

Abstracts and Bios

Alia Zapparova

Conversations with 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)

‘There are years, days, hours, minutes, weeks, moments, and other measures of time spent in the production of “not writing.”’ (Anne Boyer)

We live between many silences; the one that will not protect us (as Audre Lorde teaches us), the one that speaks in its own rhythms and tones, to which we return home (as Trinh T. Minh-ha describes), and other silences of refusal and resistance, but also those of failure and futility.

Silence is bound up with obscurity and resistance. We want to bring things to light, to make the invisible visible, to make the unseen seen and the unheard heard, to give voice to the voiceless. But there is also a value in secrets, staying in the dark, not coming out into the light and remaining opaque, impenetrable, not participating.

We know that there is no such thing as absolute silence, but equally, there is no language without silence. To speak is to pause.

Anne Boyer, in her book *Garments Against Women*, catalogues another form of silence: not writing: working in unrelated jobs, looking after people, driving, shopping, cooking, washing dishes, eating apples, reading, disappointment, despair, etc. It is a list of the familiar, a list of what we do at home every day, how we spend everyday time. When we are not writing we are dealing with the everyday or doing other things, just living.

Tillie Olsen, in *Silences*, is another writer who details the kinds of silences writers go through. Writing and not-writing both take time, not writing is a kind of waiting; and if writing does not get its due, then as she puts it, ‘the results are ... unfinished work; minor effort and accomplishment; silences’.

I am interested in these silences, minor accomplishments and unfinished time, in this *not-*, in various forms of *not-* and *un-*doing and their temporality. How can we think about the measures of time we spend in this non-production? How can it become a practice? How can *not-*knowing and *not-*speaking (being excluded from knowledge and speech, not heard, not considered relevant) become *unknowing* and *unspeaking*, alternative forms of knowing?

In this workshop we will try to converse with silences by practising not-writing and performing simple activities.

Alia Zapparova is an artist and writer. She makes books, small-scale installations and occasional performative gestures composed of text and images; she aims to work between the visual and the philosophical, searching for strategies and poetics of transformation through the everyday.

Ami Skånberg Dahlstedt

Absence as Suriashi as Heterotopia part II

I will offer a workshop and talk based on my presentation in the winter symposium in Vilnius, which included an investigation on how we might work with concepts of invisibility and non-existent spaces in our artistic work. I asked everyone to bring a favourite ancestor, someone who might have helped, caused or forced you to become an artist, and I am asking you to do this once again. (It can be, but does not have to be, bloodline). We will together imagine the function of ‘crisis heterotopia’, of our ancestors and of ‘invisibility’ in our contemporary society. How has ‘the

invisible' formed your identity, and, if applicable, your ancestor's identity? 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.

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 - waltz for a wounded ancestor premiered in Dec 2018.

The Japanese dance practice is essential in Ami's practice, which she has studied since 2000 with her teacher Nishikawa Senrei in Kyoto, Japan. Suriashi is an important building block in Japanese dance. Since 2014, Ami practices suriashi, in urban spaces as part of her PhD. Ami also makes dance films and documentaries about dance. Her debut film won an honorary mention at VidéoDanseGrandPrix in Paris 1995. Her fiction film 'The Dancer - a fairy-tale' was nominated the Golden Hat Award at Gothenburg Film Festival the same year. A collection of her films are released by Njutafilms. <http://www.njutafilms.com> Between March 2015 and July 2018 Ami chaired the Nordic Summer University Study Circle 7: Practicing Communities - 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. Since January 2019, she is a lecturer in dance history/theory at Academy of Music and Drama at University of Gothenburg.

Anna Semenova-Ganz

Body as the site of cultural memory

Body as a site of cultural memory carries the histories, its heritage includes different layers. Some of them are visible and can be easily traced and some - not...But being hidden from perception, brought behind of the border of the awareness, sometimes suppressed due to traumatic nature, those invisible layers continue to influence on the body shape the identity. Can the invisible presence of those layers still be caught?

As a movement researcher who is busy with the concept of post-soviet body, I would like to use the opportunity of participation in the circle "Artistic Research | Performing Heterotopia" to catch some ghost of the soviet era on the level of embodiment. My intention is to invite the participants for the performative walk with elements of choreography and public art interventions. My focus would be on the absence and presence of the post-soviet body in the context, its movement patterns and the relation between the body and the space.

Anna Semenova-Ganz (1980, Moscow) is an artist, dramaturg and movement researcher. She studied media-communication at Moscow State University and Performance Studies at Hamburg University. Anna creates her works with combined genres of performance, public art, media art and choreography, inviting spectators to be a part of the group research process, which she facilitates. Her works are focused on the relation between the space, the body and the objects, they were performed in the city-spaces, theatre stages and museum white cubes. In the center of her artistic research there are identity issues, post-soviet body, body politics and the creation of the new spaces.

