience. A focus on photography as an act will be emphasised and articulated.

Jaakko Ruuska

On the ruins of a railway  
a performative presentation on the on-going project

Ruins of a railway line endures, as a visible & tangible trace in the landscape, long after the removal of the tracks (unless something else was built on top of it). One might call it a heterotopia, since it contains the virtual passage to the other spaces. On the abandoned tracks, the fleeing constructions of modernity meet the other modes of life, that are coming to take over.

The railway line between Elisenvaara and Pieksämäki was completed in 1914. It was built to serve the means of domination and modernization of the western territory of Russian Empire. The railroad was soon split by the nation-state borders, then disintegrated by the delocalization of the manufacturing & transformations in transportation systems. In the process of deterritorialization, the disconnected regions have returned to periphery. Not all the residents have left. What makes them stay there?

Elisenvaara-Pieksämäki is artistic research project on the site of the abandoned railway. It studies the modes of resistance and deviant values found from the dead zone of the current cultural & economic order. By reclaiming the abandoned railway line, it seeks to reconnect the disconnected railway. The site-specific project develops participatory practices for the residents of the disconnected localities of the railway, in order to enable the unpredictable encounters of human and non-human beings living on the sites. This multidisciplinary project is realized in collaboration with the live art collective Other Spaces.

Jaakko Ruuska is a Helsinki based multidisciplinary artist. His artistic practice is based on the documentary filmmaking. He holds a Master of Arts in Documentary Filmmaking (Aalto-university, 2012), but works also in the fields of Media Art and Live Arts. Ruuska is a member of the live art collective Other Spaces since 2009. Currently, he is a PhD student in the Academy of Arts (Uniarts Helsinki). He is originally from the town along the Elisenvaara-Pieksämäki railway line.

Joanna Neil

Creating Spaces for Reflection and Bracketing Practice

This performance/presentation explores new work and the making of new work within the heterotopic space of the presentation itself. It presents ideas, observations, connections and asks questions.

The work presented revisits a photograph of myself as a twelve-year-old ballet dancer and concludes with a recent self-portrait as circus performer. These two images bracket or parenthesise a series of video pieces that explore ideas around bracketing, conceptually and visually. The short videos investigate ballet positions and movements, from first to fifth position; feet, legs and arms visually creating their own brackets. The pieces explore repetition, habit, echoes, mirroring as performative drawing through this series of short performances that form one completed piece.

The mental space occupied by thinking about and making creative work could be described as utopian; a space where the possibilities and idea of what will be created are perfect and perfected. However, like Foucault's mirror, this reflective space where I consider work previously made, being made and yet to be made is also a heterotopia. This according to Foucault's third principle 'juxtaposes in a single real space several spaces, several sites that are in themselves incompatible' (Foucault, 1986:25). Rather than reflecting on practice as 'reflection-in/on-action' (Schön, 1983), conceptualising reflection as a heterotopic and temporal space allows us to imagine a theatre of incompatibilities as possibilities.

Within this heterotopic space is a point of entry and departure, what is included and not included. Janus, the two-faced god of beginnings and endings governing Roman doorways, provides an illustration of reflective practice where peering forwards and backwards happens simultaneously. Brackets, unlike doorways enable you to enter but not leave. They represent containment and confinement, a removal from the wider context, that perhaps return us to a utopian space. My bracketing creates a space that has a beginning and ending, drawing attention to..., pointing out something of interest: look *here* and notice *this*.



Joanna Neil 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 and more recently to performance to explore this. The artefacts she creates take the form of objects, films, writing and performed storytelling. She is a Hunterian Associate with The Hunterian museum, University of Glasgow where her artist residency and digital auto-ethnographic research was conducted. Recent performances and publications include: 'Interview with Self Part II' (performance) at the Feminist Readings#3 'Feminist Writings' symposium, University of Helsinki, Finland, 2017. 'Interview with Self Part I' published in Prism: Casting New Light on Learning, Theory and Practice journal and chapter 'Slow Drawing Conversations with the Inanimate, Animated, Real and Virtual' in Journeaux, J., & Gorrill, H. (eds.) Drawing Conversations: Collective and Collaborative Drawing in Contemporary Practice, Cambridge Scholars Publishing.

## Joanna Sperryn-Jones

### Virtually at breaking point: how to extend the transformational experience of a physically fragile space into Virtual reality

In September 2005 I broke my wrist very badly and shortly afterwards my hand and then some ribs in February 2006. In May 2006 I broke my collarbone, which I broke again in both June and August, taking until the following Easter 2007 to recover. During this time I was not able to continue with the sculpture I had been making and when I did return to making sculpture I found I could only relate to previous work in my studio by breaking it. Following this my artwork shifted towards a focus on breaking and there's no doubt my experience of breaking influenced this.

