



**Abstracts and Bios for  
Nordic Summer University Circle 7 Summer Symposium  
July 30th - Aug 4th 2018 in Fårö, Sweden**

**Alexandra Litaker**

**Paper Trail... relationality of the self**

I propose to present work that expands upon and explores the proposals created in *Paper Trail*, the performance work in Riga- in which I am embedded in an act of writing, drawing, and re-flecting on the mapping and drawing of the self. The self is composed over time and exists in relation to its environment. I would like to examine how this exploration of the relationships between the act of making and the act of writing the self can open outward to a social sphere - for example through tearing the drawing and the screen. I want to examine how the work creates affect now versus its next incarnation with the torn screen. Is there a way in which the micro moments in which decisions or points of contact occur that can be explored as spaces of relationality. Relating to the social body- it can become either an expansive act of the self mapping or an act of many selves mapping (together?) in time. This mapping is itself both affecting and being affected by the environment.

My recent work uses paper as a medium. The paper has been the site of performative acts of drawing and looking which are a subject of the work. The paper undergoes a metamorphosis from a site of re-flective space to a physically animated space and embodies a site of transformation.

**Bio:**

**Alexandra Litaker** is a visual and performance artist and writer who grounded in Iceland and the US. My work involves the body in relation to the witnessed /read experience. It is a moving act of translating as transformation and involves exploring the parameters of the autobiographical in relational acts approaching understanding and drawing. 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.

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**Alia Zapparova**

**Speaking Next to Silence**

‘to learn how to perform simple activities such as: to make a sound, to say a word, to pause, to be silent.’ (Trinh T. Minh-ha)

We live between two silences: the one that will not protect us (as Audre Lorde teaches us) and the one that speaks in its own rhythms and tones, to which we return home (as Trinh T. Minh-ha describes).

Being silenced; not being heard: we know this. But it is not enough to speak. There is silence not only due to lack of opportunities to speak, but also because to speak is to disrupt; to bring into language, into the world, what has been absent and excluded from it, what is

made inaudible by the categories that frame our understanding. And this means looking for new ways of speaking, but also new silences.

Silence is not absence and it is not the opposite of language. We cannot speak about silence; when we speak, we lose the silence. And yet language is made up of silences, pauses, intervals. Without silence, there is no speaking. Without speaking there is silence.

What is left behind when we have reflected? What is not said? What tools do we have for measuring silences?

In this workshop I propose to explore the other side of reflection: its pauses, breaks and hesitations, and to investigate how the unsaid in its various manifestations forms connections between inner reflective processes and external situations. I am interested in how reflection takes place outside discursive speech, how to side-step pre-given patterns of expression, evade established conceptual structures, find ways around established dichotomies and hierarchies. I will use a photo-text work in progress to try to use to create a space for speaking next to silences, by collectively experimenting with various ways of attending to and articulating them.

**Bio:**

**Alia Zapparova** is a visual artist. She was born in Moscow and lives in Berlin. She makes books and installations composed of photographs; her subject matter is the everyday at the limit of its perceptibility.  
aliazapparova.com

**Anna Semenova-Ganz**

**Layered body**

I would like to build my presentation in the format of the Lecture-performance, where an insight to my artistic research practice will be given, this practice is - performative body-based research. The body is regarded in my research as the container of societal-political heritage. The way body acts in the space determined by the material environment and architecture, so together with the body there are always site-specific and object-based strategies.

My recent current theme is Post-soviet body, both: collective and individual. Each performer brings own experience, but behind uniqueness after some research and observation one may define some common features and traces of totalitarianism even in the bodies, which were born after the fall of Soviet Union.

I work with the historical body, which is all layered through by the inherited movement patterns. I could say that the body is layered as cake or circles of the tree, but it is much more complex, and reminds more the bowl with spaghetti, where everything is mixed and you cannot find beginning and the end. Body reflects everything, the question is how to raise this material.

With the means of body-work, choreographic strategies, group work I have developed some methodology (development is still in progress), which helps to reflect on own movement patterns and physical reactions and find the traces of their origin.

**Bio:**

**Anna Semenova-Ganz** was born in Moscow. Performer, dramaturg and scholar, lives and works in Hamburg and Moscow. Anna graduated from MA Journalism faculty at Moscow State University and MA Performance Studies at University of Hamburg, participated in Research Academies 2015 and 2016 at Zurich University of the Arts. She organizes performative laboratories to explore the historical heritage in the body through the means of

choreography and body practices, as well as performs and works with the video. She shows her works in the museum and theatre spaces, as well as outside in the format of site-specific performances.

**Anne-Laure Vernet**

**Questioning connections between artistic production and activism, through the example of the militants of the French feminist action group La Barbe**

The French feminist action group La Barbe is ten years old this year. I myself was an active member for the first five years, and I still participate in that group in new ways. I have at my disposal many archives like:

- photographic archives since I was for the first five years one of the photographers of the group.
- video interviews that I made in 2013 with the "barbuEs" who gladly granted interviews on the subject of the empowerment they experienced from the militancy of La Barbe.
- the audio recordings I made with the founders of La Barbe, dated 2014, thanks to which we co-wrote an article on the political basis of La Barbe: its roots inside both the feminist movements of the 70's and the lesbian and queer culture of the 90's in New York.
- The artistic productions of at least three of the "barbuEs": Anna Belhafaoui, who is a prolific producer of images for La Barbe; Harriett Hirshorn, filmmaker who made the ironic movies of celebration of patriarchy of La Barbe; and I, with embroideries of the sexist jokes made by some men during the happenings of La Barbe.

