

## **Common contribution as Radical imagination – Notes on Radical pedagogy during and after the transition in Hungary**

Anda Szűcs

The proposal addresses the concept of Performing Heterotopia in a particular aspect of radical pedagogy strategies. As an experiment I try to observe the notion of radical pedagogy in relation of the problematics of the so-called revolution and transition of Hungary and its effects on the present. Relying on the definition of Paulo Freire from *The Pedagogy of the Oppressed*, I examine the importance and role of the (art) educational turn that taken place in the period of political transition, including the inherent context of nationalism, and the act of retaining the imaginary nation.

Inspired by Can Altay's approach on appropriation, advancing the question i.e. can the radical pedagogy been considered in relation of Edward Soja's Third space theory? And can we classify it as a potential act of performing heterotopia? I attempt to map the initiatives of radical pedagogy in the Hungarian scene, providing them as examples, and discuss their position as an everyday form of resistance, reflecting on their interaction in contrast of the one-dimension re-composition of national normativity and the possible continuity in the future of the act of heterotopia.

Mainly I focus on Hungarian examples, however, inevitably we can find similarities in an extended context as well. However all the examples are non-institutional, non-hegemonic, community-based, participative and inclusivity-focused project, the presentation argues also the possible existence of this movement in institutional framework as well. As an experimental, ongoing research, I would like to share ideas about the realities and possibilities under the umbrella of radical pedagogy.

**Anda Szűcs** is a researcher and artist, based in Budapest, Hungary. Finished studies at Art and Design Theory of Moholy-Nagy University in 2014, currently finishing studies at Intermedia department of Hungarian University of Fine Art. My first diploma thesis attempted to thematise the role and importance of the art educational turn happened during the revolution and the transition period in Hungary. Since 2015 working on an ongoing research that observing the problematics of the certain strategies and methods of transition after the collapse of Communism. The research field is mainly cover the artistic practice of former Yugoslavia and visualization of the post-traumatic space and society tensions in context of national fragmented identity and the re-composition demand of imaginary nation, that can be familiar as well in the neighbourhood countries. Since 2016 research assistant of the curator Eszter Lázár on mapping the alternative educational system in Hungary. In my practice I combine both theoretical and artistic approaches, experimenting with forms and platforms of extended inclusivity of art, such as display in public spaces as an artistic form. Believing in alternative way of gaining and sharing knowledge, taking part in numerous initiatives and residencies, such as Cto Delat residency at Rosa Luxemburg Stiftung, Stacion Contemporary Gallery Kosovo, Tranzit.sk Residency under investigation project.

## Landscape, Liminality, Lament

Ann Carragher

My current visual research explores the overlapping and interwoven histories of the landscape in and around the 'South Armagh/ Louth Border' (an area of border territory between the Republic of Ireland and Northern Ireland, also known as the '*Gap of the North*').

My practice-based research engages with and attempts to deconstruct the historical, social and cultural elements that have shaped 'The Gap of the North'.

Steeped in history and trauma, the political, physical landscape of the area, active, bloody and turbulent, is well documented and memorialized. Strangeness and fear exudes' from the political human horror and mythological endeavours that are entwined in the fabric of the area; in the layers of colonial history and in the evidence of a once highly militarised panoptical zone by a dominant discourse of occupation, control and surveillance. However, the area is also synonymous with pilgrimage and ritual, religion is interwoven into the topography of the landscape and women's position is mythical and apocryphal, fixed yet fluid, wavering somewhere between absence and presence. The pursuit of a female subjective voice and the fragmentation of identity is central to the research.

The term "liminal" is applicable temporally as well as spatially, psychologically as well as physically - it is often discussed in terms of space, place, memory and identity, regarding transitional spaces, frontiers, border zones and contested territories; a glen, a gap, a fold - such places are dialectical and contain an inward and outward tension and ambiguity; betwixt and between, a liminal third space, a heterotopia.

The notion of liminality is a pervasive aspect of modernity in an increasingly globalised world, where boundaries are dissolved and identity is lost (Bhabha 2007), however liminality is also a pervasive aspect of Irish cultural identity as a legacy of colonialism and post-colonial discourse (Holmsten, Nordin 2013) - where identity is complicated and 'haunted' by spectres of past trauma, displacement and diasporic experience, understood as a 'case of strange dualism' (O'Byrne 2015), unable to reconcile the past with the present (O'Sullivan 2009).

**Ann Carragher** is a practicing artist and lecturer of Fine Art and Critical Studies. She is currently a Phd practice-based candidate at Manchester School of Art, MMU. Her visual art practice addresses states of 'in-betweenness' and 'liminality', relative to the natural & built environment. She presents works that weave together notions of loss and lament, by exploring the ambiguous and allusive qualities that manifest (physically and psychologically) in the intersection between space, place, mobility and memory. Border's, hinterlands and thresholds are a recurring theme, where the past, present and future are conflated, mediating on paradoxes between materiality and the evanescence.

## The Arts of Urgency: textile practices and truth-telling

Catherine Dormor

To think of the arts of urgency is to think about tactics for making public realities and 'truths'. It is to ask how can art and artists express horror, suffering, collective and individual trauma with intelligence, rigour, truthfulness, integrity and ethics? It is to think through vulnerability and resistance.

