

International Conference on Artistic Research October 25–27, 2018

**Alliances & Commonalities 2018
Stockholm University of the Arts**

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Welcome

We would like to welcome you to Stockholm University of the Arts and to Alliances and Commonalities, an international conference focused on artistic research.

Stockholm University of the Arts is steeped in tradition; some of the University colleges date back to 1773. At the same time, we are also a very young university, whose assorted colleges were brought together five years ago in an effort to meet the challenges of the future. Since then, we have been able to focus more directly on artistic research, on building robust cross-disciplinary dialogues from within, between, across, and beyond our departments.

For us, artistic research is firmly rooted in our art practice and it encompasses all art forms. The results are presented in expositions, which are created on their own artistic terms and involve various forms of production, display, formatting, presentation and documentation.

Alliances and Commonalities offers a wide-ranging program intended to generate inquiry and stimulate dialogue that we believe will further illuminate and strengthen our development as artistic research communities across institutions, society, and borders.

Welcome to Alliances and Commonalities. We hope that your days are inspiring and that you gain new insights in investigating our shared yet distinctive materials and practices which connect us as artistic researchers in artistic alliances and creative commonalities.

Paula Crabtree, Vice-Chancellor
Cecilia Roos, Head of Research

Curatorial Statement

Alliances and Commonalities came out of a desire to create a conference for artists, researchers, scholars, and students to engage with artistic research on its own terms, to explore the things which connect us to each other, and to identify the ways in which artistic research engages with the wider world. That spirit of engagement is essential to the work presented here. The conference also showcases the ways in which artistic research brings people together and reaches beyond the institutions that support it; qualities that are even more necessary and pressing in these divisive times.

The variety of formats presented here – installations, workshops, performances, lectures, films, panel discussions, open spaces to share and reflect within – showcase the diverse manifestations of artistic research today. While some of these presentations have themes in common, each is a unique artistic expression. We encourage you to engage with the research and take the opportunity to connect to each other within the space and time provided here. Our hope is that the conference provides you with the opportunity to identify alliances that support and inspire your own artistic research and positively impact the world around us.

Juliette Mapp

Professor of Choreography
Profile area Concept and Composition

Stockholm University of the Arts Profile Areas

In order to promote a dialogue in Performative and Mediated Practices, the research department is a combination of four profile areas: **Bodily and Vocal Practices; Site, Event, Encounter; Art, Technology, Materiality** and **Concept and Composition**.

These profile areas are based on four areas of research that can accommodate all of Stockholm University of the Arts' (Uniarts) subject specializations by grouping thematic, methodological and problematizing perspectives. The profile areas were developed as part of a collegiate process in 2013 and constitute a strategic initiative to develop research and create opportunities for synergies within the field of artistic research. They are designed to frame shared lines of inquiry and develop cross-disciplinary approaches that can result in collaborations with researchers from other areas and fields of knowledge. The profile areas combined with subject specialization help create an environment fostering innovative education programs and new contexts for research.

Connecting and Reflecting – choosing your path

The conference is organized around Uniarts' four profile areas. We suggest that you stay with one profile area a day, but within each area there are different presentations to choose from so you can curate your own strand or cluster to follow.

At the end of Day 1 and Day 2, there will be panel discussions about the presentations in each profile area. These panels will be a chance to question, discuss, and reflect on the topics that came up during the day. We will have drinks at the end of the first day and dinner on the second day, both of which will be held at the Research Center. Lunch and dinner are provided to those who signed up for them at registration.

Day 3 is a half day, in which we will consider documentation, revisit the installations, and join together for "Open Space Technology," an open platform for participants to propose topics for discussion in relation to the conference experience. Participants will then break off into small-group conversations around their areas of interest. Finally, there will be a closing group discussion around the conference theme, Alliances and Commonalities. We hope the conference affords you the opportunity to both forge connections with other artistic researchers and to find space for some private reflection in relation to your own research and art practice.

You can rest and recharge at the Research Center on Day 1 at the CO-lab and in the Research Library, both of which are on the second floor, to the left at the top of the stairs. On Day 2 and Day 3, the conference will shift location to the Stockholm Academy of Dramatic Arts (SADA). There are places to relax at the Conference Hub on the first floor, as well as in the lounge/kitchen area on the second floor. There will be water, coffee, tea, and fruit available throughout the day in these areas.

DAY 1 PROFILE AREA

Bodily and Vocal Practices

This profile area explores techniques, methods and systems for the articulation, interpretation and communication of research and creativity through the body and voice.