Finally, I have also shared access with the militants to the textual, photographic and videographic archives of La Barbe. Therefore, the presentation I would like to propose would be about the connection and interaction between the personal motivations, sometimes intimate, of the militants of the feminist action group La Barbe and the political stakes of this group. To go even further, this presentation will try to analyse the interaction of the personal and the political motives with issues of artistic production in militant movements and will ask: what is the status of this production; what artistic forms were chosen, how and why were they chosen; and what intimate involvement does this production represent for these women authors?

**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.

## **Benedikte Esperi**

### **The dancing body as an autonomous discourse**

#### **- considering the act of reflection as a creative process within artistic research and practice**

My interest of how to expand and explore abilities (or non-abilities) to translate an artistic method and practice where instant composition and improvisation as choreographic tools presented to

- other bodies / dancers / performers
- media / press
- audience / spectators
- commissioners and funding's
- artistic research environments and the Academy in general

I often ask myself if I can I stay honest to my intention and observe what happens with it when I'm forced to formulate and articulate into words, a physical and visual intervention aimed to be experienced as a live event, not through the written or spoken media? What conducts the choices of vocabulary? How can different languages change the idea of what is at stake?

Not only the translation of the dancing body in itself is a huge complex task, the translation between origin, genres, contexts and cultures has to be considered as well.

But I always come back to the key question:

- How can I present and represent the dancing body as an autonomous discourse?

A workshop where the participants are invited to an exercise that could be used as a tool to get access to articulation in considering the act of reflection as a creative process within artistic research and practice. The workshop aims to reinforce communication FROM the dancing body, not from the external gaze.

#### **Bio:**

**Bendikte Esperi**, born -69, mother of four children based in Sweden working internationally in diverse art contexts. Her works range from solo, co-productions and "community art" within the genre of performance, dance for screen and choreography. *I am a Swedish female performance artist, initially trained for the black box format, but am frequently published in public realm. The encounter with citizens and sites nourish my intentions and aims where my body is the object and the subject in my practice. In my work of art it's about being present and curious, playing with risk and trust at the same time, mirroring not only the society but also the representation of a political body, the female body. I am using it as a tool to expose stories that might occur within the spectator and can reveal the multitude of how we experience the world and our role within it.*

## **Camilla Graff Junior / Giraff Giraff**

### **MY BODY INSIDE OUT**

#### **A performative essay**

I am currently developing a series of works, where I use my autobiographical performance practice as an ethnographic tool to investigate social norms as they affect and reflect a women's life. In this performative essay 'My body inside out', I will look at how wider

structures of feeling are reflected in my personal story. 'What narratives and underlying structures have affected the geography of my body?' I situate the project in intersections between visual art, creative writing, narratives and affect.

The intellectual context of the project is the tradition of feminist philosophy, where the private is political, and it is common practice to reflect on a topic from personal and embodied experience in order to understand connections to larger social and political structures. I work with Donna Haraway's notion of 'situated knowledge', Judith Butler's idea of those performing the norm being rewarded and those not performing it being punished, and Tarana Burke's - the founder of the #MeToo movement - observations on shame and how these mechanisms make a person silent and doubt herself. How might the system that generates this explicit social control be dismantled?

Within the field of feminist practices, since 2013 I have participated in the work of 'Genre et Ville' in Paris. The platform analyses and questions city and territory planning through a gender lens and gathers activists, artists and scholars to develop an innovative approach to reach a more inclusive and equal vision of building, organizing and living in urban environment.

The platform recently invited me to be a part of the research project 'Géographies des Corps' and for the year of 2017 hosted me as an artist-in-residence. Together with Rachele Borghi - professor in geography, Pascale Lapalud - urbanist, Chris Blache - sociologist, Valérie Thomas - performance artist, Cécile Proust - videoartist and No Anger - choreographer, our research evolved around 'how space affects the body and how the body affects space'.

**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 Haviland (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.

## **Disa Kamula & Maggie Jackson**

### **The Love Machine**

We would like to continue exploring the ideas we began at this year's winter symposium of re/telling well known myths and fairytales which reflect back universal tropes in human relationships and have a timeless quality in terms of personal relationships, which mirror common experiences. These are often described as archetypes and operate both on a societal and an individual level over sometimes long periods of time.

On this occasion we have chosen a tale from the Finnish Kalevala, which records tales drawn from the powerful oral traditions of Karelia. In this particular story, the aged and powerful male figure, Väinämöinen, tricks his young opponent, Joukahainen, into pledging his young and innocent sister, Aino, as Väinämöinen's bride.

Aino is full of despair at being given to this old man, but pressure from her family and his own fierce and determined demands make the situation impossible for her, and after a reluctant acceptance, she walks into a lake and drowns. This reminds us, strikingly, of the exposed power-relationships which have dominated the news this year and which led to the 'me too' campaign, where vulnerable people exposed their manipulators and oppressors.

We hope to allow for self and group reflection within the artistic process by organising a workshop in which the participants can perform and retell the story in a contemporary context, through discussion, performance, music and song. We aspire to provoking internal reflection and external 'making' through the artistic process, which in and of itself breaks down boundaries.

### **Bios:**

**MA Disa Kamula** is an independent theatre and drama researcher, theatre director, dramaturge, teacher and performer. She graduated as Master of Arts from the University of Tampere 2007 majoring in theatre and drama research. Her main research interests are listening, Japanese theatre training methods, improvisational compositions, non-violent communication, positive psychology and dialogue between economic and noneconomic values. Disa is founding member of a Finnish art collective association called Jotain Odottamatonta ry / Something Unexpected Association that was established in 2015 and develops artistic events, organizes workshops and makes research projects. Disa has been actively involved in the Nordic Summer University Study Circle 7 since 2009 and is the chair of the NSU Board since 2017.