Judith Butler speaks of vulnerability and resistance as two fundamental concepts (2016). She challenges the assumption that they are mutually oppositional, suggesting that dominant conceptions of vulnerability presuppose that protection of the vulnerable is the site of agency and thus locates vulnerability in terms of victimisation and passivity, even inaction. In resisting such ideologies, that give credence to power structures, this offers political agency that is not a flight from but an engagement with these politics and structures. Butler's transformative agency enables the potential of resistance to interrupt and disturb normative and exclusionary notions of belonging, creating space for imagining and realising alternative sensibilities.

This paper approaches these themes, through a focus upon ways in which vulnerability and truth-telling can challenge and resist power structures that seek to remove agency. Focusing upon the role of textile as a set of ambivalent practices, deployed as acts of resistance, this paper approaches vulnerability through the work of Chinese artist, Lin Tianmiao, US artist Jayne Zweimann and Mexican artist Miriam Medrez. Whilst geographically separated, these three artists deploy tactics of contested spatiality and collaborative action to produce discourse around female disempowerment and negation. They mobilise textile practices as acts of truth-telling, purposefully using feminine intimacy, and its making-vulnerable, as a strategy to produce an inviting and spacious rubric. This is a tactic that actively resists dominant power structures.

This suggests a form of visual and material activism that strategically puts pressure on its histories and causes. Vulnerability emerges prior to its resistance and becomes visualised and material when individuals gather to oppose the precarious it indexes. Textile practices here become agents for resistance through truth-telling; they bear the scars and stains of resistance, urging an answer to the question: what are the politics of reckoning?

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

## Opening up spaces: heterotopia as a postcolonial strategy

Clare Chun-yu Liu

For the Winter Symposium, I propose to have a film screening conversation comprising: 10-minute presentation on my research, screening of my 10-minute artist film and 10-minute Q&A. This will require a screen and a projector.

What is the nature of identity in a personal, cultural context? Is there a heterotopic space or indeed spaces for the emotive and imaginative to be at play – in this postcolonial age?

My practice-based fine art PhD scrutinizes chinoiserie, a European imitation of Chinese motif as a visual style of materiality from the white-and-blue willow pattern to architectural design reaching its peak in the eighteenth century. In this visual language, the representation of Chineseness, namely Chinese people, industry and landscape, is mostly a construct of imagination and interpretation, as the access to China was made possible due to burgeoning maritime technology but was still limited. Chinoiserie artifacts, both made in China for export purpose and in Europe mimicking the Chinese visual theme, were popular with and hence collected by wealthy households that we can visit at present day. In England, chinoiserie is a common element in royal palaces and stately homes from then.

At the core of my research I ask why Chineseness is represented the way it is in chinoiserie with ideas from postcolonial thinking and from a personal perspective as a UK-based Taiwanese artist. In other words, my questions are: was representing Chineseness a (pre)colonial gesture as Hong Kong was later colonized by Britain? What is Chineseness after all as a personal, emotive, diasporic identity and in the case of chinoiserie a visual theme? At this day and age, how can new narratives around the representation of Chineseness in chinoiserie be created and diversified heterotopically as a postcolonial strategy?

The artist film I plan to show in the Winter Symposium is the third and last case study of my PhD where I reinterpret chinoiserie in one palace and two stately homes in England through employing multiple historical individuals as mouth pieces with imaginative components. The film will be work-in-progress and will be enriched by discussion from this screening conversation.

**Chun-yu Liu** is a visual artist working with moving image. Generously funded by the Vice-Chancellor Scholarship at Manchester School of Art, Manchester Metropolitan University, Chun-yu is currently undertaking a practice-based fine art PhD on re-interpreting chinoiserie from a perspective informed by postcolonial thinking and her background as a UK-based Taiwanese artist. There are three artist films as part of the doctoral research. Outside the PhD, she has been making videos on the Chinese diaspora based on her familial experience. Chun-yu was a recipient of Junior Scholar Travel Grant from American Association for Chinese Studies in 2016, shortlisted for Bloomberg New Contemporaries in 2015 and 2016, and a finalist to Neo:artprize in 2015 in the UK. Her videos have been screened and exhibited at the ICA London, FilmFest Bremen, Festival Internacional de Cinema Experimental *Rio de Janeiro*, Taipei International Video Art Exhibition, Goethe Institut Lisbon, MK Gallery UK, Mingsheng Art Museum Beijing, and Bundoora Homestead Art Center Melbourne. She has given presentations on her practice and research at Oxford University, Central Saint Martins, SOAS, Pepperdine University, Charles Sturt University, and Catholic University of Portugal, to name a few. Originally, she was trained to be an abstract painter.

## **The Power of not knowing. Indigo Spirit, Knowing with the heart**

Diane King

My practice as a Visual Artist continues to be inspired by the emotional and spiritual impact that being in the landscape has on my senses, “my breath in the landscape”.

During this year I have been following a personal journey working towards having no finished outcome expectations. Finding inspiration in my practice as a painter through researching ancient Shamanic thinking associated with “not knowing.”