I propose that physical breaking can shift the self towards the uncertainty of the void by introducing the new subject positions of breaker and broken. The void is articulated as the break between established structures. Its relative freedom creates both risk and creativity, and evidences multiple subject positions associated with lived and de-centred experience. Giving to others the experience of breaking reciprocally benefits my artwork by introducing multiple subject positions and shifting it towards the void.

I am now exploring virtual reality to create sculptural installations and one of my main concerns is how to create a space which is transformational in its experience to the viewer. In my physical installations this is enacted through the experience of breaking so enabling the viewer to take on the subject position of breaker. My presentation will reflect on my progress in working with VR including presenting the developing artwork and seek feedback and on how to take this forwards especially reflecting on transformational installation spaces in virtual experience as opposed to physical.

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.

## Kai Qing Tan

### Immersion and Narrated Environments

#### The Reader's Agency in the Creation of Heterotopias through Slow Reading

This presentation highlights our role as embodied, enactive and readers to create heterotopias and moments of resistance through the act of immersed slow reading. It emphasizes on how descriptions of urban settings contribute to narratives more than a mere background for action to take place. This paper refers to recent findings in cognitive sciences and urban studies on how external surroundings affect our memories, our sense of self as well as our sense-making and decision-making processes (Goldhagen 2017; Mallgrave 2013, 2018). Providing a timely response to such new developments, this paper on written literary works redefines the notion of

“immersion” by asking if the immersed reader is necessarily “transported” from the real world into the storyworld (Walton 1990; Biocca 1992; Gerrig 1993; Ryan 1994; Green & Brock 2000; Wolf 2014; Bruns 2011-2012). In response to the question, this presentation argues for conscious, slow reading that allows for the reader’s agency to rise during mindful immersion in storyworlds and sense-making of narratives (Mikics 2013). Similar to psychogeographical practices that enable walkers to uncover hidden counternarratives in real spaces, slow reading affords us the opportunity to delve more deeply into narratives. In order to manoeuvre ourselves in narratives, we constantly enter and depart from the different worlds. Such unhurried movement between the two spaces encourages retrospection and deviation; we *proactively* enact and (re-)situate our egocentric beings in both fictional and real worlds. Through mindful deictic shifts, a heterotopia *presences* between the space of the here and now and that of the narrated world. In this liminal “elsewhere”, we gain an extra moment to process information based on the principle of minimal departure (Ryan 1980). By cognitively processing the similarities and differences of the two spaces, we encounter affective consequences of the fictive and the real, thereby altering our perspective of our embodied position and stake in both worlds. This presentation engages with heterotopias from a theoretical perspective and focusses on the written medium; however, it aims to raise discussions by creators and recipients of all art form through an empirical survey during the presentation.

Kai Tan is a PhD candidate and research/teaching assistant in the Chair of Cognitive Literary Studies at RWTH Aachen University. She holds a B.A. in Philosophy and English Literature from the National University of Singapore, and a Master’s degree in English Literatures and Literary Theory from the University of Freiburg in 2016. Kai Tan’s current research centres on the urban experience and how man-made urban structures influence the ways in which we narrate such experiences. Her PhD dissertation investigates metaphors as triggers of recipient emotions and elements that affect the agency of the city dweller. Incorporating knowledge from literary theory, empirical literary studies, urban studies, and cognitive sciences, Kai Tan’s dissertation examines the effects of embodied metaphors in descriptions of fictional space in contemporary British psychogeographical texts. The dissertation aims to produce an active dialogue between Literature and Urban Studies through their shared interest in metaphors and their effects on the recipients of virtual and actual spaces. The project proposes that the study of readers’ responses to fictional space can positively influence the conceiving of future actual experienced space.

[Katarina A Karlsson](#)

### [Female archetypes - appropriating female caricatures by re-interpretation](#)

Female archetypes in women satire emanate from Ancient Roman time and are still in use. Their purpose was to ridicule and/or categorise women. One typical example is the elderly, love sick woman. She occurs in early, Roman comedy, English 17th century Lute songs, operas by Mozart and in slapstick today. She can also be portrayed as a witch. An other example is the young woman, too young to know about love, but old enough to long for it.

By inviting the partakers to try out and play with various vocal technics the paper becomes an investigation in artistic methods and pedagogy. How do the archetypes manifest physically and emotionally in the voice and the body? The required facilities are a room where one is safe to sing and move, and people who are willing to do so.