Recently Disa has been working with communities in audience development work in theatre, contemporary dance and in creating a block party for her neighbourhood. She is currently working as a freelance director, audience development worker in the Tampereen Teatteri, and drama teacher in the Tampere Community College, where she's teaching basic education of Theater Arts.

**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.

**Elina Saloranta**

### **A LETTER FROM THE PAST**

My proposal is a continuation of what I did in the winter symposium in Riga. Back then I took our study circle on an excursion in the home museum of the Latvian painter Janis Rozentals (1860–1916) and spoke about his wife, the Finnish singer Elli Forssell (1871–1943). After the symposium I spent a few days in the Latvian Literature and Music Museum looking at Elli's photographs and reading her letters. By now I have chosen two letters that will form the core of my research. In one of them – dated in August 1909 – Elli writes about some problems in her family and asks for advice. The letter is addressed to her brother, but it starts with the words “Dear People” and I read it as a plea for us. How could we help Elli? What could we answer to this woman from early 1900s?

In the beginning of the workshop I will introduce Elli by showing some images of a video-in-progress. The video will consist mainly of her family photographs. Then I will read Elli's letter and ask the participants to reply to it. The reply can be a hand-written letter but also an email or a text message. If the participants are willing to share their texts, Elli might even get back to them... The experiment is inspired by the concept of empathetic reading used, for example, by the Finnish cultural historian Maarit Leskelä-Kärki. It means that emotional response is taken as a way of knowing. I think it is also related to our theme of self-reflection or “inside out”.

#### **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.

#### **Gunnhildur Una Jonsdottir**

Last winter I started an auto ethnographic exploration of my personal experience related to having bipolar disorder and how this influences my life and research. In the NSU winter symposia me and my sister presented a 12 minute essay film based on my personal writing about having memory loss after ECT therapy. I have struggled with my self identity in connection to having this illness and my next step in the research is to think about the concept of being normal: what it means and how the life of the normal people is. I will use ethnographic methods and interviews to see how the normal person lives and acts, if there is any explication on how they became normal and if there is any indications on how normality can be sustained, if desired. My sister will not be creating a film for this part, but I intend to share stories from my interviews and hopefully get some feedback from people in the audience that have experience of being normal. The reflections and material gathered in the summer session will be used to further work towards and academic article based on artistic methods, possibly with continuing collaboration with my sister and the use of film.

#### **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

### **Hild Borchgrevink**

#### **Art, criticality and involvement: How to maintain criticality in participatory projects**

I will present two artistic projects in which I involve audience – Expired Outdoors from 2017 and a further development of the same project to be shown in the city library of Kristiansand, Norway September 2018.

The aim is to discuss interfaces between criticality and communication, identifying challenges and strategies for maintaining artistic criticality in participatory projects where the artist wants the public to interact.

On my side, Expired outdoors grew out of curiosity about the power structures, systems (and not least lack of systems) behind how the municipal libraries in Oslo decide which books to throw away when they need to make room for new acquisitions. In a public square in Oslo June 1-11 2017, 100 such expired books collected by me from local libraries were exposed to new selections from passers-by. People passing could take a book home, provided that they left a quick note telling why they were interested in the specific book. Part of the experiment was whether anyone would be interested in the (often obscure) books, but at the end of the exhibition period more than 90 of the books were replaced by a handwritten explanation.

The interactive dynamic of the installation depended heavily on the fact that everyone has a relation to books and knows how to interact with it. A consequence of this was that many spectators I talked to, as well as some of the external sensors of my master project at the Art Academy which Expired was part of, read personal things into the project and largely understood it nostalgically as an urge to “save” the books.

I however wanted to acknowledge the need for collective forgetting / throwing away books, but simultaneously reveal how hidden and silent this process is and how little the public knows about the systems and power structures that libraries use when they enact the forgetting.

This balance between making room for the public’s own engagement and getting a (sometimes unpleasant) message over, interests me a lot in an artistic research perspective – and I would be very happy to discuss it with a larger group of artists while I develop the next version of Expired for Kristiansand kunsthall and city library due autumn 2018.

<https://ekkoekkoekko.wordpress.com/2017/06/01/utgatt-utendors-2017/>

### **Bio**

**Hild Borchgrevink** works as a writer, artist and musicologist. She holds an MFA in Art and Public Spaces from the Oslo National Academy of the Arts, as well as degrees in musicology and in creative writing. 2012-2017 she was the editor of Scenekunst.no, an online magazine for performing arts. Before she worked for many years as a concert organizer in the field of contemporary music. Currently she has a 2 year scholarship as a critic.

## **Jaana Kokko**

### **An Hour of a Working Woman – A Rehearsal for the radio**

I have been working with the life of a Finnish-Estonian playwright, businesswoman and leftist politician Hella Wuolijoki now for about 16 months. I found her in a small Estonian town Valga, when a friend of mine was asking me to do a short artist-in-residence in this border town and I found out that she was living her childhood there in the very beginning of 1900. Wuolijoki was a dominant figure in Finnish political life from 1918 to 1952. She also was head of the Finnish Broadcast Station for 4 years and was the first to introduce radio plays and programs for workers (instead of bourgeoisie). She wrote these plays and concepts herself and one of the programs was called An Hour of a Working Man. (Man as a male).

I had this radical change of the shift in the audience in my mind when I have been working with a radio play and writing about my encounters with Wuolijoki both in Estonian and Finnish landscape. In the play I try to intervene some historical political venues with an everyday life, the work of an artist. I will ask about the leftist thinking and movement according to work, but also I will ask or tell about the artist's life and work: What it is today? How does it intervene with the political situations today?

In the summer session I am reading the text for the audience for 15 min, people sitting in a circle, faces looking out from the circle. I would sit in the middle and probably would be using a microphone. It depends of the acoustic of the place, but I would like to do some preparation.