Thinking that includes ideas such as “perhaps we don’t know what we are searching for “unless as reflected in the Tibetan Buddhist tradition exercise of “meandering meditation,” we allow our craft and thoughts to follow a fluid path of imagination dreaming and wonder. Encouraging myself to leave or begin artwork in a space of suspense finding more satisfaction if I don’t close down work with answers.

As a practising artist the central inspiration for my work focuses around the physical and emotional impact that being in the landscape has on my senses. I refer to this inspiration as “my breath in the landscape “. My work often walks a tightrope between representational and expressive work. The intention being to create for the viewer a provocative atmosphere of place conveying a sense of movement and time. I am particularly inspired to create texture in paint through found in the landscape materials. I am an elected member of the Professional Artists team of the Society of All Artists. My work features in the publications ‘Paint “and “Artists and Illustrators” and most recently Confingo Fiction Poetry and Art. Presently I have solo exhibitions in the Leaden Hall building London, the Parsonage Gallery Manchester, Longitude Gallery Lancashire. I find support and inspiration by regularly collaborating with other Artists including Painters, Textile Artist Printers, Poets and Filmmakers and recently established a working collaborative of Female Artists known as M6 Women Artists Collaboration.

## Happening, Traces of the Multiverse

Erica Böhr and Annette Assmy

Happenings occur anywhere and are often multi-disciplinary, with a nonlinear narrative and the active participation of the audience. Key elements of happenings are planned but artists sometimes retain room for improvisation. This aspect of happenings eliminates the boundary between the artwork and its viewer.

We propose this as an optional Happening, perhaps after dinner one evening towards the end of the symposium, for those who might be interested in further exploring themes central to Disorientations i.e.

- ‘states of not-knowing, uncertainty, and doubt
- situations, times, and places where our existing knowledges are challenged and put into question
- times and spaces of shifts, transitions, transformations, crossings
- being in-between, liminal, and discontinuous states, edges, and boundaries
- unforeseen avenues
- states and places of waiting, expectation, empty time and wasted time
- being on the way, getting lost, not knowing the destination’

(NSU themes, 2020)

We, the artist-shamans, will make a preparatory foray into the city surrounds to detect possible power places. Once we have located one, we will do an Other-World journey to track energetic traces and imprints of unseen realities existing simultaneously between times and worlds. We hope to discover a power place where the portals are open for investigation. Some cities and human habitats carry otherworldly imprints from historical

events and traumas. As shamans, we can move through worlds and make interventions for positive change, such as releasing earthbound energies into the ‘light’.

After this preparatory expedition, we will invite participants to join us on the route to the unnamed power place. On the way, we shall ask them to suspend disbelief, to leave behind existing knowledge, and cross the threshold with us into other realms, using all their senses and experiences they might have gained from taking part in the *Journeying to the House of Time* Happening. It requires staying alert and open to a new 'sensing' space, in which they might detect something powerful and worthy of investigation e.g. odd, strange, or disturbing energies. This leaves room for improvisation within the group and with us, the facilitators. We (artist-shamans) also face the unknown, as we unfold the space for 'passages, impasses, happy accidents, failed experiments, unwanted discoveries, wrong turnings, and unforeseen avenues' to occur. (NSU themes 2020)

**Erica Böhr:** My multi-media, inter-disciplinary fine art practice is predicated on the notion of the artist as Nomad and Agent for Change. My current body of work *The Change Engine* (2019 - ), consists primarily of performance, drawing and tableau, interwoven with both art-performative and professional shamanic work. My work is rooted in interdisciplinary research, which informs my artistic practice. In the last 10 years, the female hyena as totem animal and shape-shifting pathfinder has formed a central motif in my work. This precipitated her incorporation into my performative art practice as Hyena Warrior, and into my formal shamanic training. Over the last 4 years, I have been studying and training as a shaman/medicine woman in the Celtic tradition. This year, I am currently undergoing training and initiation into the Q'ero tradition to become an Earth Keeper, or Pampa Mesioc. I read for a degree in English, Afrikaans, and Dutch Literature in South Africa and I have degree in Fine Art from Cambridge School of Art. I have worked variously as a teacher, translator, copy editor and proofreader. I currently work in Berlin as a performing artist, shaman, and translator, and I am collaborating in both performing art projects and professional shamanic practice. I split my time between Berlin and a women's community project in rural Brandenburg, Germany, where I co-manage a charity for women and children.

**Annette Assmy** is a filmmaker, a creative soul, a Mistress of Ceremonies, and she is walking the path of an earth keeper. For her it is a heart wish to bring the soul- nourishing Inca wisdom to the western world. She studied at The Four Winds Society, with Dr. Alberto Villoldo (<http://thefourwinds.com/>) and she is certified in Luminous Healing and Energy Medicine. Since November 2014 she is being trained by Peruvian shamans, so called Paqos at the Serena Anchanchu School in Holland. She has been initiated by them as a Pampa Mesayok (Keeper of the earth).