In addition I would like to explore the modern concept of Voice-ID. It is a fairly recent concept within commercial music which emphasise the uniqueness of an individual voice as a singer’s fingerprint and brand. But how unique is a voice? Do the archetypes still lurk within the new liberal concept of the unique individual?

The singer, senior lecturer at the Linnaeus University, PhD Katarina A Karlsson is an experienced voice coach and researcher. Her field is musical performance and Early Modern music in connection to gender theory.

Kathi Seebeck

## flugstunde

*flugstunde* describes the distance an airplane covers within one hour (a flight hour). Also, the term refers to a teaching unit within flight training (flying lesson). Yet, in my understanding, *flugstunde* is the name for a place for artistic research located in Brussels, where time and space are dedicated to the research projects the associated artists and researchers bring in. It provides a frame to researchers who aim to develop their project professionally but outside of a PhD-context. It is, metaphorically spoken, an occasion for essaying, for trying to learn to hover, to take off and to space-race in the marvellous discipline of artistic research. Falls and crashes are absorbed by the group – a mix of professionals and debutants from different disciplines. “We assist and support one another, the environment is absolutely non-hierarchical and non-competitive”. There is no better or worse in terms of air speed or reached altitude. Located in the buzzing heart of Europe, *flugstunde* mirrors the city’s diversity but keeps stress outside. “I entered into *flugstunde* and it felt as if somebody had wrapped my ears with cotton. The clearness of the architecture created a sudden concentration in my head.” *flugstunde* provides a carefully assembled book collection, individual workplaces, a garden-kitchen and most importantly: a workshop where book prototypes are developed. “What really struck me with *flugstunde* is that everybody involved has an on-going project – the postman for instance is investigating the relation of freshness and nostalgia.”

During the winter symposium “Artistic Research | Performing Heterotopia“ I would like to present the very start of my project *flugstunde*, a to-be-realised utopia. How it all started? A lady from the unemployment office questioned me persistently about my future plans and before I could even think of a credible answer, I heard myself convincingly speaking about setting up this place, as if it was a real option. I decided to pursue the strategy: dreaming (as good and as hard as I could), weaving, imagining details, scenes or conversations and watching myself making them real.

The presentation will take the form of a story-telling-image-essay, oscillating between dream-reality, imagines, actually realized and hypothetically possible un-situations.

Having studied philosophy and fine arts in Münster, Germany, today I live in Brussels, where I work in the field of artistic research (on my own, together with artist colleagues, also with kids or asylum seekers...) and I am currently following a training to be a bookbinder.

In 2016, I co-founded “Club de travail”, a Brussels based collective researching ‘work’. We investigate 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.

A second field of my 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 act of *making* into the mind. In 2018 I introduced this research project at the NSU circle 7 winter symposium in Riga, which was a key experience in regards to how a community of researchers can support and productively criticise each other. It gave me a lot of input for my project *flugstunde*, which I would love to share during the next winter symposium of study circle 7.

Klas Nevrin

## Music in Disorder – Attractors, Playfulness and Divergence in Collective Improvisation

This presentation will introduce the artistic research project *Music in Disorder* in relation to heterotopia. First, we have explored how conceptual experimentation can enrich collective improvisation and vice versa, thus transversally cutting across otherwise often separated domains of knowledge to see how they modulate each other. Second, our research has experimented with how techniques for disordering are artistically related to power dynamics and difference.

Disorder is understood in terms of a complexity that may stymie conventional interpretive strategies, thus enacting a performative critique of representation and other apparatuses of capture (cf. O’Sullivan 2010). This emphasizes the rupturing potential of art and prioritizes a non-unitary and porous conception of subjectivity that can connect more intimately and directly with the world (cf. Braidotti 2012; Schroeder & Ó hAodha 2014; Belgrad 1998). It also counteracts

the idea of a pre-conceived order that music or art has to adhere to thus comes the allowance for creative mal-adaptation and productive disobedience. Differences can then act productively with each other by way of *reciprocal interaction* (positive feedback mechanisms, “resonance”) and *heterogenous assemblages* (inter-connection of diverse but overlapping elements).

*Attractors* are tools of our design that serve as collective reference points (or “quasi-causal constraints”) by constructing a virtual space of thresholds and sensitive zones that enhances the potential for heterogeneity and divergent creativity. As such they will always play out differently in a non-linear dynamic process. For example, reciprocal interaction can set up runaway growth or decline, so the qualitative changes affected by Attractors are typically unpredictable and multi-faceted. Due to their abstract nature, Attractors could become useful in other fields where divergent creativity is emphasized, as *abstract machines of mutation* (Deleuze and Guattari 2004) that inform criteria for experimentation.