After the rehearsal there would be discussion of 10 to 15 minutes. Last summer I was presenting some thoughts of my journey to the life of Wuolijoki in the summer session and I was in the very beginning of my research. I hope you will find my proposal suitable for your this years program, it would be nice to read the text to the circle in this rehearsal state of my practice.

## **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). [www.jaanakokko.com](http://www.jaanakokko.com)

## **Joanna Sperryn-Jones**

### **SelfScapes: the relationship between self and its environment**

SelfScapes refers to the relationship between self and its environment and is a new research cluster at York St John University. The aims of this research cluster is to investigate both the body and place as sites for interconnected experiences and how this might be mediated through a range of media.

Our approach involves both semiotic and phenomenological considerations and focuses on themes of embodied landscape, self and surroundings, self as narrative, self and body and creative practice as research. We hope to engage public viewing/participating in the work to rethink both their perspectives of self and their environment. In this way SelfScapes fits well with the theme of reflecting inside and out both through encouraging reflection on self/society and in reflection on the impact of artistic research. This presentation will focus on insights from the first two SelfScapes events.

SelfScapes questions such as:

- How does environment shape individuals? And vice versa?
- How do we interact with our environments? How is our experience of environment influenced by cultural conventions of perception? Are we distanced or experience them as embodied?
- How is the formation of self influenced by the close relationships with the family system? What happens when the body is perceived as the environment for self? How is our experience of environment mediated by our bodies?

The first event at Dalby Forest in February involved giving artists time together sharing, researching, making and discussing the development of new work. The second event in June will be an exhibition with round table discussion on the work produced.

The aim of the SelfScapes research cluster is to promote discussion by artists and the public on the ways in which artistic research can explore the relationship between self and environment and encourage new perceptions of self and environment. The first part of this presentation will show some of the varied approaches from different artists and ideas that arise in the discussions. The second part of will be a participatory activity encouraging people to explore their relationship to the environment of Fårö using their choice of practice including writing, drawing, performance, sound, film, photography.

Website for SelfScapes

<https://selfscapes118454050.wordpress.com/>

## **Bio**

**Dr 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](http://www.joannasperrynjones.carbonmade.com)

## **Johanna Gilje**

### **Conversation as a tool to introspect each other, or someone else**

Journaling is a tool to understand thinking. Odd, to study something already inside us by repeating it back. To know what or how we are thinking, we endeavor on a process that seems more like rehearsal than epiphany. Four years ago, I started interviewing people about their habits. I was tired of approaching myself as a medium, tired of the patterns and mental loops - I wanted to throw myself off center. But in conversation ideas kept returning. Talking to people around me (a community) was its own form of introspection as the relationships had formed my thoughts.

I started mapping interviews to trace recursions among people I spoke with, then began hosting long conversations as performances and finding ways to chart them as well – the navigating, circumventing and maneuvering. Conversations make communities and communities make conversations. I'm curious about the behaviors of communities, and how they develop. I map, not to record, but to move beyond the repetition, to learn.

My interest is in methods of self-reflexive ethnography as a means to trace social patterns. My interview book, "the desire to contain and the inevitability of rupture", emerged from a discourse with a particular community, my university. The (in progress) second book is a tracing of a dance community in the German countryside, Ponderosa. The third will be my senior thesis, surrounding performances artists in Berlin. The project is inescapably autobiographical, while reaching to collaboration and co-authorship as a tools. The conversations form the text of manuscripts, and are filtered into map-like forms.

At the Nordic Summer University I want to share this project in a presentation, and to discuss the conundrum of social research from a position of introspection. I'd like to share some techniques (spirals, sewing pins, typewriters, rubber ducks) I've used to try to trick myself out of my center, and hear how other artists have tried the same.

**Bio: Johanna Gilje** engages with research as performance and performance as research, crafting both practical and theoretical approaches to the body as a site of social inquiry. Between notions of tactility and textuality, she makes work surrounding themes of body, process and trace in performance, most recently centered around the form of the interview and the mapping of conversations. Since fall 2016 she pursues an MA degree at the interdisciplinary program, Raumstrategien in the Kunsthochschule Weißensee and contributes as a member of the board for the Association for Performance Art in Berlin. Gilje's work has been presented at spaces such as 3am Flutgraben, Theater Discounter, GlogauAir, Meinblau Projektraum, Agora Rollerberg, Ponderosa, Homefest and Grüntaler 9 as part of the Project Space Festival Berlin. The first edition of her performative book, the desire to contain and the inevitability of rupture, was handmade in 2014 and published in March 2016 by the Evergreen State College Press.

**Julia Weber**

## **The ‘Real’, the Absurd and the Physically Impossible – ‘Loitering’ Scores as Task-Based Tools for Self- and World Reflection**

What does ‘loitering’ mean? In everyday language, ‘loitering’ (*Herumlungern* in

German) carries a negative, even offensive connotation and is a synonym for leading a dissolute lifestyle and hanging around. In contrast to these discursive and everyday attributions, I understand daily ‘loitering’ in my artistic-ethnographic PhD research as physical and imaginative practices, which take place temporarily in specific public locations. My understanding of the ‘loitering’ performance is based on examining exemplary ‘loitering’ practices – their inner logic and temporality – by protagonists belonging to different milieus (social welfare recipients, teenagers, pensioners, “night owls”), during field research in Zürich and Berlin.