## Oh, Toto, I'm afraid we are not in Kansas anymore!

Gunnhildur Una Jonsdottir

The last three years I have been working in collaboration with my sister on a three part film based on experiences of family storied connected to mental health and illness. We have worked with my own experience and the stories we have been able gather about our great grandmother who spent 10 years in a mental hospital after giving birth to our grandfather.

The material deals a lot with the states of not-knowing, uncertainty and doubt. Both in my case where I suffered from amnesia and had to construct my own reality after electroshock therapy and also in how we have approached the story of our great grandmother, since most of the people who knew her have already passed away.

My sister and I have presented short films in the NSU surroundings but in the last summer session I experimented with a story telling performance, using the act of sewing with a needle and thread into personal garments as a way to create a certain atmosphere. For the winter symposium 2020 I propose a continuing performance involving storytelling while I sew in my hands, the focus being on the three points of view regarding mental health: the inside view, the outsider view and the view of the family, which is often caught in between the two others. This is work in progress and might develop before the winter symposium takes place in March.

**Gunnhildur Una Jonsdottir** was born in Iceland in 1972 and grew up both in the city of Reykjavik and in a village in the south east of Iceland called Hofn. She has finished two Bachelors degrees, in art and in art education and a MFA in fine arts. She is currently doing a post graduate degree in disability studies, that is planned to be a stepping stone towards a PhD in the same subject. Gunnhildur published a memoir based on her lack of memory after an electroshock therapy and she is using her work in NSU as a sort through these issues in a creative way.

## Bringing Art to a Place of Imprisonment. Artist responsibility

Heidi Seppälä

I would like to say something about responsibility of an artist in a vulnerable surrounding of imprisonment. Where freedom is restricted and trust is supposedly the first thing we need to work on, in order to create a safe space for individuals to feel able to express themselves. Problem being, the very space which we try to mould is not a safe space to begin with, and these people often have a valid reason to stay behind their masks, unengaged.

To go in, as an artist, and remove these masks for the duration of our project, thinking the effect will be long-lasting and beneficial for the participant, can be an exhilarating experience, but the flip side is often something artists tend to overlook. Passing on the understanding of the power of art, presence, finding a voice and self-expression can be our passion, but are we creating more damage when we enter a space where our freedom is juxtaposed with the ones who live without? When we create a space for positive creation and expression, and being also the ones taking it away when the project finishes? When we build trust and then vanish because, for whatever reason a project always has time limitations.

My dance research is in prison work, where I look at the potential of creative movement in helping incarcerated men find confidence, dignity and self-directivity to avoid falling back to performing toxic masculinity in society. Research shows that short-term artistic projects can have detrimental outcome and little to no contribution to artistic research.

During my field work with an English organisation conducting year-round music and drama workshops in prisons in Manchester, I heard about a recent suicide after a short-term drama course, which had left a prisoner feeling even more imprisoned and empty inside.

I'm currently in Palestine running a ballet centre of which agenda is to "bring joy to a place where freedom doesn't exist". Teaching dance to small kids who gradually learn to trust me, who tells me they never want me to leave, has brought up many considerations similar to the prison work.

What is my responsibility, as an artist, and how can I ensure I leave the best possible legacy to a place I can't stay in?

Can I leave a trace, a positive wave that carries on?

How not to be a selfish artist?

If we don't know where we are going, how could we guide others?

**Heidi Seppälä's** work is informed by her nomadic lifestyle living across the globe in 9 different countries. This constant state of flux on a quest for freedom, altruism and banishing “otherness” from her realm is currently manifesting in her artistic research in prisons, looking at the potential of dance in dissolving toxic masculinity (U.S / UK). Heidi was born in Finland and studied as a dance teacher and choreographer in Viljandi Culture Academy in Estonia and another BA in dance in Trinitylaban, London. Her work has been performed in festivals around UK and venues such as Richmix, Roundhouse and Saddlers Wells in London, Tanzquartier and Dchungle in Vienna and stages in Northern Europe. As a teacher she worked with companies and organisations such as Royal Academy of Dance’s Step Into Dance program(London), Albuquerque dance exchange (New Mexico), Mannerheimin Lastensuojeluliitto(Finland), Sinsisters(Thailand) and dance schools internationally. A recent graduate of an International Choreomundus – Master in dance knowledge, practise and heritage, Heidi is currently expanding her comprehension on the effects of imprisonment by running a longest standing ballet centre in Ramallah, Palestine until the end of 2019 before returning to prison research and contributing to dance education in North Europe.

## **Museum of emotions – exploring the in-between (empathy)**

Janhavi Dhamankar

Designing empathy-praxes to bring people, otherwise reluctant to connect with each other, on the same platform through artistic practice is the focus of my doctoral research. Building on Richard Schechner’s Rasaesthetics, Shelley Sacks’ feedback process, my Indian classical dance training and the phenomenology of empathy, I attempt to create a space for expression and communication, which can precisely fail communication (and thereby, be disorienting), or enhance it; nonetheless offering a transformative space for the group, which in turn, provokes a discussion on the role of empathy i.e. the ‘in-between’ in social situations.