Its central questions concern notions of interpretation and physical performance, pedagogical and didactic inquiry and sustainability in artistic practice. Bodily and Vocal Practices engages with and contributes to research about embodiment, connectivity, articulation and representation. Bodily and Vocal Practices is a research platform into the ways in which bodies and voices manifest meaning, understanding, ambiguity and abstraction through movement, sound, and language. Modes of critical inquiry enable thinking about the body and voice in terms of social and political spaces, which exposes ways in which corporeal practices express conventions, norms and coded systems, while creating the potential to challenge and re-evaluate them.

Star Chart

DAY 1
Venue: 402
10:00–12:00

Presented by: Eija Timonen, Harri Laakso, Jonna Tolonen, Liisa Ikonen, Maiju Loukola, Mari Mäkiranta

Talk/Presentation

Star Chart is a performance + six short talks on physical thinking as artistic research practice.

Eija Timonen's research interests are in multisensual perception of place. Harri Laakso's interests are photographic images and word/image relations. Jonna Tolonen studies the intersections in Spanish street art. Liisa Ikonen's researches applied and expanded scenography. Maiju Loukola focuses on the politics of space. Mari Mäkiranta explores socially engaged visual arts, feminist practices and marginalised spaces and groups.

What are you most interested in in your own research right now?

HL: Invisibility and darkness in photographic images. JT: The motives of political street artists and their works' impact on passers-by. LI: Health care environments as nodes of "normal" and "abnormal" forms of life. ML: The implications of terror, the spatial manifestations of "paradigmatic fear" in public spaces.

A Half Halt and a Side Step

DAY 1
Venue: 322
11:15–12:00

Presented by: Marie Fahlin and Rebecca Chentinell

Performance

A Half Halt and a Side Step happens between two bodies negotiating control, intimacy and ethics through a script, where objects and forms from dressage are written and moved. The two and the exhibited objects dressage each other in a 'manège', with its patterns, lines and letters, performing an interplay between roles, positions and functions.

Marie Fahlin is a choreographer, dancer and curator currently doing her PhD at Uniarts, Stockholm. She runs the organisation Koreografiska Konstitutet with Rebecca Chentinell and is a member of Weld Company.

What are you most interested in in your own research right now?

Black letters losgelassenheit side step as deviation side step to supple side step to cross out the path dance limited to unstable writing objects choreographing writings gag bit curves full stop or half halt ta(i)l(e)s ittoo.

Social circus and intercultural society: potentials and challenges of the circus arts for social change

DAY 1
Venue: 402
13:30–14:15

Presented by: Ilaria Bessone

Workshop

This workshop will employ both theoretical and experiential tools to explore key specificities of circus practice – embodied knowledge, trust and creativity – with the potential to foster 'intercultural communication'.

Ilaria Bessone, circus teacher and sociologist is a founding member of AltroCirco, a national project for the development of social circus in Italy.

What are you most interested in in your own research right now?

Social circus as a tool for social change. Research represents a pivotal way to improve circus practices as cultural encounters that surprise and transform rather than label and fix. Trainings for trainers represents sites for research and engagement in society and culture at large.

Gendered theories of not-complaining: compliance, coping and caring

DAY 1
Venue: 322
13:30–14:30

Presented by: Jenny Richards and Sarah Browne

Talk/Presentation

Gendered theories of not-complaining: compliance, coping and caring is a research performance/presentation about the 'leaky' ways un-aided complaints find their way out of the body. Privileging unarticulated forms of communication and reading the body as a performative lexicon, what methods are necessary to investigate gendered theories of not complaining?

Sarah Browne is concerned with non-verbal, bodily experiences of knowledge and justice. Jenny Richards' research explores how outsourcing in intimate life has affected bodies, lives and gender.

What are you most interested in in your own research right now?

The politics of the kind of bodies we build and finding ways of training new forms of vulnerability and interdependency, challenging the ideals of a 'hard', 'resilient' or 'autonomous' body.

Ties & Bonds

DAY 1
Venue: 502
13:30–14:30

Presented by: Alex Nowitz and Susanne Martin

Performance

Fostering the dialogue between dance and extended vocal art, *Ties & Bonds* explores the intersections of bodily and vocal art practices. This includes individual performances, sharing the artists' research and a duet improvisation, in which they allow their ideas to merge, interact and inspire each other.

Alex Nowitz is a performer presenting a wide array of different vocal practices. Susanne Martin (PhD) is a Berlin-based freelance artist who performs, researches and teaches in the field of contemporary dance and theatre.

What are you most interested in in your own research right now?