My workshop revolves around research and text based ‘loitering’ scores and their application. My ‘loitering’ scores comprise a loose collection of open instructions for imaginative and physical ‘loitering’ performances. I argue that my instructions invoke actions and/or mental images which encourage the participants to ‘explore’ the internalized and external everyday and discursive understanding of ‘loitering’ from different standpoints. In doing so, they function as tools for self- and world reflection. My work-in-progress set of scores is grounded in my own observations, experiences and reflections of ‘loitering’ as a research strategy as well as in visual, textual and audio material I collected during my field research. In the workshop, the following questions will be examined: How, if at all, do my scores challenge und render problematic the participants’ often unconsciously incorporated societal and cultural perceptions of and attitudes towards ‘loitering’? How, if at all, do they open the participants’ minds towards new, as yet unknown as well as apparently impossible potentials of ‘loitering’?

My workshop will be structured as follows: Firstly, I will introduce the participants to my collection of ‘loitering’ scores by presenting my methodology and results from my research. Secondly, the participants will ‘perform’ the scores individually and/or collectively. Subsequently, on the basis of the participants’ ‘acting’ and experiences, we will discuss the potential, possibilities and limitations of ‘loitering’ scores as selfand world reflective tools within the process of artistic research. The workshop is open to all participants and lasts for 45-60 minutes.

### **Bio**

**Julia Weber** (MA, MA) is a research associate on the SNF-Project „Fragmented City“, at the Institute of Contemporary Art Research (Zurich University of the Arts). She is currently pursuing an artistic-ethnographic PhD on the subject of “Loitering’ as Everyday Practice in Public Space – ‘Loitering’ as an Artistic Strategy”. Within her artistic research based projects, ranging between documentation and fiction, she uncovers and challenges societal paradoxes and experiments through different medial strategies (text, audio, photography) applied to everyday life situations. She studied sociology at the Universities of Zurich & Berne and Fine Art/Artistic Research at Zurich University of the Arts. Within the Cultural Studies programme at the University of Basel, she carried out projects on gender, body and sports (2009–2011). Subsequently, she coordinated projects for developing art- and design-based learning modules for secondary schools (2012–2016), at the University of Applied Sciences Northwestern Switzerland (FHNW). Since 2012 she has been running community art workshops in different social fields.

## **Lindsey Drury**

### **Amnesia of Acts: toward a history of physical practice**

A physical practice is not an event, but strings acts together; through physical practice one works with the body to complete a task that, for one reason or another, will be completed again and again. Consequently, if considered in relation to time, physical practice is twofold: though over time physical practice fixes memory into material bodies, through transformation over time any particular physical practice ceases to be concrete. Furthermore, physical practice is amnesiac. When engaged in walking, speaking, dancing, inscribing one doesn't remember nor need to remember that one is intricately remembering all the time how to do those things. The amnesiac position inherent to physical practice relieves the doer from the need to pay attention to the act. Thus, I can forget that I remember how to walk; I walk without thinking, and thus I can think while I walk.

A 'history of physical practice,' however, demands a reversal of physical practice. Rather than forget that one remembers, one must remember that one forgets. In my presentation at the Nordic University, I will discuss how the artistic and academic research methods I have developed in my PhD research in Early Modern Studies are rooted in such inquiry of physical practice. As an artist who moved into a traditional academic PhD program, I have sought to write not only of physical practice as a historical subject, but to consider the implications of physical practice that conditions my research. Reconsidering the physicality of history has led me to likewise reconceive of the physicality of historical practice. Lastly, I will address the historical desire to remember the remembering and give consciousness to the passage of time and thus to *ourselves* in the present. Through such a desire, historians have optimistically elected themselves as the consciousness for the unconscious physicality of history, the practice of time.

## **Bio**

**Lindsey Drury** is a performance artist and historical researcher from New York City who lives in Berlin. In 2015, she completed a self-designed MA in Body and Historicity and began an Erasmus Mundus Fellowship. She conducts her PhD studies through both the Freie Universität in Berlin and the University of Kent at Canterbury. Drury investigates how the act of dancing was summoned to larger discourses on embodiment in 15th and 16th century alchemical, medical, and religious writings. Drury works on how early modern books express writing not only as representative of—but also laden with—the problems of body, sensory experience, and practice. As an artist and academic, Drury considers her scholarship from the perspective of movement, and always grounds her performance works in articulation via language. In the end, it is Drury's own movement and body between these two poles that she places at the core of her approach.

## **Luisa Greenfield**

### **History Lessons By Comparison**

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* was recently on exhibit at the Akademie der Künste Berlin in the exhibition, *Sagen Sie's den Steinen / Tell it to the stones*.

### **Magda Mrowiec**

#### **Promised Spaces: Or what an environment has to tell about the world ?**

For over a decade, I've been developing artistic practices in connection with the nomadism. The travel experience has become foundation and source material of my artistic work. The reasons of that way of creation are multiple. The first one is that from my childhood, nourished by reverie, by imaginary and by plays about the world explorations and adventures.

The second reason is my homeland Poland context during my adolescence period. It was a revolutionary time of Solidarnosc but also the warlike time. It was Poland with locked borders and cut off from the rest of the world.

And the third reason is that feeling of belonging to the world, to be part of the world. That reason shared by so many people willing to find out that world where we all come into the day of our birth. Travelling, exploring, telling the world is one of main human quests and tasks.

So, how can I situate my nomadic artistic approached among so various ways to explore the world? What does the travel mean for me? I am an artist – tourist, an artist-explorer, an artist-migrant, an artist-nomad? In my practice, I am especially interested in watching and listening the stories which the visited environments can tell me about. It's about the spaces carrying a poetical (and/or political) storyteller potential. The stage director and writer, Peter Brook calls this kind of environments « the promised spaces ».

Also, the purpose of my presentation is to show through videos, photos and texts the different environments as areas (ground) of historical, political or poetical narratives.