The project sheds light on experimental art as a playful way of engaging in transformative practice (the ways in which control and non-control can be put to work with each other in creative ways): a micro-political, experimental pragmatics that involves the transformation of the subjectivity of musicians and listeners, as well as engaging heterotopic relations between human and non-human forces.

Klas Nevrin is Associate Professor in Improvisation at the Royal College of Music in Stockholm, as well as a composer and an improvising musician (piano, keyboards, live electronics). He is the initiator and head of Music in Disorder (2016-2018, funded by the Swedish Research Council). The CD “Revoid Ensemble” is an artistic production within this project and was the winner of the Swedish Indie Awards 2017 (Manifestgalan) for Best Experimental. Klas has also been involved in a doctoral candidate (History of Religions) at Stockholm University, researching yoga and meditation as well as studying experimental philosophers such as Deleuze and Bakhtin. As a pianist he is best known for his work with the free jazz groups “Yun Kan 5” and “Yun Kan 10” (led by saxophonist Fredrik Ljungkvist).

## Lucy Lyons

### Displaced objects and the spaces in between

A research project titled “Drawing Parallels” investigated the role of drawing as a tool to investigate material that was regarded as too difficult for medical museums to display. These were foetal and neonatal specimens which were often hidden away or worse, destroyed.

The intention of the project was to create a space to open up discussion about these and other specimens and consider how and why they were displayed. The aim was to test if drawing as an activity could be a way to re evaluate and re value them in a way that maintained their dignity whilst offering greater understanding of them and the issues that may surround them.

These specimens exist in a state of flux and represent the displaced and hidden. Once part of whole body, they have been removed from one context and placed into the medical museum, itself seen by many as an other worldly place. Each of them is unique. If seen as inappropriate or unnecessary, these specimens are destroyed and can never be replaced.

A constant battle continues in these hidden spaces. Certain specimens are deemed to be unseeable by some and curiosities by others. Does this justify hiding them away or destroying them?

In this presentation I aim to demonstrate the use of drawing research as a way to reconnect and value these displaced objects.

Lucy Lyons is an artistic researcher who engages in slow looking. She has a PhD in drawing. Her work has been based within the field of medicine for twenty years and investigates the blurred spaces in between, and reveals encounters with both the shocking and the overlooked. She sees drawing as intervention and as an experiential activity that builds relationships and allows us to understand phenomena.

Marika Orenius

### Heterotopia in the artwork – the conceptions of complexity and divergence

How does a process of making art and a research of art relate to heterotopia? In my presentation, a compilation of my multi-channel and spatial video installations becomes an example of my interpretation of heterotopia. I will introduce the ideas that have emerged in the process of doing artistic research and artworks. The most burning issues for me in artistic research concern the questions of divergences, experientiality, dreamness, idealism and critical thinking. In making of the work, I actively strive a question – what kind of human image the artwork presents?

Meanwhile I construct artworks I deconstruct my earlier working methods. This overcoming my previous habits produces an opening, heterotopia that is the space of the process. While illuminating diverse intermediate spaces I have become aware of the complexity and diversity of the notion of subjectivity. The deconstruction of the working methods relates to the deconstruction of subjectivity, which is one of the biggest issues in contemporary philosophy.

In our time, the concept of posthumanism offers various models of thinking of subjectivity for artists and researchers. For me, posthumanism offers a continuation to the concept of heterotopia by Michel Foucault (*Of Other Spaces*, 1986). I interpret heterotopia as a space for both (doing) research and artworks. In that temporal space divergences create various perspectives, many individualistic worlds and several heterotopias.

Different modern theories, utopias and dystopias are essential part of art and the art scene. In my artistic research, I try to synchronize my visual ideas with our contemporary concepts and theories. In sketching, making and seeing artworks, I accept the gap, which creates the unsynchronized experience. The experience is close to “betweenness”, a gap, that becomes a part of the experience.

Art and theory are never synchronized and united therefore this experience is pondered in my artworks. The complex relation between art and theory is the core of my presentation.

Marika Orenius lives and works in Helsinki. Her art-based research "Lived spaces in the Artist's Work and Fine Arts Education" at University of art and design Helsinki at Aalto University was finalized at the beginning of the year 2019. She earned Master's of fine arts degree in the Academy of fine arts in Helsinki in 1999. Orenius has also studied at Valand Academy in Gothenburg and École nationale supérieure des beaux-arts in Paris. In her video works, photographs, performances and drawings of the 2000's, Orenius touches upon an extensive range of existential topics such as freedom, body, language, power, structures and spaces.