What do we actually display when presenting samples of vocal and oral extravaganza encapsulated in abrupt-changing aesthetics and how can that relate to other performance art practices? Can it?

Hidden Circus

DAY 1
Venue: 402
15:30–16:30

Presented by: Marie-Andrée Robitaille, Hara Alonso with the collaboration of several circus artists

Workshop

By using real-time sonic interaction, we investigate relationships between sound and motion and the potential they hold in circus practices. The workshop is an occasion to experience states of an exploratory process and discuss strategies in circus composition.

Marie-Andrée Robitaille is assistant professor in circus at DOCH, School of Dance and Circus, Stockholm University of the Arts. Hara Alonso is a pianist and composer working on the integration of new technologies in music through composition, performance, improvisation and multimedia.

What are you most interested in in your own research right now?

Studying polyphonic and polyrhythmic approaches to juggling. Learning how sound and motion impact the trajectories and formations of bodies and objects in a collective juggling situation.

PROFILE AREA

Site, Event, Encounter

This profile area explores the interplay between art and society, considering the protean nature of participation in contemporary art practices/processes/events and the many contexts and conditions in which 21st century artists work.

In this profile area, focus is on the shifting constellations of relationships, practices and processes which develop between the various devisors, performers and participants in an artistic practice, process or event. Research in this profile area includes critical explorations of art created in/with/for the public realm, encounters with audience, methods of interactivity/connectivity in physical and virtual spaces, the relation between ethics and aesthetics in artistic practices and the transforming roles and responsibilities, contexts and conditions of artists working in society today. Public/private space, power relations and convention/norm criticality are key notions, as well as a commitment to framing critical dialogue about art within the broader cultural context.

Visual Heuristics – Drawing as a tool for collective learning

DAY 1
10:00–11:00 + ongoing
Venue: Co-lab
DAY 2 & 3
Venue: Hub
ongoing

Presented by: Srinivas Mangipudi

3-day extended documentation performance

An ongoing 'documentation as performance' project in which the researcher live-scribes (makes live drawings via the distillation of real-time information) the environment, using conversations, movements, experiences and encounters as both material and method.

Srinivas is an artist and interdisciplinary 'arts science' researcher using drawing as a cognitive process with which to explore the yet to be known. His mediums include drawing, painting, generative art programming, installation, public actions and performance.

What are you most interested in in your own research right now?

My interest is in the exploration of the unknown through channelling signs and symbols from the subconscious and making them visible in the hope of generating new insights.

Agent Provocateur

DAY 1
Venue: 319
10:00–11:00

Presented by: Sylvie Boisseau and Frank Westermeyer

Talk/Presentation

Agent Provocateur is a method where one of two filmmakers is part of the scene and appears side by side with other protagonists. The Agent Provocateur is not acting, but produces an effect on the situation and on the other protagonists. In their research the artists, together with philosopher David Zerbib, use this method to measure the positionality of the postmodern subject, referring to Plessner's ex-centric positionality.

Sylvie Boisseau and Frank Westermeyer live and work in Berlin and Geneva. Their work has been shown extensively in videoart festivals and exhibitions.

How does your research engage with society and/or culture beyond the immediate context of your research?

Using Plessner's view – that humans are the species that consider the future and aspire to something – is not a privilege for the few, it is the central force in human life.

Monumentomachia

DAY 1
Venue: 502
10:00–12:00

Presented by: Suzana Milevska in conversation with artists Adnan Softić and Sašo Stanojković

Presentation/Talk/BYOM Workshop/Pop-up exhibition

Monumentomachia is a presentation of responses to existing or proposed monuments that have been contested. The audience is invited to participate in the workshop BYOM (Bring Your Own Monument) by presenting disputed objects, images and microhistories of monuments.

Suzana Milevska is a visual culture theorist and curator, currently Principal Investigator at Politecnico di Milano (TRACES, Horizon 2020) and curator of Contentious Objects/Ashamed Subject – an exhibition on artistic research regarding contentious heritages (2019).

How does your research engage with society and/or culture beyond the immediate context of your research?

I am interested in artistic research that instigates social change.

Living Documents

DAY 1
Venue: 319
13:30–16:30

Presented by: Charlotta Ruth and Anna Öberg

Workshop

Living Documents deals with the idea of handing down multi-sensorial material. In folk traditions, repetition and re-interpretation stimulate oral and physical practices rather than acting as an archival process. In this workshop we explore ways in which participants can transform a small piece of their practice into a participatory encounter with a (living) documentary practice.

Charlotta Ruth (SE/AUT) works in choreography and arts-based research. Anna Öberg (SE) uses Swedish traditional dance as the starting point for her research and artistic work.