Annikki Wahlöö

A selkie tale

The non-visible does not exist

Soon I am invisible

Soon I do not exist

Blue sometimes green

I am immersed

Embraced by dense material

Everything is different here
Everything is silent and calm – I am weightless free...

This is part of a text where I explore the environmental issues and the emotional experience of being immersed in the other world that the sea is for me. During a summer residency 2018 at DOCH (School of Dance and Circus) I developed a performance – The Selkie tale – where I explored the myth of the shapeshifter human/seal and material addressing environmental problems that our oceans are facing today. Recently a scientific report was published on how the species living in our seas have been affected during the last forty years. It shows that the amount of fish, birds, reptiles and sea living mammals are half as many today.

I want to make a site specific exploration of how this invisibility, the below surface world vanishing. If possible I want to use the specific site – the beach as part of my presentation. And also playing with the myth of shapeshifters and the longing of belonging in an other element – water.

I am an underwater photographer and will try to incorporate this in my work.

What you cannot see does not exist and soon there will be nothing left of that - that, that you can not see.

Annikki Wahlöö – performer, actress and scriptwriter – based in Stockholm. She has been working with theatre and performing for more than 20 years. She has an MFA in acting at the University of Gothenburg, Sweden.

She is part of Temporarity Productions, Co-producer of the Tiny Festival and also part of the Cosmonauti festival a platform for artistic research and open rehearsal Annikki is currently working in co productions with Teater Fluks in Denmark, Cirkus Tigerbrand in Stockholm and developing a performance PlatonPlatina in a Nordic collaboration. She is producing the Tinyfestival in Gothenburg May 2019.

Education: She has a background in Grotowski training, training with Jurij Alschitz, educated at The Lee Strasberg Institute in New York, acting at Uni Arts in Stockholm, acting at the Academy of Drama in Malmö and filmscript writing at Alma Löv education. She has attended several workshops with different members of The Siti Company and SITI in Saratoga Springs, New York. She has a BA in Theatre Science and an MFA in theatre/acting.

Camilla Graff Junior

My Family House and Garden stilhed og tavshed (silence and being silenced)

In this performance essay I will look at the foundations of my personal cultures of silence and of being silenced. I grew up in the Danish countryside and in my village there would often be long moments of silence at social gatherings. When I moved to Paris as a young adult, here on the contrary I experienced how words would fill in the gaps. I also experienced, and still do, how difficult it can be to join a conversation, when there is no apparent silence.

My family house has two floors and a garden. My parents, my younger brother and I, together with our cat and dog, would share the spaces and in particular have encounters at the end of the day during dinner. I ask myself what foundations we build during these moments for thinking and exchanging thoughts and experiences? What narratives were expressed and what narratives were silenced. My mother has at all times been rather reluctant to talk about personal matters and today she is silenced through losing her memory.

In the garden the plants still grow, and I observe my daughter and her cousin enjoying the silence and the freedom they find here.

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.

Eduardo Abrantes

The Waves Give Way

– Dialogue-performance on “phoning in” and other forms of long-distance participation

Sonic technologies have historically been driven by the duality between absence of body and presence of mind. Telegraph, radio, and the telephone can all be described as enabling long-distance participation, as well as displacement of real-time agency. In our wireless present, voices travel back and forth through the atmosphere, reaching us through the smart objects sitting in our pockets. Voices and noises ride the electromagnetic waves, binding us in localized performances of intimacy, ears active and eyes trailing, talking to ourselves in the remote presence of another.

The American English expression “phoning in”, taken in its idiomatic form as meaning “barely accomplishing with the lowest possible effort”, has become derogative. It implies insufficient commitment to excellence, laziness, and a careless attitude towards achievement – capitalist sins of the highest order in our ur-productive world! On the other hand, many of the most important, and most shocking, conversations of our lives have started by picking up a phone call – the medium of choice for the news that need to be delivered immediately, effectively, but still with tact and a measure of human warmth.

The Waves Give Way is a dialogue-performance dealing with how sound allows us to invoke and reach the absent in complex ways, and to manifest a particular kind of resonant presence, a ghostly kind of near embodiment even when it connects us with those most tangible. It will include the real-time telephonic presence of a few friends, colleagues and long-time NSU participants which, though absent in the Summer, will engage in an invocation ritual of voice and aural spaces. This participatory invocation will bring forth a sonic geography of very concrete presences/absences, and it will overlap with those physically present in an exercise of expanded communal practice.