Mia Ćuk

### Collection of longings: some remarks on the Pannonian melancholy

- If place is always a retrospective, how do we begin? With blatant flaws.

Lisa Robertson

In my presentation for the Winter Symposium I would like to question the time-space of heterotopia, focusing on the condition of moving away from one temporary residence to another. This condition of nomadic habitation, recurrently present among artists interests me from the perspective of *longing*, which I understand as a form of heterotopia. Drawing from recent personal changes and developments, in the presentation I would like to reflect on some of the following questions/ notions:

How does one part from an interior?

How are our habits moved and copied from one spatial constellation to another?

How do we articulate the transition from one intimacy to another?

What kind of emotional texture is formed out of longing for the past space?

Drawing an alphabet of habituation.

Reflections on *moving away* and *moving on*.

Interior as a space of anticipation of living.



Mia Ćuk (b. 1988) lives and works in Novi Sad, Serbia. She graduated from the Academy of Arts University of Novi Sad and holds an MA in Photographic Studies from the University of Westminster, London. Her work can be read as “almost photographic”, using the medium of photography to see the overlooked, rather than to document the apparent and visible. Her practice begins where the traditional dichotomies of photography collapse. Her recent interest lays in the materiality of “the photographic”, and in gestures of erasure and disappearance of images, rather than their creation. She uses vernacular technologies such as slide projections, found photographs, print screen images, and often exhibits in the form of fragments and unfinished installations. She works at the Photography department of the Academy of Arts University of Novi Sad, Serbia.

Some of her recent exhibitions include: *The Ship Sank from the Inside* (Artget gallery, Belgrade Culture Centre 2017), *To Die Out Laughing* (23. International Biennale of Humor and Satire, Gabrovo, Bulgaria), *Material Light* (Kochi Muziris Biennale, India 2017), *Gif and Cities* (Podroom gallery, Belgrade Culture Centre 2017), *Different Worlds- Young Contemporary Photography from Southeast Europe* (Photon gallery, Ljubljana 2016), *Eikeiwa*, (City gallery of Požega, 2016), *Where I Am Not/ Unaddressed* (Dom omladine, Belgrade, 2016), *Mangelos award finalists* (Remont gallery, Belgrade 2016), *The Imaginary Museum: Art Library as Archive* (Leeds College of Art, Vernon Street Library 2015), *The One Who Became the Color on a Flag*, (Anya and Andrew Shiva Gallery, New York 2015), *Light Chronicles* (Obsolete Studios, Broadstairs, UK 2014), *Psychogeography* (ArtHub Gallery, London 2014), *MAPS* (Ambika P3, London, 2013). She was shortlisted for «Dimitrije Bašičević Mangelos» award for Young Visual Artists in 2015 and 2016.

## Mindaugas Reklaitis

### Research on Fictions and Practices of Performative Architecture

*“Research on fictions and practices of performative architecture”* is a presentation and demonstration of on-going interdisciplinary research on performative architecture as critical space practice. Research, as well as presentation, consists of two overlapping fields – theoretical performative architecture background and experiments as attempts to translate performativity narratives into architectural practice.

Research focuses on a relationship and communication between space and human to discover alternative spatial practices as a new methodology to articulate architectural environments. Today's computerized space monitoring, data processing, 3D modeling, 3D printing, and material development possibilities encourage to experiment physical and virtual spatial realities and discover new architecture production techniques. It seems that science has acquired sufficient theoretical and practical experience to modulate responsive architecture structures as a spatial ecosystem of a morphogenetic environment and human interaction. It inspires to scenarize architectural relation with a situation, in which new environmental reality is created by simulating, speculating, overlaying, generating, synthesizing, transforming spatial conditions as morphogenetic living ecosystems.

The presentation will explore performativity theory, cybernetical feedback loop principles, observation and computation operations, material properties, responsive architecture qualities in artistic, architectural and scientific backgrounds. By referring to philosophical and theoretical insights, analyzing scientific knowledge, evaluating real and speculative spatial practice examples presentation will embrace unique methodological approach as a starting point of performative architecture experiments. The presentation will be followed by a demonstration of early-stage prototypes, tests and materials of responsive architecture artifacts as pieces of evidence of trial and fail research process of theoretical assumption realizations.