#### **Bio:**

**Magda Mrowiec** born 1968, Poland; lives in France, works in different parts of Europe and Asia. Graduate from the National School of Arts of Cornwall in Quimper (Fr) and the National School of Architecture in Nantes (Fr), Magda Mrowiec develops a manifold work: video, photograph, installation, performance, scenography. Her aesthetic research deploys in link with the space. As a nomadic artist, Magda Mrowiec, integrates into her practices the travel experience as an inherent part of the creative process. Without permanent studio, she experiments and invents other ways to make art questioning situations of nomadism, of uprooting and of not belonging as aesthetic conditions of creative gesture. Her works explore the dramaturgical and sensorial potential of the space in its connection to history, to imaginary and to poetry.

**Mareike Günsche**

**Digital solidarity: participatory photography as a way to a visual language without hierarchies**

Social change thrives on images to report, generate attention, and gain support. The power of photography to reach people is reinforced by the ever-growing market of social media. Every day a multitude of pictures reach us; photography is becoming more and more a mass medium. It is essential to examine how people in marginalized groups can be empowered by a positive imagery.

Photography is a tool of power. The photographer decides what to capture and how to present it - using a variety of design methods to transport his or her point of view. But images reduce people's stories to a moment, which too often reinforces and therefore strengthened stereotypes. Iconic photographs of the collective memory are shaping our understanding of the world, of people, and places we have never visited.

Although photography is a tool of power, by sharing the skill to create images we transform it into a tool of empowerment. An image can never be neutral or objective - it is a product of the photographer and it is interpreted through the viewers eyes, whose way of seeing is influenced by their social and cultural background.

Examining the power of imagery is crucial because of the rising number of images published each day. The growing social media market has a massive impact on our ways of communication - this gives us a great chance to examine our expectations about photography and develop new strategies of using it to create visibility and focus on social change. When photography is a tool of power then sharing the skill of taking pictures is a progressive/social/revolutionary act: power is not zero-sum, by sharing it we all gain. We experience new perspectives and see angles on life we would otherwise never have had access to. Photography becomes a tool of social change and social knowledge.

The objective of this talk is to discuss the power of imagery and ideas to create positive imagery aimed at empowerment and self-determined representation.

**Bio Mareike Günsche**

I am a professional photojournalist with a passion for gender, women's rights and social change and a special interest in photography's ability to empower. After working as a pressphotographer, I studied photojournalism and documentary photography, supported by a scholarship from the Hans-Böckler Foundation. My work has since appeared in international media and exhibited in Europe, Asia and the United States. I have used my Masters in Humanitarian Work/International Relations to further develop my methodology. My Master's thesis was researching the question of how to portray the beneficiaries of humanitarian assistance without reducing them to victims. Using photography to create visibility for people whose voices are not heard is my motivation. My aim is to portray people through their strength. Therefore I am interested in collaborative photography and participatory projects, to share the power of creating imagery and establish a way to use photography as a tool of empowerment.

## **Myna Trustam**

### **Columbarium: Reflections from the inside and the outside**

*a room or building with niches for funeral urns to be stored  
dovecote, from columba dove*

By means of a performative essay, I will reflect on artistic research as a process of working from both the inside and the outside. I will do this through the idea of the columbarium.

The artistic researcher calls upon her internal life to create work and looks around herself for places to locate her practice. *Columbarium* lends itself to this use particularly well because it is a container which takes elements from the external world (human ashes or doves) into a closed, internal space.

The essay will examine the psychodynamics of writing through a consideration of how my internal associations to *columbarium* register with some external examples and artistic evocations of them. These include:

The 18<sup>th</sup> century El Palomar dovecot of 7,700 nests, the largest in the world, in the Parque Natural de Las Breñas, Spain. The 20<sup>th</sup> century columbarium in Highfield Cemetery in Stockport, England.

Joseph Cornell's dovecots (1952): 'rather cheerful columbariums for departed spirits' (O'Doherty 1989). Susan Stewart's collection of poetry *Columbarium* (2003). '*Wrought from the generation of EARTH*'

Gillian Rose's *Mourning Becomes the Law* (1996): 'Today, in the middle of the Atlantic Ocean, lies an island called *Potter's Field*. There, on fresh winds, the foul blood of New York City is transported. For that acre of blood affords the only *columbarium* for the ashes of the unclaimed, derelict dead of the city ...' (italics in original).

The essay is part of a broader writing project about museums, loss and grief. There are affinities between museums and columbariums: order; containment; preservation; and like museums, they house both the living and the dead.

## **Bio Dr Myna Trustam**

I work on the PhD programme in arts and humanities at Manchester Metropolitan University. I am based in Manchester School of Art. Before moving into academia five years ago, I worked in history museums and art galleries in the UK as a curator and researcher. Hitherto, most of my writing has been in the form of academic museological articles that use a psychoanalytic framework to understand museums as places of both abundance and loss. These days, I am writing essays about the psychodynamics of museums, a memoir and short pieces about grief and loss.

<http://www.art.mmu.ac.uk/profile/mtrustram>

## **Per Roar**

### **Performing Time: Choreographing Empathy**

In this proposal I discuss implications of revisiting and embodying past events by the means of kinaesthetic empathy and choreographic speculations.

As dance scholar Susan L. Foster's states in her *Choreographing Empathy: Kinesthesia in Performance* (2011): "Choreography, kinesthesia, and empathy function together to construct corporeality in a given historical and cultural moment" (Foster, 2011, p. 13).

I am interested in what this constructed corporeality can embody as 'performance', not just as an aesthetic category, but as a mode of political power, cf. performance studies scholar André Lepecki's *Singularities: Dance in the Age of Performance* (2016); In embodying events of the past, the understanding of history in the present time is shaped and projected into the future. By drawing on Judith Butler's reading of Levinas in *Precarious Life: The Powers of Mourning and Violence* (2004) and a specific case study, I aim to address challenges linked to this performative potential of reimagining and remembering the past of the Other.