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.

Elina Saloranta

Letters from the Future

My presentation is based on an experiment I did at NSU last summer. In the experiment I read a letter written by the Finnish singer Elli Forssell-Rozentāle (1871–1943) in August 1909, when she was worried about the irrational behaviour of her husband, the Latvian painter Janis Rozentāls (1866–1916). I then asked people to reply to Elli from today’s perspective. The writing time was ten minutes, and when it was over, I collected the texts from those who were willing to share them. Participants also had a chance to reply by email to an address I had created for Elli: elliforssell@gmail.com.

Later on, I repeated the experiment at three other research events. The first event concerned the relationship between life and fiction, the second asked, among other things, what can be used as research material, and the third focused on performance and feminism. As a result of these experiments, Elli received more than forty letters “from the future”. What kind of advice did she

get from her 21st century pen-pals? What kind of advice would she get if the experiment were repeated in the next century?

Elina Saloranta is a postdoctoral researcher at the University of the Arts Helsinki. Her doctoral thesis (<https://www.researchcatalogue.net/view/275593/275594>) contained some experiments in writing, and in her postdoc research she continues them by engaging in a correspondence with the past. Saloranta also teaches writing at the Finnish Academy of Fine Arts and takes part in her university's pedagogical training.

Frantzen&Mjanger

Walking with Breath

A calm wandering with expressions of breath in your hands

Through breathing, we all share the same air.

How can the invisible community become visible?

With expressions of breath in our hands, how is time and space experienced in the landscape we walk in?

In the performance *Walking with Breath* the audience takes part in a calm wandering in the surroundings of the summer symposium, where we hold and carry glass sculptures through the landscape. We have made glass sculptures and named them *Expressions of Breath*, by «capturing» the shape of breath in molten glass.

Related to the walk we will share some research poems highlighting topics, experiences and situations from our artistic processes the last two years. The research poems are based on recorded conversations between us during/after creating our artworks with glass sculptures.

Our artistic research is a developing body of work. Responses from participants are of great value for our analysis and reflections about the embodied experiences in our relational artwork. If time, we would like to invite those involved, to give their individual written/oral response a day or two after the performance.

In the future we aim for including people that are absent in public spaces to our mobile workshop, to blow their shape of breath in glass. After, we bring the glass sculptures outdoor for others to carry, before returning them to the creators. We are in contact with an theatre/performance artist working with prisoners. Other relevant groups are refugees, elderly, sick or immobile people.

Frantzen&Mjanger is an artist duo located in Bergen, Norway, consisting of Maria Almås Frantzen, independent artist (visual/glass) and Ruth Hol Mjanger, associate professor in drama at NLA University College. In our joint artistic practice we work in various environments outdoor with hot glass as a starting point for performative expressions. We challenge the traditional approach to the material in a meeting between crafts and participatory, performing contemporary art. Since the startup in 2017, the duo has created the serial work *Expressions of Breath*, presented in cities and mountain areas in Norway. The performance at the symposium will be Frantzen&Mjanger's first international presentation.

Gentian Rhosa Meikleham

Nuancing Silence

The presentation will take a semi-performative format, which will weave through poetic readings and more informational readings. I would like to situate the reading informally, where all participants and myself sit at the same level, perhaps on the floor on cushions or outside on the grass.

The presentation will outline my research thus far which seeks to nuance the well-known binaries that position voice as equal to agency and silence as equal to oppression. Considering the resistive uses of silence, how silence may be a topic that requires investigation into its paradoxical nature, and how a productive use of silence could open up spaces of active listening. In particular, I look into feminist issue of voice & silence, and how silence may be a place for privileged voices to activate listening to allow other voices to rise.

References will include:

Adriana Cavarero, *Towards a Philosophy of Vocal Expression*

Luce Irigaray, *Sharing the World*
Bell Hooks, *All About Love New Visions*
Adrienne Rich, *What is Found There*
Sheena Malhotra & Aimee Carrillo Rowe, *Silence, Power, Feminism*
Lucia Farinati & Claudia Firth, *The Force of Listening*
Mladen Dolar, *A Voice and Nothing More*

Gentian Rhosa Meikleham (b.1990) is originally from Scotland and recently graduated from an MFA at KMD, University of Bergen, Norway where she currently lives and works.

She works between the mediums of sound, image and text. Her practice is heavily embedded in language; exploring the performative action of reading, the appropriation of text and poetic reflections into themes of silence, power and feminism. Through a feminist lens she considers silence as a space for possibility, considering questions of who gets to speak and why? How might silence operate as a constructive tool to allow other voices to rise and how might we create collective narratives? Through working with sound and its opposition: listening, I consider how the spaces between silence and voice might be traversed.