Winter Symposium of Nordic Summer University is an invaluable opportunity to share fragile theoretical ideas and expose early-stage experiments to the artistic research community, seeking to initiate interdisciplinary collaborations. Presentation-demonstration will require standard screen-based presentation equipment and space (~2x2 meters) to install small exposition of experimental objects.

Mindaugas Reklaitis is an architect, co-founder of architecture office “sprik” and a Ph.D. candidate at Vilnius Academy of Arts artistic research program. He has been working more than ten years in the architectural practice creating, designing and realizing diverse scale award-winning public and private buildings in Lithuania and abroad. Beside professional focus at the

same time, he has been involved in several activity projects, especially in the participatory Karoliniškės Architecture Laboratory (K-lab) project and Architektūros fondas (Architecture Foundation) movement. In 2013 he was nominated by State Culture and Art creator scholarship.

Since 2015 along with the beginning of Ph.D. studies in artistic research program Mindaugas Reklaitis focuses on interdisciplinary research of performative architecture as critical space practice. In his interactive installations “Lightscape”, “ON/OFF”, “Matoma-ne-matoma” (Seen-unseen) created in various art spaces and festivals he uses immaterial architectural qualities (light, sound) and primitive electronic systems to articulate specific spatial conditions as an investigation of performative and cybernetic aspects of architecture. Last years his architectural practice was extended by collaboration with artists in various projects. Currently, he is taking project manager position of Lithuanian pavilion project in 16th International Architecture Exhibition in Venice.

Nathalie S. Fari

### Adopting the stories of others or how to invent a bodily language

The sense or spirit of place has become not just a cliché, but a kind of intellectual property, a way for nonbelongers to belong, or to appropriate a place, momentarily, as long as it is convenient.’ (Lippard, In: Situation, 2009, p. 154)

For the upcoming winter session of NSU in Vilnius, Lithuania, I would like to draft a presentation that departs from my recent move to Gothenburg in Sweden. The reason for moving to this growing city wasn’t due to any forced circumstances, but rather work brought me here. Although this entails an unique chance, it also brings with it a feeling of not yet belonging to the city or the so called ‘Gothenburg spirit’ which can be described as ‘an official self-image and spirit of mutual understanding with deep historical roots.’ (Holgerson, Thörn, Wahlström (eds), 2010: 12). Embedded in this feeling is also the fact that I might belong to these people now that in the words of the art critic Lucy Lippard ‘have been displaced from their own histories, they are ready to adopt those of others, or at the very least, to be a prime audience for their stories’. (Lippard, 2009: 155)

With this in mind, I aim to explore the city centre of Gothenburg by using artistic, ethnographic and literary means to observe on the one hand, the properties and qualities of a specific site and on the other, to map and capture the movements, gestures and rhythms generated within it. In doing so, I’m not only interested in looking at the particular atmosphere, history and/or function of the site, but especially at which kind of ‘performative potentialities’ it offers when the body comes into play (or action). How can the everyday quality of movements be used for creating a performative language? Do everyday gestures count as a new bodily language? Which artistic strategies are necessary for developing such a site specific research? are some of my main questions.

For this reason, I would like to rehearse a type of poetic corporeality that enables the adoption of different stories of a specific site by enhancing at the same time, the creation of an own story, be it fictional or not. In short: this rather adaptable and affective corporeality should not only give insights into what the ‘Gothenburg spirit’ might mean, but also into the not yet imagined and/or witnessed performances. In this sense, this exploration can also be seen as another point of departure, in this case, of my PhD research project which addresses in a few words, a type of site specific performance practice that seeks for new ways of training, sensing and engaging the body in relation to the environment.

Nathalie Fari (b. 1975 in São Paulo) works across the fields of performative arts, artistic research and bodywork. She holds a degree in Art Education from the Fundação Armando Alvares Penteado University and in acting from the TUCA theatre school of the Pontifícia Universidade Católica de São Paulo, and the Centro de Pesquisa Teatral Institute under the direction of Antunes Filho. In 2009 she has completed a M.A. degree in Space Strategies - Exploratory Art in Public Contexts at the Weißensee Kunsthochschule Berlin. Specialised in *Site Specific Performance*, she has developed several projects in collaboration with artists and researchers from different fields in the context of: art-exhibitions, performance-art and performing-arts festivals, theatre and opera productions, and at the public space as well. Since 2016 she is also part of the artistic research group from NSU (Nordic Summer University) and since 2018, of the ERWG (Embodied Research Working Group) from the IFTR (International Federation of Theatre Research). Recently she was

appointed as a PhD Candidate in Performance Practices at the Academy of Music and Drama at the University of Gothenburg.