- Are we able to understand i.e. cognise and communicate the emotions of others and our own in a small group, a microcosm of society? What parts of this are disorienting? Why?
- Why a museum?: Our emotions are transient and often intangible. In embodying emotions, we try to give them some form, in this space and time. Additionally, the participants, in their enactment, bring different cultures and styles of embodying emotions.

To explore these questions and themes, I propose a process:

1. Each participant is invited into a space to depict through the body, the strongest emotion s/he experienced in the past week. Other group members are invited to watch and surmise the emotion being showcased.
2. Feedback – Unlike a judgment or debate, we merely describe our experience, exploring these questions: did your choice of action change because others had to understand it? Was the physical enactment disorienting in any way?
3. In observing, what was the experience like? What was your response to the uncertainty of not knowing the embodied emotion of the other?
4. Retry the process with an empathic approach – try to understand the other’s emotions within his/her life, movements, situation; without imposing your own framework. Is this possible at all with strangers?

What emerges, how much of these emotions are actually transferred or communicated to the other person, whether and how an empathic shift in perception orientates this in-between will be interesting explorations.



**Janhavi Dhamankar** is a philosopher and a performer of Indian classical dance. Her current research explores how empathy shapes integration of minorities and the meeting ground for Social Sculpture, Performance Philosophy, and Artistic Research. Her recent publications include “Empathy-in-Practice: A Method for Artistic Research?” in *Artistic research: Is there some Method?* and a collectively authored piece “What is Refugee” in *Crisis/Krisis*, Performance Philosophy, special edition. She has conducted movement workshops in Weimar, Copenhagen and Goethean Observation workshops at Woodstock School Mussoorie and ACCEL, Bangalore, India. She worked as the Editor and Content Generator for Pune Biennale 2017.

## Unloosened knots. Engaging with involuntary affective spaces as disorienting heterotopias

Linda Lapiņa

Eve Sedgwick (2003, p. 3) proposes “arts of loosing,” describing them “*not as one art but a cluster of related ones. Ideally, life, loves, and ideas might then sit freely, for a while, on the palm of the open hand.*”

Sedgwick proposes radical openness, which entails a willingness to lose and give up control. Conceiving heterotopias as sites of being and becoming otherwise, I am interested in possibilities to suspend the will to effectuate change. Carrying ourselves as agents of change reinforces a dichotomy between an active, willing subject and a passive object. Instead, I am interested in how we can act as recipients and witnesses of change that unfolds *upon* us. This entails a dis- and reorientation of the experiencing “I” as this “I” gives up its will to control its movements, showing how our situated embodiment always-already transcends the boundaries of what we might experience as “ourselves”.

Considering our situatedness in a troubled and troubling world, “the palm of the open hand” is not always an available mode for our being in, and becoming with, the world. Instead, one might experience tensions, knots, ambivalence, rupture- states that might be difficult to bear, endure or even survive.

I am interested in how “arts of loosing” *feel* and *materialize* when “staying with the trouble” (Haraway, 2016) of an unbearable world. In my intervention in the symposium, I would like to explore the openings for being and becoming otherwise that emerge when staying with involuntary, disorienting emotional and bodily states: sites that feel tense and inescapable, like a clenched fist or a painful knot.

Drawing on my earlier work with embodiment and affectivity, feminist new materialisms and politics of location, I would carry out a performance in urban space in Wrocław. I would find a place that resonates with my childhood experiences from early 1990s in post-Soviet Latvia-experiences full of unsolvable tensions that feel unlivable but have to be borne. I would share a poem that speaks of and from these experiences. My performance would explore the heterotopic potential of seemingly private disorienting feelings as these resonate with the experiences of the participants and the materialities and histories of Wrocław.

I work as assistant professor of Cultural Encounters at Roskilde University, Denmark. I am interested in bodies, space-time, affectivity and difference, approached through the lenses of intersectional feminism, new materialisms and affect theory. My research areas include racialization and whiteness, contested urban spaces, affective, embodied methodology and intergenerational migrant memory. I am interested in thinking about, and practicing, relationality, situatedness and dispersed, distributed embodiment and subjectivity. I am also a psychologist, dancer and migrant. I grew up in Latvia and moved to Denmark when I was 18. I value being in Post-Soviet contexts and exploring the resonance of Post-Soviet spaces.

## Between Awareness and Unawareness

Laura Willström and Titta Aaltonen

Can one recognize the moment of falling asleep? How is the journey from being awake to falling asleep?

In this proposal we study the transition from being awake to falling asleep. This transition starts when a person is preparing to fall asleep and ends when she is asleep. What happens during this transition? Can we understand it? Can we affect it?



It is often difficult to state the moment when this process starts and when it ends. We are often unaware of this journey and it is beyond our consciousness. Since we cannot recall the process afterwards, it remains unknown to us.

In our presentation we first briefly introduce our project and after that the participants will listen to a recording of a child falling asleep. This will happen in a dark room where the participants will lie on the floor, eyes closed. After listening to the audio, we will have a short discussion about the topic. The presentation will end with an experiment in which the participants will study their own fall-asleep process.

**Titta Aaltonen** (born 1976) is a visual artist who lives and works both in Helsinki and on Utö island. She has a MFA degree from the Academy of Fine Arts in Helsinki and a PhD degree from the University of Helsinki.