Gunnhildur Una Jónsdóttir

Storytelling performance

Was there someone kind to you?

Working from the story of my great grandmother, who spent ten years in a mental hospital after giving birth to my grandfather, I would like to focus on her possible experience while in the hospital and how she was seen by the people in her village after she returned. I will work from the theme of kindness, and wonder if she experienced kindness while in the hospital and when returning home.

For NSU summer symposium I propose to prepare a storytelling session based on interviews with my relatives and other people from the west fjords of Iceland, living in the village where my grandfather was born.

I recently published a book about my own experience of trauma and memory loss after electroshock therapy. In the book I also tell the little I know and have imagined about the life of my great grandmother. After publishing the book I have had strangers approach me in the streets and on social media, thanking me for opening up the discussion, which gives me strength to carry on.

But the most curious contact came from an 85 year old man who lives in the village where my grandfather was born and my great grandparents lived. He phoned me and told me we are related and then he continued with stories about my great grandparents and how the parents of my great grandmother had been related.

I intend to travel to the village in the summer and gather stories, memories that people have about my great grandparents, and try to create an assemblage that will give me an image clearer than I have now.

I have experience of storytelling performances from working as an artist and am curious about presenting storytelling as research material and outcome. In the NSU summer symposium I would like to tell the stories I will hear in my interviews and then privately offer the other participants to tell me stories of absence and silence, love and loss by writing them down with a pencil on pieces of paper.

Gunnhildur Una Jónsdóttir is preparing to start a PhD research in disability studies in the University of Iceland, focusing on Mad studies and people's experience of electroshock therapy. She has a background in the arts, played the piano from an early age and finished a MFA degree in studio arts from Carnegie Mellon University. Gunnhildur focused on storytelling in the MFA degree and has published several articles and one non-fiction book about her own experience of electroshock. The Mad study movement is relatively new and focuses on the voices of people with lived experience, and that research on madness should be done by researchers with personal experience of the matter rather than the traditional focus from the medical point of view. Gunnhildur used to be a PhD student in the School of Education in the University of Iceland but had to take a break because of her mental health in 2014. Her first step back into the world of academia was when she, with her sister, presented the short film *Remembering self* in NSU winter

symposium 2018. She has since then participated in both summer and winter symposiums of NSU circle seven and finds it extremely rewarding.

Henrike Scholten

Deconstructing Instructions: Presenting the past

In the Seventeenth Century in Holland, drawing books started to become a popular method for learning how to draw, especially among young students and interested amateurs. These books typically provide little text or written instructions, but instead contain a collection of images that can be learned like an 'ABC'. In the example of Abraham Bloemaert's *Artis Apellae Liber* of 1650, bearded old men, dreamy young women, playful putti and a variety of body parts appear in compositions that, when taken at face value and looked at with our contemporary eye, appear both uncomfortably sentimental and even proto-surrealist.

Bringing visual language from the past into the present can be a way of performing heterotopia. In a 30 minute interactive session, Dutch artist Henrike Scholten addresses some of the complexities of working with historical didactic materials. What kind of relation do drawing manuals propose between representation and lived reality? And in what ways can a contemporary artist work with visual materials from the not so recent past?

Performing a didactic technique from the past dislodges the images from the historical place they belong to. Through an intervention of placing these images in the present and making them acquire new life in the hands of the participants, I hope to draw attention to the ways in which images travel through time, and to the materiality and virtuality of fictional portraits and visual motifs.

Henrike Scholten (1989) is a Dutch visual artist. She makes large-scale and smaller drawings, often executed in color pencil, that combine an interest in corporeality, representation and abstraction with historical visual language. Scholten is particularly interested in the ways early modern cultural and material heritage can function in a contemporary context.

Scholten has exhibited in the Netherlands and internationally, and has recently been nominated for the Gerrit van Houten Award for young artists. Scholten is enrolled in the Research Master track in Arts and Cultural Studies at the University of Groningen, where she focuses on the history of early modern art didactics and artistic research. She also teaches a course at Minerva Art Academy in Groningen titled *Deconstructing Instructions*, together with curator Vanessa van 't Hoogt. The course brings students in encounters with the surviving material heritage of the art academy: plaster casts of classical sculptures, engraved example books, all but obsolete teaching methodologies. The goal is not to teach the students the old techniques, but to have them respond to these visual artefacts through their contemporary art practice.