How does your research engage with society and/or culture beyond the immediate context of your research?

Living Documents is a critique of the societal tendency to transpose experience into documented moments and how history is written and appropriated in the politics of today.

Remember, We Love You: Building a Grassroots LGBTQ Portrait Gallery

DAY 1
Venue: 322
15:00–16:30
DAY 3
Installation: Hub
ongoing

Presented by: AK/OK (M. Wright and Kate Jarboe)

Workshop

Remember, We Love You is a socially engaged, participatory artwork that combats marginalization by re-visioning LGBTQ histories. Through an international series of workshops and exhibitions, AK/OK is assembling a collection of portraits and narratives contributed by hundreds of participants of various ages, identities and backgrounds.

AK/OK is Kate Jarboe and M. Wright, an art/design collective from Austin, TX (US) and Montreal, QC (Canada). Overlapping art and design practices, their work investigates marginalized histories and spaces, queer and feminist archives, and contemporary US politics.

What are you most interested in in your own research right now?

The ways activist movements of the past can be translated into artistic strategies for collectively manifesting a more just future.

Renewable Futures: Oslofjord Ecologies

DAY 1
Venue: 502
16:00–16:30

Presented by: Kristin Bergaust and Rasa Smite

Talk/Presentation

Oslofjord Ecologies is an artistic research project on cultural and environmental sustainability in the context of Renewable Futures. Oslofjord Ecologies starts with a question: How can new concepts of knowledge, development of artistic methods and interdisciplinary engagement contribute to the formulation of sustainable relationships to the environment?

Artists and professors Kristin Bergaust (Oslo) and Dr Rasa Smite (Riga) combine their research and artistic practices, educational interests and long-time collaborations in founding Renewable Futures HQ.

How does your research engage with society and/or culture beyond the immediate context of your research?

We see the awareness and development of artistic methods and sensibilities as a way of creating new relationships to nature, the environment and other species.

DAY 2 PROFILE AREA

Art, Technology, Materiality

This profile area focuses on forms of artistic practice in which materiality, technology or media are central.

The research in this area addresses the artistic development of technological and material processes, and technological extensions or material challenges to existing artistic practices. It can involve live and mediated encounters, re-mediation, audio-visual media, transmedia, hacking, plundering, prosthetics, enabling and/or disabling technologies, or the development of mediated social fora and platforms. Interactions between performance and audience, as well as transductions of artistic practices between different platforms and media are a central concern. The area explores how artistic practice relates to technological development and change. It considers how professional roles in the arts are established and assessed on the basis of the technology mastered by artists in different fields.

The Ephemeral City

DAY 2
Venue: D1
10:00–10:45
DAY 3
ongoing

Presented by: Katt Hernandez

Tape Piece/Installation

A multi-channel exhibit featuring two works: a fixed-media, multi-channel composition and a sound installation. The two works, playing in tandem, illustrate a spectrum of methods and questions around the evocation of space through sound, the spatialization of music drawn from site-specific materials, and how these can create open narratives and ephemeral cityscapes.

A veteran of experimental music scenes in the USA, Katt got involved in experimental music in Stockholm in 2010. She began working with electroacoustic composition and installations, pursuing a PhD in Music. Her research is about cities in transformation.

What are you most interested in in your own research right now?

Reflecting on questions about how city dwellers can find empowerment in rapidly changing urban environments, collaborating with places and people who live in Stockholm.

The Botkyrka Experiment

DAY 2
Venue: TV studio
10:00–10:45 + ongoing
DAY 3
ongoing

Presented by: Tinna Joné, assistant professor in documentary storytelling; Ewa Cederstam, cinematographer; Katarina Eismann, artist and media navigator

Installation/Presentation

The Botkyrka Experiment takes place within/between the fields of documentary filmmaking and participatory art practices. The project works with a multiplicity of subjectivities, and is a container for exploring and re-envisioning the constantly negotiated roles, responsibilities, aesthetics and ethics in documentary filmmaking practices.

What are you most interested in in your own research right now?

Right now am I most interested in presenting my research as a portrait of the project – not an explanation. Staging a space, inviting people to think and communicate. /TJ

Pompom

DAY 2
Venue: Pandora
10:00–10:50 + ongoing
DAY 3
ongoing

Presented by: Simo Kellokumpu in collaboration with Vincent Roumagnac

Installation

Pompom is a choreographic installation project that examines the relationships between movement, place, and space in the frameworks of hypermobile Tokyo. How, as a temporary guest, do you embody contemporary Tokyo through the lens of movement?