**Laura Willström** (born 1985) works and lives on Utö island. She studies writing at the Open University of the University of Jyväskylä.

## I was glad to realize I was sheltered by a beautiful and harmonious building – Two readings of trust in entering a heterotopic space

Majja Kerko

I will examine the concepts of trust and security and how they are manifested in and challenged by entering a heterotopic space. By reading excerpts from my unfinished manuscripts, I will show two different yet entwined examples of how these two concepts are called into question when conditions change and no longer support the previous understanding of them.

The first excerpt is from a fictional story of an inward journey: an anthropologist's fieldwork taking a surrealistic turn. Here the previously unnoticeable and sophisticated ways to protect oneself become visible in a new environment and turn increasingly imaginative as the external conditions get harsher. Taking forms of a gas mask, clothes used in prayer and a space suit, they represent creative solutions in order to cope in a difficult situation, yet they challenge one's orientation in an unfamiliar landscape.

The second excerpt is from a non-fiction book that I am currently writing and that deals with the images and experiences within and of Finland's oldest mental hospital located in Lapinlahti, Helsinki. Through my specific reading I will show how the feeling of trust is generated through the reorientation of the sensory system after entering a heterotopic space.

I have a Master of Arts degree from the University of Helsinki Comparative Religion Department. After my studies I have worked as a postgraduate researcher in Cairo, Egypt. Currently I work as a non-fiction writer. I am a mother of two daughters.

## Anger, Ignorance and White Privilege

Per Roar

In the proposal “Anger, Ignorance and White Privilege – or yet another dance”, I will try and possibly fail to articulate my response to a call for expanding on Disorientations as a theme in a time so clearly marked by real and pressing challenges around us. The attempted experimental articulation will relate to my ongoing choreographic enquiry into the politics of remembrance and representation, and the interest in the performative flux in which past, present and future tenses are entangled and coexist. The proposal is hence an extension of earlier presentations shared with this circle (and or in its previous incarnation): *Seven dogs and me - the last round* (winter 2017, Saxnäs SE) and *Stumbling Matters: Performative Time – Departures and Elsewheres* (winter 2019, Vilnius).

I want to experiment with ways for addressing blind spots or itches that may be part of our everyday and even perform us. My underlying questions are: Who has the privilege to indulge in artistic exploration of disorientation – that for some is a state of emergency or an acute reality? How can experiences of disorientations never had first hand lead us to create something beyond mirroring that affectively impact us to act? Whose stories are not represented, retold and given attention around us? Who has agency to tell stories? What is disorienting us? Whose stories can I see, hear and sense? How can dwelling on disorientations in a time in dire straits for directions and navigations be a sensible move in artistic research?

**Per Roar** is an Oslo based choreographer- 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 *Docudancing Griefscapes* (2015). His background in history and social sciences from the University of Oslo (Cand. Mag) and postgraduate studies at Karl Marx University in Budapest and Oxford University, inform his artistic approach. His choreographic projects include: *White Lies/Black Myths* (1995); *Shot in the Recliner – the art of camping* (2000) - an interactive camping performance that toured caravan sites; *Life & Death* (2006) - a trilogy on grieving based on a contextual approach to choreography; *If this is my Body* (2010-2013), and the recent years engagement in collective art works, such as *Seminarium* (2012-2016) and *By Carte Blanche* (2016). Per Roar is a recipient of US-Fulbright scholarship (1998-1999), the Norwegian Government fellowship for artists (2000-2003), and was the first research fellow in choreography at Oslo National Academy of the Arts (2003 – 2006). He is currently Professor and Head of the MA Programme in Choreography at Oslo National Academy of the Arts.

## Uncertainties – notes from the porch

Renata Gaspar

I wish to live in a house with a porch. I would spend most of my time there, at the crossing of an entrance/exit, in-between inside and outside, under a shelter, looking out.

I am struck by the topic in question (disorientations), and by the question of how to stay in-between. The latter seems to presuppose an intention of remaining elsewhere, in-between certain – and certainly different – ways of being (of thinking and doing). If so, shouldn't we also reflect on why we might want to stay there, in-between? I situate in-between among other identifiable, perhaps familiar, knowledges or practices. A place where decision-making might be challenged to the point of disappearance; where we might feel reluctant to make choices. Possibly, most likely, a difficult position to be in. A position which slowly becomes a process, a period, a passage without road signs. Unknown destination means unknown duration of travel. Length becomes absent from space and time. The present becomes the starting point.

Disorientation: the experience of going nowhere

Disorientation: to keep going, wilfully continuing (re-)searching

Disorientation: a divergence, a deviation, a split

Disorientation: a mode of observation

Disorientation: a life paradox – one might need to feel disoriented to find her way

Disorientation: an affirmative place of connections beyond either/or

Disorientation: the full, living experience of being-in-the-world

I propose elaborating on some of the questions and topics that my experience of disorientation has been exposing; and to use writing as means to reflect (individually and collectively) on states of in-betweenness as dynamic locations, as modes of emergence of radical possibilities.