Hild Borchgrevink

Characteristic dances

When the Russian composer P.I.Tchaikovsky stayed in Haapsalu, Estonia for two months in the summer of 1867, he brought with him his piece *Characteristic Dances* composed two years before. *Characteristic Dances* was the very first of Tchaikovsky's compositions to receive a public performance – giving the work a function in history.

Characteristic Dances probably also were important to their composer, since while in Haapsalu, Tchaikovsky reworked and orchestrated them to include them in an opera he was composing. However, at some point the original score of *Characteristic Dances* from 1865 got lost. The dances lived on in their new guise in the opera until right after its premiere. Then Tchaikovsky was unhappy with the opera as a whole and destroyed the score. In the opera version, the dances were written into social and economic hierarchies through a changed title: *Dance of the chambermaids*. These chambermaid dances have later been reconstructed from the parts that were used during the opera premiere, but Tchaikovsky never oversaw this reconstruction.

All that is left from the original *Characteristic Dances* is thus a reconstruction of a re-orchestration.

To orchestrate is to set music out for other instruments and other players than it was originally made for. With the title *Characteristic Dances* and the story of lost scores as point of departure, I would like to explore the mechanisms of involuntary and deliberate loss and how history is

actively produced, by inviting (voluntary) participants of NSU Circle 7 to create their own personal Characteristic dances. These could take any form – sound, bodily movement, drama, writing, video, installation, performance...

Hild Borchgrevink works as a writer, artist, and music critic. As an artist, she often works with language and time-based expressions. Her practice also builds on a 10-year experience as a project developer and producer in the field of contemporary music. She holds an MFA in Art and public spaces from the Oslo Academy of Fine Arts, an MA in musicology and is educated in creative writing from Skrivekunstakademiet i Hordaland and the Academy of Fine Arts in Tromsø. 2012-2017 she was the editor of Scenekunst.no, an online magazine for performing arts. She is co-curating the contemporary music concert series Periferien.

Jaana Kokko

An Hour of a Working Woman – 2nd Rehearsal

For the summer symposium 2019 in Haapsalu I am proposing a work-in-progress, 'An Hour of a Working Woman'. My work is a radio play and film and it would be finally finished in September 2019.

My presentation would be a session of listening of the work 'An Hour of a Working Woman'. This would mean 20 minutes of listening a tape and a narrator and it should be followed of 10 minutes of discussion/ written feedback. I am interested in asking one of the circle participants to read the text with me in the session.

I am thinking of the title of the Circle 7 'Silences and Absences' from 2 different point of views:

First insight to the silence or absence are the gaps in my artistic practice. My work process is very often not fluid, continuous, or even happy, but in contrast it is very fragmented and it has many silent and dark moments when nothing really happens.

Regarding to this work that I present in the summer session, there has been both silences and absences in it, partly because of the distance between 2 places; my home town Helsinki and a small town in Estonia called Valga. The work is located in these two places and between them there is 324 kilometres. To keep the connection to the people and the place so far away is very challenging.

The other point of view for the title is that I am working with the silence moments, because the work is about listening stories or 3 different narrativelines. I do not want the 50 minutes to be filled with a constat talk by a human being, but the silence has it's own, important purpose there, too. How should we listen to the silence?

I have shown parts and ideas of this work in 2 earlier summer sessions of NSU with 2 very different ways. I have got feedback from the participants that it makes sense of sharing a process more than 1 time, in that way you understand more about the practice.

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).

Joanna Sperryn-Jones

The presence of absence through the absence of presence: exploring augmented reality as a means to reveal the hidden structures in buildings

Two years ago I bought 'The Money Pit' with my partner. So far we've replaced the roof, the central heating, the whole hot water system (which had so many twists and turns the water either couldn't run to the taps or was cold by the time it got there!), attached cold water to the previously steaming flushing toilet, chiselled out and replaced the electrics which resembled a spaghetti network, replaced seven external doors which leaked, gutted the decaying carpets, replastered the walls, ripped up and replaced the kitchen floor. When I reached a point where I actually had time to make art rather than make house, all I could focus on was pipes, taps and leaking water. I had seen so much of the internals, underside and usually hidden parts of the house that, even though the house was now repaired, the guts of the house were emblazoned in my mind.

Initially I explored ideas around plumbing and the nervous network of the home through making sculpture and installations from copper pipes. More recently I've been creating virtual reality environments which enable me to experiment with a large scale. I've now realised that augmented reality would be ideal as I can overlay the virtual structures I am making onto a real building. This enables me to play with the juxta-position of the space we can see - where much of the underlying systems and life networks of the building are hidden and make these visible in the virtual hence making visually present that which is hidden. Simultaneously as people are engaged in extended realities they are partly absent from the immediate present reality. I've found one of the most interesting elements of making in VR is the dynamic between sensing the virtual through sight and sound but the physical space by touch. I struggle to find my cup of tea in the physical space and get a shock when my cats come and sit on my lap.