### **Bio:**

**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 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).

## **Renata Gaspar**

### **Making the process work: an experimental shared reflection on the communication of collectively produced knowledge**

If the processes of reflecting the 'inside' of art-making can provide useful perspectives for analysing the 'outside' in which artistic research takes place, then what happens when those processes of reflection are shared? How are the connections between the individual experiences developed through artistic research (including through collaborative approaches

to artistic research) transformed in the process of being communicated to others? And, how is this mirror, which is constantly reflecting different images as it is being held up by multiple hands, useful as a mechanism for further reflection; specifically, for reflecting (on) the social-political dynamics of processes of negotiation (between self and other, inside and outside) that are involved in artistic research? In other words, what kind of methodologies/tools/strategies can be spontaneously created, and perhaps temporarily adopted, in the course of a shared reflection, of communicating a self-reflexive position on artistic research in relation to societal transformation?

I would like to offer a set of questions/provocations about the critical role of reflection in artistic research (and in relation to social transformation) as a starting point for a two-part experimental shared reflection (of 30 minutes total), and with the goal of collectively creating a new set of questions/provocations that reflect the dialogic process at stake. The initial questions/provocations would be circulated beforehand so that when participants gather for the first part of the shared reflection they are able to more immediately communicate their views on the questions proposed. This first part would correspond to an occasion to voice one's own reflection on the topics addressed, as well as listen and write down others' points of view. A task would be given to all participants at the end of the first meeting: to reflect on how one's initial thoughts were challenged (or reassured) by the act of communicating them, and by listening to the other participants. In the second part of the shared reflection, participants would have the opportunity to express any aspect of their reflection which they consider important and, collectively, to create a new set of questions/provocations that reveal something of the transformative qualities of the process of reflecting together.

### **Bio**

**Renata Gaspar** is a Portuguese artist working with performance, video, sound 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, Renata has created site-specific live video performances, performance-lectures, video works and installations, and facilitated workshops on devising site-specific artwork. 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. [www.renatagaspar.com](http://www.renatagaspar.com)

## **Tom McGuirk**

### **Drawing with and in the world: a practical exploration of the situated and social aspects of drawing.**

This proposal is based on my ongoing research that considers drawing as refined cognition, with particular reference to situated cognition theory. According to Robbins and Aydede (2009) the three principal component theses of this theory are, firstly; that cognition is extended beyond the brain and engages the entire body – the embodiment thesis. Secondly, cognition exploits the natural and social environment – the embedding thesis. Thirdly, cognition extends outward beyond the body into the environment through tools like notebooks – the extension thesis.

This proposal will focus on the second of these theses, the embedding thesis, whilst recognising the relevance of the extension thesis, given that it too has a social dimension.

Gallagher (2009) points out that the social dimension of the embedding thesis is often underestimated, so that while situated cognition theorists readily admit that the mind is shaped by embodied practical skills (of which drawing is a refined example), the social dimension – whereby skills and understanding are shared within our social environment – is commonly neglected.

This presentation will address this neglect by exploring this issue initially through a short fifteen-minute introductory/preparatory talk in which drawing will be addressed as a practice inextricably situated within physical and social environments.

There will also be a participatory aspect; this initial presentation will be accompanied by the distribution of small drawing notebooks (and pencils) amongst volunteer participants within the study circle. Participants will be asked to make drawings of various kinds throughout the week of the conference, responding to prompts incorporated within the notebooks. Towards the conclusion of the week the volunteers (and circle) will regroup for a twenty-five minute workshop/focus group, to examine and reflect on the experience of participation.

#### **Bio:**

**Tom McGuirk** is Senior Lecturer in Art Theory/Critical Theory at the University of Chester, UK. He holds a PhD from the National University of Ireland (2003). He has worked in Ireland, Denmark and Britain. He was Research Fellow in Fine Art at Nottingham Trent University, UK (2008-2009), Lecturer in Painting at the National College of Art and Design, Dublin, (1990-2002). He lectured at KEA – Copenhagen School of Design and Technology (2005-2008). He is a fellow of the Higher Education Academy (UK). He co-edited (with Christine Fentz) the NSU Study Circle 7 anthology: *Artistic Research: Strategies for Embodiment* (2015). His many publications include an essay in James Elkins' book *What Do Artists Know?* (2012), Penn State University Press. He has presented papers, been plenary speaker and panel member at international conferences, including most recently the Conference for Artistic and Architectural (Doctoral) Research – CA2RE at KU (Catholic University), Ghent, Belgium (April 2017).

## **Tuuli Malla**

### **Urban Hitchhiking - talking and walking with strangers**

Urban Hitchhiking is a way of walking with strangers, hitchhiking into different social realities that are created in the shared journeys. The project came out of playful experimentations that soon started to engage with the discourses of social bubbles. While each encounter is personal and specific, as a whole the project is painting a wider picture of the potential of meeting strangers from the perspective of the hitchhiker. For me the internal and external boundaries have been drawn especially between personal expectations of an artistic standpoint juxtaposed by the experience of encounters on the streets of Helsinki. What I was expecting to be a continuation from previous work of less personal drifting and encounters led to questions about the specificity of my own body as a site of artistic research.

I propose a talk with projected images and some re-enacted conversations of the Urban Hitchhiking journeys. After the talk we will go on a short walk to digest the words and open further discussion on the potential of walking and encounters as forms of living, performing and reflecting on various socio-political dynamics.