Simo Kellokumpu is a Finnish choreographer and doctoral candidate at the Performing Arts Research Centre in the Uniarts Helsinki. Vincent Roumagnac is a French-Basque artist and doctoral candidate at the Performing Arts Research Centre in the Uniarts Helsinki. Nao Yazawa is a Japanese manga-artist working in Tokyo.

What are you most interested in in your own research right now?

I am interested in developing 'astroembodied choreostructions'. In these works queer space and interplanetary culture entangle with manifold human and non-human embodiments.

The Visual Silence

DAY 2
Venue: Cinema
10:00–12:00

Presented by: Mia Engberg

Film

The Visual Silence is a 4-year research project into non-voyeuristic film aesthetics, which rather than satisfy the viewers' desires offer resistance and encourage the viewer to create their own internal images. Mia Engberg will present a work-in-progress screening of "Lucky One" a film produced in the project.

Mia Engberg is a filmmaker and researcher at Stockholm University of the Arts. Latest films: *Belleville Baby* (2013) and *Dirty Diaries – 12 shorts of feminist porn* (2009). *The Visual Silence* is financed by the Swedish Research Council. *Lucky One* will premiere in cinemas in 2019.

How does your artistic practice differ from your research practice?

I've been making films for 20 years. I recently left the industry to go into research. My artistic practice has transformed into research and my research has grown into practice and I can no longer separate one from the other.

Imaginarities and Technoecologies of Urban Air

DAY 2
Venue: D2
11:00–11:30
DAY 2 & 3
Installation:
TV Storage
ongoing

Presented by: Hanna Husberg and Agata Marzecova

Paper/Installation

Combining artistic practice, decolonising approaches to ecology, fieldwork and feminist new materialist theories, this research project develops a multidisciplinary dialogue that through critical engagement with perception, representation and materiality reimagines air as a natural-cultural and technoecological phenomenon.

Hanna Husberg is a visual artist and Agata Marzecova an environmental scientist.

What are you most interested in in your own research right now?

Interdisciplinarity as neither natural nor automatic, but as an effort that requires experimentation, translation, and different material forms of inquiry. How the digitization and automation of environmental technologies incite new ways of sensing the world with implications for epistemological and scientific practices, politics and governance.

The Actress

DAY 2
Venue: D1
14:15–15:15

Presented by: Outi Condit (with Vincent Roumagnac, absent)

Performance

The Actress arises from the crisis of the actor's body as an intersection of affective/material/corporeal/discursive tensions in the dispositif of theatre. Re-do, verbatim theatre, and hypomnesic technology are used to produce mutations and extensions of her body as stage, performing and re-imagining power structures and hierarchies of the apparatus of theatre.

Outi Condit is an actor and doctoral student at the Performing Arts Research Centre, Uniarts Helsinki working on the techno(dis)embodied politics and poetics of the stage. Fellow student Vincent Roumagnac is a theatre director and artist whose research project explores the speculative dynamics of "redirecting" and "deepening the stage".

What are you most interested in in your own research right now?

We are both interested in queering trajectories of "theatre" and "Artistic Research".

Responsive Space

DAY 2
Venue: TV studio
14:15–15:15 + ongoing
DAY 3
ongoing

Presented by: Gunhild Mathea Olaussen

Installation/Presentation

Responsive Space: Perception as composition, and the other way round. Olaussen aims to present a new installation that examines the idea of perception as a performative quality and affinity as method. The presentation is a 30 min installation and 30 min talk.

Gunhild Mathea Olaussen is an interdisciplinary artist, specializing in scenography and sound art. Her recent work explores physical perception through installations where space, material, body and time are treated as equal parts of the composition. She is currently an artistic research fellow at the Norwegian Theatre Academy.

How does your artistic practice differ from your research practice?

It doesn't. My artistic practice is part of my research practice, where materiality and reason go hand in hand, responding to the research field with their distinctive qualities.

The Chasing Fog Club (Est. 2014): Boot Camp Stockholm 2018

DAY 2
Venue: Cinema
14:30–15:15

Presented by: Layne Waerea

Recruitment Drive/Discussion

A boot camp running throughout the conference. Fog permitting, participants are invited to 'chase fog' in Stockholm and send photographic evidence to chasingfog@gmail.com. Details available on the first day. Fog-chasing is followed by discussion of the ways an artist can encourage ongoing public participation to achieve the work's conceptual and participatory aims.

Layne Waerea (Te Arawa, Ngāti Kahungunu) is a Māori/New Zealand artist whose practice involves performance art interventions that challenge social and legal rules of public behaviour. Waerea completed her PhD at AUT University, New Zealand.