**Renata Gaspar** is an artist working with performance, installation, and text across the performative, the philosophical, and the political. Her work explores inclusive and pluralistic approaches to the socio-political construction of place in/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.

## When we need (science)fiction

Simona Zemaityte

I would like to present an audio-visual performance on a subject matter of mortality, end of life care, and imagination. Using elements of science (and) fiction, as well as stories shared by people in hospices, this piece intends to outline personal experiences and the key problems with contemporary Western attitude towards death.

Standart human lifespan is 4000 weeks long. 63000 people die every hour, 150000 a day, 55 million a year. Human death rate is 100 percent. So why do we hesitate to discuss our own mortality (as if being afraid to attract it) and consider it bad luck or medical failure when it finally knocks at our door? I have spent the summer of 2019 volunteering at St Joseph's hospice in London, at a capacity of an arts and drinks trolley volunteer. Initially intending to collaborate with people at the end of their lives on a documentary piece, I now argue that the only way for us to re-engage with themes of dying and end of life is through fictional means.

Doctor and author Athul Gawande in his work exploring mortality discusses how medicine, which developed to save and extend lives is unprepared to accept death, and how often it is considered a medical failure. According to him, as recently as 1945, most death occurred at home. By the 1980 only 17 percent did. Author Mark Haddon, on the other hand, has observed the pivotal role of poetry and fiction in making „readers forget themselves and enter, for a brief time, into the consciousness of character“. This space allows us to learn, prepare, and also exercise empathy. When confronted with unbearable discomfort and fear we often escape to narrative thinking, and most of the time - fictional thinking (scenarios). Mark O'Connell in his piece „To be a Machine“ discusses contemporary futurists attempts to resolve mortality through machines, computers and cryogenic freezing. Inspired by literary and scientific thought as well as hospice stories, this piece invites to a journey on the borderline of documentary and fiction in an attempt of returning death talks to our lives.

**Simona Zemaityte** is a Lithuanian artists filmmaker, living and working in London and Vilnius. Her work was previously awarded at 15th Tallinn Print Triennial and nomination at Sheffield Doc Fest. Previous exhibitions include Vilnius Kasa Gallery Istanbul; Galata Perform Istanbul; BAFTA, RichMix, London, CAC Vilnius; Galleries Vartai, Titanikas, Malonioji, Kaire-Desine in Vilnius; Riga Cinema Shorts festival; CreArte traveling exhibition in Pardubice, Linz, Genoa. She is currently a visiting lecturer in documentary at Royal Holloway University of London and a practice based Phd student at Vilnius Academy of Arts. From 2012 she combined artistic practice with work at artist's studios and galleries inc. Maureen Paley, London and Sam Taylor - Johnson's studio in London.

## **Walking the distracted bodymind: let's get mass-distracted**

Sofie Oscar Coose and Annelies Alice De Smet

Architecture and the Anthropocene are strongly related. We can even assume architecture as part of the root of the problem, and therefore the trouble to stick with. Since humankind became sedentary – and architecture as built environment comes into being – the relation human-environment becomes dualistically and hierarchically solidified displaying: anthropos is in control. When the environment strikes back – in climate changes, dying of species and planet – disorientation surges up. The confrontation with the multi- scale and mighty-dimensional consequences of our anthropocentricity makes us feel lost, not knowing what to do.

From this awareness we like to ask: how can architecture operate within a non-dichotomic and non-hierarchic relationality with the environment? How can architects help to develop micro-skills of imagination, connectivity and endurance for more-than-human worlds? How to playfully turn distraction – as a sensorial condition of hyper-stimulative more-than-human worlds – into something affirmative and caring?

By sticking to this trouble, we propose to architect micro bodymind-environment relations outside the hierarchic and dichotomic. Consequently, our proposition asks to radically rethink together what architecture is and can do. In this light, and for this Winter Symposium, we propose a playful two-folded spatial- temporal-material intervention. First, we invite the audience and ourselves to become distracted en masse by an experimental bodymind-environment-walkgame (1). By instructing we entice to refuse focus, to loose grip and get distracted within the sensorial hyper-stimulative more-than-human environment. During the walk, our individual distracted bodyminds become the locus for experiencing hetero-times and hetero- spaces. We become receptive to meandering the 'elsewhere' and 'elsewhen'. Even more importantly, we can start zigzagging the 'how else' of relating (out of self-centring habits and sucked relationalities). Each walker will collect her/his hetero-experiences in a pocket-seized booklet. Second, by these booklets we will take up the responsibility to create a site-specific intervention (2). Thereby, the challenge is to activate positive and potentially emancipative turns of distraction by our spatial-temporal-material intervention while contributing to thinking-sensing-knowing from within this affective condition. As a result, our intervention is thought of as a hetero-time-space that materially and speculatively brings opportunities for architecture into communication (with participants of the walk, and the broader audience of the symposium).

**Sofie Oscar Coose** refuses to focus and therefore floats somewhere in-between and in-transit. Holding hands while wandering, Sofie and Oscar hold a master degree in architecture and a master degree in interior architecture (KULeuven). When together, they let their bodyminds become distracted towards architecting, sensorial environments, imaginative writings, spatial imperfections, and what threatens to stay unnoticed while in search for fragile, sensitive and poetic architectures full of imagination. By an interconnectedness of thinking-feeling-knowing they aim to develop empathic attitudes from within architecture towards human- environmental relations.