Per Roar

### Performative Time: Departures and Elsewhere

In the proposal “Performative Time: Departures and Elsewhere”, I will in tandem with the start of the new research cycle of circle 7, make my first departure into a new artistic research project: a choreographic enquiry into the politics of remembrance and representation. It will include the performance work *Seven dogs and me - the last round*, which I shared with circle 7 at the winter symposium in Saxnäs 2017, and testifies to the project’s interest in the performative flux in which past, present and future tenses are entangled and coexist. The project is an interdisciplinary enquiry situated in the intersection between the fields of Choreography and Art and Public Spaces, supported by insight from memory- and performance studies, psychoanalysis, composition, and ethnography. By addressing blind spots or wounds in our memory and history - the traces of remembrance, the project departs from a critical research position, and in this presentation questions : What is a departure? How long does it last before it becomes something else and is gone? How can a departure of someone else who I never met move me? Whose stories are being heard and represented, retold and given attention around us? Who has the agency to convey histories? Who are elsewhere? Where is it?

Per Roar is an Oslo based choreographer and 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) 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 stranger within and its ghosts (see A. B. Gran, 2000); *Shot in the Recliner – the art of camping* (2000) - an interactive camping happening touring caravan sites in Norway; *Life & Death* (2006) - a thematic trilogy on grieving based on a contextual approach to choreography; *If this is my Body* (2010-2013), and the recent years engagement in collective art 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 Professor and Head of the MA Programme in Choreography at Oslo National Academy of the Arts (2017-2020).

Rasmus Malling Lykke Skov, Annikki Wahlöö, Sara Fink Søndergaard

### One for the Sea - an invitation to declare your love to the sea

Our point of departure is this:

The Sea

(as it is for all terrestrial animals)

And more precisely:

*A toast for the sea – in seawater... Will you drink with us?*

This is where we begin, the point from which our declaration of love begins. And just like romantic love, this is not uncomplicated. There are a ton of stories to tell. Some good, some bad, some straight out horrific and hopefully some will also be funny.

We are not sure – we have just begun. But we are investigating this shared space of resonance, and we want to invite you into it.

We are three humans (performers) working from three different approaches and experiences. Being in (Annikki), on (Rasmus) and by (Sara) the sea. Whom of us do you follow?

For this year's winter symposium in Circle 7, we propose a work demonstration / performance excerpt from the walking performance *One for the Sea*, that we are currently developing through a series of residencies/workshops.

We invite you to drink with us (seawater), to declare your love to the sea with us, and maybe also to share the uncertainties and kinks in your relation to the sea.

The performing arts is, or could be, a heterotopic genre par excellence. It has potential as a living, experiential laboratory for (social) interaction. If we manage to steer clear of the most obvious conventional structures and modes of interbeing the performative situation in itself is an exciting and potent space (and time) for exploring and trying out. Not through pure thought-experiments and digressions. But through real, concrete actions. This is also a point of departure and invitation.

We want to work site specific in the sense of adjusting our work to the specific place we perform in – the starting point being Vilnius. Vilnius is connected to the sea by the river Neris that ends up in the Baltic sea – the sea that connects us to other places and also the cities in Denmark and Sweden where we come from. The etymological meaning behind the river Neris is to dive, swim downstream, flow. So Vilnius is the perfect starting point and departure to start our swim downstream into the sea of performing.

Annikki Wahlöö is a performer, actress and playwright. She has studied acting at the Lee Strasberg Institute in New York, Malmö Theatre Academy and at UniArts in Stockholm (BA). In 2010 she studied with the SITI company in Saratoga Springs New York. She has a MFA in theatre/acting from the Academy of Music and Drama, University of Gothenburg 2016. She also has a background within History of Ideas and Theatre Science (BA) and an education in scriptwriting for film and television. She is currently working as a playwright, actress and performer.

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

Sara Fink Søndergaard is a performer and auteur, as well as artistic co-director of the Danish performance theater company Teater Fluks. Educated as Auteur from the Danish School of Performing Arts, and with an academic background as a Master of Arts in Educational Theory and Curriculum studies (Music education). Her work has a focus on personal stories, reflections, music, intimacy and research. Furthermore, she loves working with performance-installations and especially in areas where performance, theatre and art-installations interconnect.