What are you most interested in in your own research right now?

Performance interventions to motivate the careful management of natural resources in Aotearoa New Zealand.

PROFILE AREA

Concept and Composition

This profile area highlights and articulates questions around the initiation, formation, implementation and documentation of creative and artistic processes.

The area includes inquiries about question formation, methods, experimentation, dramaturgy, lineage and influence. This area is where questions about aesthetics and ethics are equally important, and where the linking of ideas is as much about asking questions as it is about researching their answers. The formation of ideas and terminology, dramaturgical/narrative structures, interpretation, methodologies and documentation are key concepts, as are the area's overarching critical terms – concepts and composition – which are understood and activated in the widest possible sense. This area integrates an exploration of the synergies and frictions that result from encounters between different disciplines, art forms, interpretations and performance traditions.

Visuality, Intersectionality, Performativity: conceptual exploration through collaboration

DAY 2
Venue: D teatern
11:00–12:00

Presented by: Kristina Hagström-Ståhl and Björn Säfsten

Paper/Demonstration

Visuality, Intersectionality, Performativity: conceptual exploration through collaboration is a presentation of a conceptual investigation by Kristina Hagström-Ståhl and Björn Säfsten. Reflecting on the role and function of some critical concepts central to performance discourse within their own creative practice(s) across choreography and text-based performance, they attempt to stage an encounter between these practices while considering possible convergences between performative and visual "acts".

Kristina Hagström-Ståhl is a professor of performance research at the Academy of Music and Drama and PARSE (Platform for Artistic Research Sweden).

Björn Säfsten is a freelance dancer and choreographer based in Stockholm, Sweden.

What are you most interested in in your own research right now?

Encounters. Trying to grasp and articulate, with the other, what is really at stake.

Exploring historical and cultural impact through film practices in artistic research

DAY 2
Venue: D1
11:30–12:00

Presented by: Jyoti Mistry

Video/Presentation

This presentation draws on international workshops held to interrogate film aesthetics and explores how film grammars may constitute alternative forms of film languages and aesthetics. It considers possibilities for revitalizing film research and practice and the implications for film education.

I work in both film research and artistic practice. Recent books: *Gaze Regimes: Films and Feminisms in Africa* (2015), *Places to Play: practice, research, pedagogy* (2017) and a special issue of the *Journal of African Cinema*: "Film as Research Tool: Practice and Pedagogy" (2018).

How does your artistic practice differ from your research practice?

My research and artistic practices are inextricably intertwined, in a cyclic undertaking of experimentation with the medium that further informs my pedagogy

Cross-Sectorial Interpretation (Gestaltning)

DAY 2
Venue: D teatern
13:00–14:00

Presented by: Carolina Frände and Dr. Bodil Formark, featuring Astrid Kakuli and Dr. Anna Lundberg

Presentation

Cross-Sectorial Interpretation (Gestaltning) is a research project experimenting with applying acting/theatre practices and structures (interpretation) to research and vice versa. A departure point is a feminist perspective on research and artistic practices.

Carolina Frände is a theatre director educated at the Academy of Dramatic Arts in Stockholm 1996–1999. Bodil Formark has published and edited collections and articles in the field of Girlhood Studies. Astrid Kakuli is an actor educated at Malmö Theatre Academy. Anna Lundberg is an associate professor in Gender Studies.

What are you most interested in in your own research right now?

Applying theatre tools and interpretation to other professions and digging deeper into how to describe the process of interpretation when working with actors.

How do you do things with performance in alliance with things, concepts, bodies or plants?

DAY 2
Venue: D3
13:00–14:00

Presented by: Annette Arlander, Hanna Järvinen, Tero Nauha and Pilvi Porkola

Performance

This experimental session in four parallel parts is performed by members of the research team *How do you do things with performance?* We investigate the ways in which new materialist theories of agential realism and post-humanism affect how we understand 'performance' today. For bio's please see project website.

What are you most interested in in your own research right now?

- 1) Objects: performing with objects, thinking with objects, objects and knowledge.
- 2) Performativity: language, the quality of thought, i.e. non-philosophical approaches to research.
- 3) Performing with plants, especially trees.
- 4) Corporealities and the materiality of past bodies.

Ghostcubes

DAY 2
Venue: D2
13:15–14:15

Presented by: Erik Åberg

Performance

The greatest jugglers have used everyday objects such as hats, cigars, umbrellas and canes. A sculptor can create any form. The juggler's artistic process starts at the end of a sculptor's. *Ghostcubes* is an attempt to merge both these practices by researching origami paper folding to create large, dynamic wooden forms.