In addition to the experiences of being approached in specific ways during Urban Hitchhiking, also the sense of a changed socio-political context of the female body has shifted my perspective and calling for a different kind of solidarity with gendered walking and encounters. These references range from histories and present of sex work to feminist walking methodologies. As Donna Haraway amongst others acknowledges, who we reference matters. Urban Hitchhiking continues to cause a friction in my internal experience of gender neutrality (as an artist) and the external interpretations of my body that become visible through the practice. It also addresses and re-orientates my approach to *dérive* and psychogeography which hold much of the ground for chance methods of walking but are also traditions of male gaze. Urban Hitchhiking is a collaboration between Tuuli Malla and Lauri Jäntti.

### **Bio:**

**Tuuli Malla** is a performance and installation artist who collaborates with places, humans and animals. She is slipping into the realms of artistic research. In addition to Urban Hitchhiking, her current concerns include starting to evolve into a sea creature as the sea level rises (with Water Bodies collective, Whitstable Biennale 2018), taking performance art where it not expected (with a band called Maria Inkoo) and being a cat.

Tuuli's academic background is in Urban Studies (Bartlett, UCL) and Performance Making (Goldsmiths, University of London). She is living mainly in Helsinki and London.

More at [www.tuulimeanswind.com](http://www.tuulimeanswind.com)

## **Veronica Marina Fazio**

I am proposing a social sculpture participatory presentation. This will be about how to cook empanadas, participants will help me to cook them while on the discussion of the reflections on the processes of making food in both as an action and the interest on 'the other' that the making food has. I choose empanadas because is a cross culture food, its sophisticated and easy and I can share this food which is about me and my background. By making and eating

them together what the participants can share about themselves. I am interested on the dialogues that will arise through the making of food. The awareness on the connectiveness between human and non-human participants those connections that happened, hopefully during a social sculpture experience.

**Bio:**

**Veronica Marina Fazio** lives in Miami, and is a PhD candidate at Plymouth University, Practice Based Research.

**Warren Enström**

**The North College Lawn Clean-in: An Analysis of Hi Red Center's Sidewalk Cleaning Piece**

I will present the 1960s Japanese experimental performance art collective Hi Red Center's "Sidewalk Cleaning Piece," in which the members of Hi Red Center cleaned a Tokyo city block using toothbrushes, linen napkins, toothpicks, and industrial-grade solvents in response to a governmental call to "clean up the city," coded language designed to prepare Tokyo for the 1964 Summer Olympic Games.

After providing the history and documentation of their performance, I will present my own interpretation that followed my encountering a post-performance score created for a Fluxus performance of the piece in New York City in 1966. I will discuss my approach to adapting the piece for the completely different context of the US in 2016.

Finally, the remaining part of the presentation will include a discussion of the various meanings of interpreting performances that have previously occurred, in particular those not created by oneself. I will reference musicians such as Pauline Oliveros and Hildegard Westerkamp, and scholars such as Philip Brett and Suzanne Cusick to discuss how studying music functions as an inwardly-directed action that results in new understandings of the world at large.

I will then connect these musicians and scholars back to Hi Red Center and my own interests in restating and/or reperforming works that have already happened in order to shed some light on my own creative practice and its function in my life. By connecting these areas of music scholarship and performance with my own interests in performance art, I intend to demonstrate how the study and execution of past performance can help us to connect with artists from the past, their social contexts, and provide us with tools for dealing with and navigating through the present.

**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.

**Nika Timashkova and Wiktorja Furrer**

**«Aesthetic Practice Hexagon» From Artistic Research towards Aesthetic Practice: Social dimensions in six edges**

Following the theme of the Call for Participation our collective lecture performance aims at shifting artistic research towards its social dimension by highlighting material conditions, reflexive functions and epistemic performativity of aesthetic practices. The preliminary question is: In what sense should aesthetic practices be considered as a unique way of thinking in itself and what are the consequences for the social and political context they are placed in?

The Artistic Research discourse seemed to be looking for a long time for its own epistemic status in demarcation to scientific knowledge or philosophy. However, the focus on aesthetic practices (including processes of creation, reception and education) allows to carve out the dynamics of creation as a thinking process. Specific to this process is, that it operates with modes of knowing and notknowing: tactile, implicit and non-propositional forms of knowledge. A particularity of these practices is the activation of perception (*aisthesis*) and the engagement of the inseparable bodily being in the (material) world.

This affective disposition of bodies is two-dimensional, as it consists of both touching and being touched. Therefore, this Cartesian disposition paves the ground for a consideration of aesthetic practices as genuinely relational. Further, a double stream of reflection takes place: one that runs within the very act of making (drawing, dancing, writing, theorizing) and the second one that synchronically runs on a meta level invoicing the social embeddedness of the aesthetic practice. As a result, the twofold reflective quality softens and even cracks the opposition between in- and outside, between self- and social reflection. Thus, aesthetic practices as social practices constitute via the encounter with the other the basis for sociality. Based on this, the lecture performance will offer an outline of aesthetic practices by proposing six theses (hexagon) involving theoretical thoughts, images, objects and sound. Tackling precisely the question of the relation between practice and theory. By doing so, we hope to contribute to the discussion on artistic research and its social implications within the Study Circle.

**Bios:**

**Nika Timashkova** is a linguist and a theoretician working at the intersection of history, aesthetics and language. At the moment she is a PhD candidate in the project *Practices of Aesthetic Thinking*. Her research is based on «Weaving, Patchworking and Sticking» as ways of aesthetic thinking beyond textile practices.

**Wiktorja Furrer** is a political and cultural scientist. She is a research associate at the Lucerne University of Applied Science and Arts, where she works on «Radical Pedagogies in the Arts» and a PhD candidate at the Collegium Helveticum in the PhD lab *Epistemologies of Aesthetic Practices*.