Joanna 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 senior Lecturer in Sculpture on the degree and masters level Fine Art at York St John University.

Kathi Seebeck

Evens, odds and spider paper – a bookbinding workshop

In a 2-hours bookbinding workshop you have the possibility to bind a book. A book, as a sequence of flat spaces, with opening and closing moments, letting the absence of contents appear and disappear. Focusing on paper without print, text or drawing we will use one or two sewing techniques in order to bind together loose sheets of paper. Participants are asked to bring a small selection of empty, plain, thick/thin, mono- coloured, shine-through, marbled, textured, old and porous paper from home.

This will allow us to examine the different qualities of paper, to start a conversation about the evoked associations and the questions: How empty is empty? How do we read silent pages? Can nothing be content?

Obviously, an empty book can be support for future contents, however you will experience how turning emptiness into an object feels like: something.

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 current project *flugstunde*, which I started working on in the course of the winter symposium in Vilnius.

Kristian Agustin

Southeast Asians photographing Southeast Asia: Participating in the ASEAN regional identity discourse

The past five decades saw the Association of Southeast Asian Nations (ASEAN) coming together with its regional identity discourse – a collective voice of ten states. While these countries share a common postcolonial past – under old European empires – the region’s current notion of ‘One Vision, One Identity, One Community’ (ASEAN motto) is an attempt to reclaim its own voice by way of returning to inherently Asian values and promoting a culture of ‘ASEAN-ness’. While abundant literature can shed light on the broad topic of ‘Asian values’ and the so-called ‘ASEAN way’ (of governance or economics, for example), the discourse is merely decided upon by the region’s elites – state leaders and business communities – thus rendering ordinary people silent.

Can Southeast Asians then participate in the ASEAN discourse? Social media reach in Southeast Asia has been quite useful as shown by trending hashtags such as #ASEANality, #ASEANCommunity, and #OneASEAN, which typically comes with photographs and ‘selfies’. While this may be an indication that the ASEAN discourse is becoming more inclusive than ever, there is yet a dearth of evidence and research to support this. Conversely, what is more obvious is the lack of critique and debate in this trend—a social media frenzy which simply mirrors the elite discussion despite the current issues hounding the ASEAN as a regional organisation.

I engaged ten participants from different ASEAN counties (half are currently living within the EU, including those studying in the UK) in an ongoing participatory photography project to collectively find ways of understanding how the ASEAN identity discourse might emerge outside of the elite and mainstream discourses. Guided by Freire’s ‘conscientization’ and Mirzoeff’s theory of ‘countervisuality’, this ongoing project will demonstrate how participatory photography can mediate Southeast Asia’s voice and render ‘ASEAN-ness’ visible.

Kristian is currently a PhD scholar at Manchester School of Art. Originally from Manila, he has lived in Singapore (for a professional stint at the Asia-Europe Foundation), Hong Kong (for his fully-funded research work at Hong Kong Baptist University), and London (for his Master’s degree in visual culture at the University of Westminster).

He specialises in digital photography and graphic design, while also practising as a curator and exhibition designer, occasionally producing his own calligraphy paintings and working in indie film productions. He draws from this versatile creative experience in conducting his current PhD research on the cultural integration and regional identity discourse of the Association of Southeast Asian Nations (ASEAN) – which includes his home country, the Philippines – as exemplified by the region’s contemporary visual culture.

His experience in academia includes presenting at various international academic conferences and teaching advertising, art history, communication, film, and research methods courses to undergraduate students (in Manila and Hong Kong).

His affiliations include the International Communication Association (ICA), the International Association for Media and Communication Research (IAMCR), Association for Cultural Studies (ACS), and Association of Southeast Asian Studies in the United Kingdom (ASEASUK). He is also a member of PhotoVoice, a London-based charity organisation.

Maggie Jackson

Figures in a Landscape

In my presentation I would like to discuss the silence/s, evoked by artists, of solitary figures, and how these might be interpreted. My geographical area in this presentation is mostly northern Europe, though the themes are universal ones. Often, figures in the landscape have been

represented as disappearing from view. This escape into the middle distance of the picture renders them more elusive; disappearing out of sight, transient beings and untouchable. There is no significant means of communication. The viewer becomes a by-stander in the narrative of the scene. Art historians call this device dorsality, and it has a popular usage from the eighteenth century to the present day.