Erik Åberg trained as a juggler. In 2007 he set out to meet every knowledgeable person in the field of juggling, which resulted in a ten-year pilgrimage. As a result of that pilgrimage he became a sculptor.

What are you most interested in in your own research right now?

I am interested in merging the process of the sculptor (creator of a form/object) with that of the juggler (manipulator of a form/object). I am investigating an early stage in the artistic process of the juggler, where the juggler defines the object.

The ABCs of AR/RC/ABR/PBR/PaR/PLR/ART

DAY 2
Venue: D teatern
15:30–17:00

Presented by: Emelie St.Hilaire

Workshop

The ABCs of AR/RC/ABR/PBR/PaR/PLR/ART is a workshop in which participants will reflect on artistic methodologies through an animated group discussion format called "conceptual speed dating." Participants will develop rules according to their practice (or understanding of artistic methodologies) as inspiration for the pages of the co-created abecedarian in the style of Edward Gorey. E.g. "P is for Process, it may leave a mess."

Emilie St.Hilaire is a multidisciplinary artist currently pursuing doctoral studies in the Humanities at Concordia University in Montreal, Canada. She has participated in several research-creation projects at Canadian universities.

How does your artistic practice differ from your research practice?

In my artistic practice the cart goes before the horse.

A lot of moving parts and Moving~Thinking

DAY 2
Venue: D3
15:30–17:15

Presented by: Eleanor Bauer and Gabriel Schenker

Performance

A lot of moving parts and *Moving~Thinking* are two solos performed in dialogue, either consecutively or a duet that draws the performers into a dual conversation: one between dance-thought and language-thought and the other between dancing-talking thinkers.

Gabriel Schenker is a dancer and choreographer. He has an MA in Philosophy and is studying Anthropology. Eleanor Bauer works at the intersection of dance, writing, and music. She is a PhD student in Choreography at Stockholm University of the Arts.

How does your research engage with society and/or culture beyond the immediate context of your research?

EB: I'm interested in dance as a medium of thought per se that could change ideas and practices in education.

GS: I am trying to challenge divisions between thought and movement, body and brain/mind/spirit, and manual and intellectual labour.

Music in Disorder: Counterplay, Complexity and Collective Improvisation

DAY 2
Venue: D2
15:45–17:00

Presented by: Klas Nevrin (pianist/composer), Anna Lindal (violinist), Katt Hernandez (violinist/composer) and Vilhelm Bromander (bass)

Lecture Recital

Music in Disorder investigates the potential of conceptual experimentation for enriching collective improvisation in music and how process-oriented forms of conceptualization can augment artistic experience, and other modes of thought and action. It experiments with how disordering techniques are artistically related to power dynamics, complexity, and resistance to apparatuses of capture.

What are you most interested in in your own research right now?

Designing methods for collective improvisation as reference points while enhancing the potential for heterogeneity and divergent creativity. These methods can involve a transformative practice – useful in other fields emphasizing collective creativity.

Super Subjective Documentation

Presented by: Salla Sorri

Ongoing super subjective video and voice documentation

Salla Sorri graduated with a Masters of Arts in documentary film from ELO Helsinki Film School in 2014. In 2016 she began PhD studies at Aalto University and in 2017 as a member in Critical Cinema Lab collective. Sorri's films have been screened by various broadcasters and festivals including YLE, Al Jazeera World, Cannes Cinéfondation competition and Venice Film Festival Horizonti competition.

What are you most interested in your own research right now?

I study semi-documentary film methods portraying the suffering of stigmatized subjects. I am interested in how to use aesthetics in ways that do not enhance the stigma and allow the original subjects to hide their identities. Right now I am working with the artistic part of the research: a script of a court case based on real events.

DAY 3

Alliances & Commonalities Documentation

Video documentation

On day three all Alliance and Commonalities participants are invited to contribute to the video documentation of the conference by answering one of the following three questions:

1. How does your artistic practice differ from your research practice?
2. What are you most interested in in your own research right now?
3. How does your research engage with society and/or culture beyond the immediate context of your research?

Each presenter has answered one of these three questions in the conference program. Your video contribution ensures that everyone participating in the conference is included in it's documentation. Thank you in advance for contributing to the documentation of Alliances and Commonalities.