**Annelies Alice De Smet** is as a PLAYLEGGER a collection of bodyminds, learners, educators, females, companions, humans, architects, creators, solo-walkers, responders and an interim cluster of stardust. The Curriculum Vitae of the PLAYLEGGER runs along a master degree in visual arts and a master degree in architecture. Crossing a period of working as a freelance scenographer in the Netherlands, and as research assistant at the Centre for Public Space Research at KADK Copenhagen. Recently, the PLAYLEGGER joyfully presented her PhD statement 'Architecting Bodies by Immersive Gestures' (2018) supervised by Prof. Dr. Nel Janssens, and started a post-doc position at KU Leuven, Faculty of Architecture on 'The Animated Room'. The thread running through the PLAYLEGGER's course of life, is the profound need for shifting perspectives among architecture students and designers towards more corporal, empathic, desire-full attitudes concerning 'this world' (i.e. our shared territory) as well as about 'we' (i.e. entangled clusters of more-and-other-than-humans).

## How to collectively survive capitalism?

Stephanie Hanna

these times really do throw us in a state of profound not-knowing.

for some, this might awaken deep and underlying insecurities, even authoritarian reactions such as attempts to glorify and revive pasts which were not at all glorious for all beings.

meanwhile, humanity faces extinction. this is also a chance to understand it and thus ourselves as one part of a connected and interdependent organism which includes all forms of being.

this state of not-knowing how the future will unfold, and at which speed changes in the ecological system might change our realities, completely, can also be seen as an invitation for improvisational exploration and collective imagination.

in an experimental workshop, which also is a participative performance, if you like, i propose an imaginary time-travel into the future from where we can tell what exactly we changed, and how, so that we could collectively survive capitalism.

**Stephanie Hanna** is an independent visual artist who works pluridisciplinary, process-oriented and situation-specific with audio, video, performance / live action, participation and interaction, and spacial and shifting installations. Her work often takes place outside of designated artistic and cultural presentation formats and spaces. 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 in 2006. Between 2011 and 2018, she ran the art project space "Donau Ecke Ganghofer" in a 60 square meter window of a functioning department store in Berlin, Neukölln, which was awarded with the Project Space Prize of the Berlin Senate in 2017. Currently, she is preparing a participative audio imaginary (Audio-Vorstellung) with the working title "public dreaming: how we collectively survived capitalism", planned for realization in a public square in the old West of Berlin some time in 2020.

## Entangled disorientations

Tiny Festival Producers (Annikki Wahlöö, Benedikte Esperí and Cia Ruñesson)

During the course of GIBCA (Gothenburg International Biennial for Contemporary Art) 2019-21 we are working on a new piece which is a living situation and an art work at the same time. In our temporary habitat of three tents this work will evolve through ongoing performances that incorporate the acts of remembering, mapping, smelling and dialoguing, the use of custom-made personal objects, found mysteries and a living series of conversations, audiencing and encounters in a dedicated performance of the everyday life.

“To be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence. Existence is not an individual affair. Individuals do not pre-exist their interactions; rather, individuals emerge through and as part of their entangled intra-relating.” (Karen Barad: Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning)

We are in it all together. We are all connected. We are all lost.

We want to investigate what the concept of the tent can tell us today when the meaning of the tent involves all kinds of associations such as the holiday resort, activism and refugee camp.

By using tents as the locus of investigation we want to bring the concept of entanglement to find out what connects us, what disconnects us, what makes us remember.

Our methods involve seances with mapping, smelling, measuring, questioning and dialoguing together with one participant / audience / person at the time.

**Annikki Wahlöö** is a performer, actress and scriptwriter. She has studied acting at the Lee Strasberg Institute in New York, Malmö Theatre Academy and at UniArts in Stockholm (BA).

In 2010 she studied with the SITI company in Saratoga Springs New York. She holds a MFA in theatre/acting from the Academy of Music and Drama, University of Gothenburg 2016. She also has a background within History of Ideas and Theatre Science (BA) and an education in scriptwriting for film and television. She is currently working as a scriptwriter, actress and performer in various projects in Sweden, Denmark, Norway and Italy. She is one of the Tiny Festival Producers. Part of Temporality Productions(SWE) and the Cosmonauti Festival (Italy)

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

**Cia Runesson** is an actress and performance artist. Born in Gothenburg 1966, she trained classical theatre in London and physical theatre in Århus, Denmark. She holds a MFA in Contemporary Performative Arts from Gothenburg University. A member and co-founder of performance collective Force Majeure whose work has been seen in Scandinavia and beyond, producing live installations, performances and concerts in venues like Museum of Contemporary Art in Oslo and Gothenburg, BIT in Bergen, Basement 6 in Shanghai etc. She sometimes works as a curator in the visual art scene and is one of the founders of The Biological Museums Friend Association (2017) a new venue for trans disciplinary art. She is one of the The Tiny Festival Producers.