There is also much to explore about the inner world of the mind and exterior engagement, whether in an interior setting, or in the outside world. In this regard, depictions of women have been particularly popular from the late nineteenth century, especially when shown engaged in some 'meaningful' activity, such as reading or sewing. Edvard Munch was particularly critical of such depictions, which he found unchallenging. Nevertheless, the kind of silence they represent is an interesting and often unalienating one, depicting domestic safety and cosiness. The Norwegian painter Harriet Backer is particularly effective when showing this inner life, as is the Danish painter Hammershoi.

Scandinavian painters were often fond of depicting seated figures in a landscape with an air of loneliness or melancholia. This begs many questions about the effectiveness of the image in unravelling the interior workings of the mind. In Munch's case, he often wrote about his feelings in his diary, and there is a strong auto-ethnographic element.

Contemporary photography is a powerful medium for evoking the silent and/or alienated figure.

Those dispossessed or traumatised often do not want, or need language to represent their despair. In a recent retrospective of his life's work at Tate Britain, the war photographer Don McCullin had on display work which showed both conflict driven and appallingly ubiquitous depictions of poverty. In many of these images, the retreat into the painful inner core of the self is evident.

Landscapes with an absence of figures can persuade our imaginations to fill in the gaps; northern European artists such as Casper David Friedrich were particularly concerned with depicting a spiritual dimension to their landscapes.

From Rembrandt to Bill Viola, artists have been concerned with the representation of solitariness in all its manifestations.

I would like to explore possible interpretations of these images with the group, if time allows and ask people to write creatively.

Maggie Jackson is an honorary research fellow at the University of Chester. She has a background in art history but likes to work in an interdisciplinary and collaborative milieu. She is an active practitioner and has been a participant in NSU since 2011.

Myna Trustram

[To hear the squirrel's heart beat: Presence \(absence and silence\) in artistic research](#)

These days, questions about absence or silence arise for me in so far as they affect my ability to think in the present moment, as they surely do. So the focus of my proposal is presence. For many years I have been attracted to the phrase 'without memory or desire'. It comes from the psychoanalyst Wilfred Bion who said:

Discard your memory; discard the future tense of your desire; forget them both, both what you knew and what you want, to leave space for a new idea. A thought, an idea unclaimed, may be floating around the room searching for a new home. (Bion, 1980)

This was Bion's advice to psychoanalysts: to be, as far as is ever possible, in the present whilst listening to their patients. That way, the past (memory) and the future (desire) would not clutter up their thinking so they could more easily think about what is going on in the dialogue with their patient.

I would like to explore whether the idea of paying attention without memory or desire has uses for artists, writers and researchers. I am not thinking here about mindfulness and its interest in health or spirituality, but creativity. To help this along, I will use another quote, this time from the English 19th century novelist George Eliot:

If we had a keen vision and feeling of all ordinary human life, it would be like hearing the grass grow and the squirrel's heart beat, and we should die of that roar which lies on the other side of silence. (1871-2)

Eliot is conjuring up the roar which she suggests we fear we will die from if we allow ourselves to be thoroughly in the present. If I am to live anything more than a half-life, I suspect I need to cast off the reverence given to silence in order to know fear, to hear the roar.

My aim is to create an imaginative space within which we can consider these things together. I offer a performative reading of a short essay i.e. a careful, situated reading of a poetic and critical text that appeals to the sensory as well as cognitive intelligence.

I have scholarly publications (a book, journal articles and book chapters) in Victorian social history and museology. For many years I worked as a history curator and researcher in English museums and galleries. In 2013 I returned to academic work at Manchester School of Art where I run a training programme for PhD students in arts and humanities. I now write experimental essays and prose on themes of museums, loss, melancholia. These pieces are sometimes sparked by an artwork that I have found in a gallery. They are performative.

Renata Gaspar

Locating the sites of our attention: an experiment with presence and its uses

What does it mean to be present through attention? How does the experience of (attentive) presence feel like? And, what words can we use to describe such state(s)?

Seemingly a form of absence, or withdrawal from more overt modes of participation, attention is, in this proposition, a state of connectedness, as well as a trigger for activating connections between self, others, and the environment at large.

As a form of listening, of attuning to oneself (to one's body) and to others (and their bodies), or even as a quality of presence, attention can be seen as the place(s) where the physical and socio-political dimensions of participation meet, interact, and transform one another.

I propose a series of simple experiments (followed by a discussion) as an invitation to research the 'sites' of our attention. Specifically, I am interested in exploring how the process of locating our attention might determine our perception, knowledge, and the readings we make of what we experience. The session (of 1h approx.) intends to encourage participants to (re)discover the mechanisms by which we allocate our attention to certain sites (and ignore others), and how these invisible processes of decision-making have an impact on our sense of presence, and thus on how we participate with/in relation to others. My intention is to bring some visibility to the experience of being attentive, of paying attention. And, in drawing attention to the operations involved in such states of alertness, my aim is also to stimulate individual and collective responsiveness and care.