## Renata Gaspar

### The heterotopic space of piles – an account of the transformational journey of a pile

A pile refers to a heap of things placed on top of each other; an object made of several individual and smaller units. Yet, a pile can also be seen to testify to how different places are interconnected; specifically, the sites of extraction of natural resources with the sites of construction. Throughout the process of their formation, piles accumulate numerous trajectories, both physical and narrative. For example, depending on their specific location and surrounding physical and political context, piles can indicate the place of a future infrastructure, or of a recently destroyed building or landscape; or, like in most cases across Occupied Palestine, where permanent acts of rebuilding take place, piles (of rubble) also suggest defiance and a mode of resistance.

I propose addressing the concept of heterotopic spaces of transformation by looking at piles (both as object and subject) and their different, often contradictory, physical journeys and evoked realities. Based on the research initiated with the artwork *Stories from the perspective of piles* (2017) – an installation by För Künkel and myself which comprises a collection of photographs taken during our journey throughout Occupied Palestine in March 2016, fictional and non-fictional text, and pictures of different model piles – I intend to further explore the heterotopic potential of the phenomena of piles, regarding their materiality and meanings. Specifically, I am interested in the idea of piles as points of departure for the material and socio-political transformation of space/place, and as processes of deviation from hegemonic routes. In the context of NSU's



winter symposium then, I propose developing my research on the interrelation between the spatial movement of resources and people's efforts to envision places and futures of belonging through a performative essay/presentation. The format of a performative essay/presentation aims to question issues of socio-spatial interdependency by considering piles' zones of departure, paths of deviation, and destinations of elsewhere; to re-interpret the various trajectories and connotations which piles can amass, and to elaborate on their heterotopic capacity as mobile interlocutors between different spaces and temporalities.

Renata Gaspar is a Portuguese artist working with performance, video, installation and text. Her work addresses questions of place and mobility in relation to practices of cultural resistance. With a background in Dance (ESD, Lisbon, and London Contemporary Dance School), she has an MA in Performance Making (Goldsmiths University, London), and is a PhD candidate at Roehampton University (London; supported by FCT/Portugal), and a research collaborator of CIAC, Portugal.

Renata is a co-founder of the site-specific performance collective réaltympanica, a group that devised live art sound pieces for launderettes and hotel rooms, an audiobook, minibus journeys, live-streaming indoors and outdoors performances. As part of her artistic research, she created site-specific live video performances, performance-lectures, video works and installations, and facilitated workshops on devising site-specific artwork. Renata's artistic research has been presented at conferences such as EVA London (UK), XMedia Arts (Portugal), PSI Hamburg (Germany), and NSU (Sweden).

Renata's current practice-based research project 'Spatial practices: a politics of place-making for performance studies' investigates pluralistic approaches to the socio-political construction of place through art-making. Specifically, the project explores and critically analyses potential suggestions of counter-hegemonic spatial practices in relation to collaborative, discursive, and processual approaches to art-making.

## [Thorbjorg Jonsdottir and Gunnhildur Una Jonsdottir](#)

### [Away From There](#)

The final project presented at the winter symposium will be in the form of a short essay film, built around Gunnhildur's writing and Thorbjorg's imagery. What we will need in terms of equipment is a computer that can play video files, video projector and speakers/sound system.

*Away From There* is the second installment in what will eventually become a feature length essay film by two sisters, Gunnhildur Una Jonsdottir and Thorbjorg Jonsdottir. The film deals with Gunnhildur's battle with bipolar disorder, as well as their family history of mental illness. The first installment of this work is titled *Remember Self* and was presented at the NSU winter symposium in Riga in 2018. There we specifically deal with the aftermath of ECT that Gunnhildur underwent in winter of 2016. The second installment, *Away From There*, tells the story of our great-grandmother, who spent ten years at a mental institution in the early 20th century, after giving birth to her son (our grandfather).

The theme of NSU 2019 winter symposium connects strongly to our take on our great-grandmother's story, in particular her departure from the safety of her home toward the new starting point of a life in an institution. Then again, returning home after a decade in a mental hospital was not at all common in the era, as people with mental challenges were not seen as full members of society. The story of our great-grandmother is one of exile and displacement, which again becomes doubled in time because of the silence surrounding her experience and the secrecy of her illness.

We work with the heterotopic reality of our personal experience of mental illness. Both as the one being diagnosed and the one being a family member. We reflect our own stories into the story we imagine could have been the truth for our great-grandmother. Her truth will only become real through storytelling since the people who knew her and her story are passed away.

Thorbjorg 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. Thorbjorg 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. Thorbjorg is particularly interested in mythology and folklore where the supernatural and the



natural collide. Thorbjorg's films have screened both in galleries and the film festival circuit, in Europe, Asia and the US.

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 examining the role of family history and memory in forming identity.