Stockholm University of the Arts (Uniarts) provides education and conducts research in the fields of circus, dance, film, media, opera and performing arts. With our unique combination of education and artistic research, we want to create new opportunities for social development and generate knowledge for tomorrow.

uniarts.se

Conference Committee & Support Team:

Paula Crabtree, Cecilia Roos, Rebecca Hilton, Johanna Garpe, Ellen Røed, Juliette Mapp, Maria Stålhammar, Viveca Ringmar, Jenny Tyllström, Sissel Behring, Kerstin Königsson, Helle Zimmerman, Katherine Stuart, Kamilla Bjellsäter, Max Edkvist, Kay Artle, Cecilia Runesson, Johan Andersson, Mats Lindberg, Yvonne Christensson.

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Locations:

Stockholm University of the Arts, Linnégatan 87
Stockholm Academy of Dramatic Arts, Valhallavägen 189

Graphic Design: Fräulein Design

Quick Guide, Where and When

PROFILE AREA:

Bodily and Vocal Practices (BVP)
Site, Event, Encounter (SEE)
Art, Technology, Materiality (ATM)
Concept and Composition (CC)

DAY 2, October 26

SADA, Valhallavägen 189

	VENUE	START TIME	STOP TIME	MAX NO. OF SEATS	PROFILE AREA
WELCOME!	Register foyer of SADA	09:00	09:45	200	
Katt Hernandez	D1	10:00	10:45	30	ATM
Tinna Joné and Collaborators	TV studio	10:00	10:45	60	ATM
S. Kellokumpu and V. Roumagnac	Pandora	10:00	10:50	30	ATM
Mia Engberg	Cinema	10:00	12:00	70	ATM
Hanna Husberg and Agata Marzecova	D2	11:00	11:30	70	ATM
Kristina Hagström-Ståhl and Björn Säfsten	D teatern	11:00	12:00	100	CC
Jyoti Mistry	D1	11:30	12:00	30	CC
LUNCH					
Carolina Frände and Bodil Formark	D teatern	13:00	14:00	70	CC
Annette Arlander and Collaborators	D3	13:00	14:00	50	CC
Erik Åberg	D2	13:15	14:15	70	CC
Outi Condit	D1	14:15	15:15	50	ATM
Gunhild Matea Olausson	TV studio	14:15	15:15	20	ATM
Layne Waerea	Cinema	14:30	15:15	80	SEE
Emelie St.Hilaire	D teatern	15:30	17:00	30	CC
Eleanor Bauer and Gabriel Schenker	D3	15:30	17:15	80	CC
Klas Nevrin and Collaborators	D2	15:45	17:00	80	CC
Panel discussions Profie CC	D teatern	17:30	18:15	100	CC
Panel discussions Profie ATM	Cinema	17:30	18:15	100	ATM
WALK to Linnégatan 87					
DINNER at Linnégatan 87	402 + 502	18:45			

DAY 3, October 27

SADA, Valhallavägen 189

	VENUE	START TIME	STOP TIME	MAX NO. OF SEATS	PROFILE AREA
Drop in installations	Hub, Pandora, TV studio, TV storage, D1, Cinema	09:00	10:15		ATM, BVP, CC, SEE
OPEN SPACE TECHNOLOGY	D teatern	10:30	12:00		
Last Gathering	D teatern	12:00			

DAY 1, October 25

Uniarts, Linnégatan 87

	VENUE	START TIME	STOP TIME	MAX NO. OF SEATS	PROFILE AREA
WELCOME!	Register + Welcome Greeting at Linnégatan 87	09:00	09:45		
Srinivas Mangipudi	Co-Lab, Hub SADA	ongoing Day 1, 2, 3			SEE
Sylvie Boisseau and Frank Westermeyer	319	10:00	11:00	40	SEE
Suzana Milevska	502	10:00	12:00	50	SEE
Maiju Loukola and Collaborators	402	10:00	12:00	40	BVP
Marie Fahlin and Rebecca Chentineil	322	11:15	12:00	30	BVP
LUNCH					
Ilaria Bessone	402	13:30	14:15	20	BVP
Alex Nowitz and Susanne Martin	502	13:30	14:30	50	BVP
Jenny Richards and Sarah Browne	322	13:30	14:30	40	BVP
Charlotta Ruth and Anna Öberg	319	13:30	16:30	20	SEE
AK/OK (M. Wright and Kate Jarboe)	322	15:00	16:30	40	SEE
Marie Andrée Robitaille	402	15:30	16:30	30	BVP
Bergaust and Smite	502	16:00	16:30	60	SEE
Panel discussions Profie SEE*	402	16:45	17:30	100	SEE
Panel discussions Profie BVP*	502	16:45	17:30	100	BVP
MINGLE	Linnégatan 87				