Renata Gaspar is a Portuguese artist working with performance, installation, and text. Her work explores inclusive and pluralistic approaches to the socio-political construction of place through art-making. With a background in Dance (ESD, Lisbon, and London Contemporary Dance School), she has an MA in Performance Making (Goldsmiths University, London), and a practice-based PhD in Performance Studies (University of Roehampton, London; supported by FCT/Portugal); she is a research collaborator of CIAC, Portugal.

Stephanie Hanna

What matters (a relational quest)

In my artistic practice, maybe in search for a resonance that I missed in my primary relations, I have found a way to listen to matter. Starting with furniture that my mother passed on to me, I expanded this practice to discarded and neglected objects that attracted my attention. While I shift constellations of these objects, the associations, images and interpretations they evoke shift, as well. Insights reveal

themselves in-between one state or another. New findings emerge out of untranslatable gaps and through taking on different perspectives.

In early 2018, I have documented two weeks of performative shiftings on video, which I then edited into a one-channel video of around 50 minutes length. Currently, I am working on alternative narratives for a multi-channel installation, taking on plurifold perspectives, continuously finding and dissolving meaning in an overdetermination of possible interpretations. I invite you to contribute your perspective.

Stephanie Hanna works pluridisciplinary, process-oriented and situation-specific with audio, video, live action, interaction, spacial and shifting installations. In the creative process, she likes to relate to (a) counterpart(s) to let her works emerge and refine in encounters, opening diverse perspectives on a given topic or situation. Stephanie studied Theatre Design in Berlin (KHB) and Utrecht, Netherlands (HKU) and received an M.A. "Art in Context" at the University of the Arts in Berlin, Germany.

Tom McGuirk

The Negation of Nothingness: a meditation on drawing, while drawing

I propose to address the themes of the unseen, unheard, unknown and unthought, from the perspective of Heidegger's conception of art as unconcealment.

I will make a drawing for thirty minutes accompanied by a soundtrack, composed of sound and spoken word — comprising a narrated meditation on the themes outlined here.

In his essay "On the Essence of Truth" and in other texts, Heidegger outlines his conception of truth, as not, as conventionally understood, a question of "correspondence" — merely testing something against an established fact or measure — but as something primordial; truth as unconcealment.

Heidegger conceives of art as the "becoming and happening of truth," this forms the basis of his aesthetics. He uses the metaphor of a clearing in a forest. Every work of art is an event and an unconcealment — bringing truth into the light of the clearing from out of the surrounding region of concealment, silence and darkness. So that every piece of art; seen or heard and every truth; known or thought, emerges from, and is set against the unseen, unheard, unknown and unthought.

This is significant for this session, because on this view no truth is absolute, as it inevitably masks other, still concealed truths — this links to the sessions' themes of exclusion, silence, absence and the periphery. This conception opens a space for pluralism — for voices as yet unheard or unseen, lying outside our horizon of knowledge.

In performing my drawing, I will reference the interrelationship between my own practice and theory. I will reference Heidegger's understanding of drawing as emerging from what he refers to as nothing and nothingness. In this regard I will also reference Derrida's conception of the trait (trace) as "nothing." Both the sound and narration will be in the nature of a meditation on drawing as the "negation of nothingness."

Tom McGuirk is Senior Lecturer in Art Theory/Critical Theory at the University of Chester. His PhD (2003) was awarded by the National University of Ireland. He has worked in higher and further education in Ireland, Denmark and Britain. He was Research Fellow in Fine Art at Nottingham Trent University, UK (2008-2009). He was Lecturer in Painting at the National College of Art and Design, Dublin, (1990-2002) and at KEA – Copenhagen School of Design and Technology (2005-2008). He is a fellow of the Higher Education Academy (UK). He has participated in Study Circle 7 at NSU since 2010. He has exhibited widely as a printmaker, painter and draftsman. His publications include numerous academic journal articles and book chapters. Including being co-editor (with Christine Fentz) of the Study Circle 7 anthology: (2015) *Artistic Research: Strategies for Embodiment*. He also has an essay in James Elkins' book (2012) *What Do Artists Know?* Penn State University Press. He has presented at numerous international conferences, including *Artistic Research: Is There Some Method?* The Academy of the Performing Arts, Prague, April 2016, and most recently *The Design-culture & Somaesthetics Conference* at the Moholy-Nagy University of Art and Design Budapest, 6 – 8 May 2019.