

<http://dissertationthroughaction.space/>
(as before Public Defence, 3 September 2016)

**AVHANDLING / AV_HANDLING
(DISSERTATION / THROUGH_ACTION)¹**

Malin Arnell

This is an **INVITATION**. May 27, 2016 00:01am - May 29th, 2016 11:59pm. KTH R1 Experimental Performance Space, and throughout Stockholm City. Here you find the **SCHEDULE**. Have a look at the accompanying **MAP** and **IMAGE**. You can find the **TEAM** and the **ACKNOWLEDGEMENT** below. Please feel free to make **CONTACT**.

¹ The English word dissertation translated to Swedish makes "avhandling." When you break the word into its composite parts ("av" and "handling"), "av" can be translated to of, by, for, from, with. I chose to translate it to "through," because I have pursued my research through the actions of my artistic practice. "Handling" can be translated to action, document, or deed. I chose "action" to emphasise the continually unfurling and shifting nature of this research, and to echo Hannah Arendt, who maintained that actions have no end.

Open to public entanglements:

Friday May 27, 11:00am - 11:00pm

Saturday May 28, 09:00am - 11:59pm

Sunday May 29, 06:00am - 09:00pm

Space is limited. Reservations will be granted on a first come, first served basis.

Dress warm. We will be 25 meters below ground.

Avhandling / Av_handling (Dissertation / Through_action) has been carried out and supervised within the graduate program of choreography at Stockholm University of the Arts in collaboration with Malmö Faculty of Fine and Performing Arts, Lund University.

As part of the choreographic process, Sugar Rush Production, Maria Åkeson together with Tsomak Oga, Sooz Romero, and Debora Vega will video document

Avhandling / Av_handling (Dissertation / Through_action). If you do not want to appear in the footage used as the final documentation please **CONTACT**.

INVITATION

“I am a little scared: scared of surrendering completely because the next instant is the unknown. The next instant, do I make it? Or does it make itself? We make it together with our breath.”

—Clarice Lispector, *Água Viva* (1973/2012, 3)

“Nothingness is not absence, but the infinite plenitude of openness. [...] The possibilities for justice-to-come reside in every morsel of finitude.”

—Karen Barad, *What is the Measure of Nothingness? Infinity, Virtuality, Justice* (2012, 16–17)

You are invited to become part.

You are invited to partial responsibility.

You are invited to an un-hierarchized commitment.

You are invited to recognize collective aspects of knowledge production as political forces.

You are invited to be an active radius of touch.

You are invited to escape binary logics.

You are invited to cut things together-apart.

You are invited to take responsibility for the force of becoming.

You are invited to rethink causality as intra-activity.

You are invited to re-conceptualize boundaries and properties.

You are invited to think of affect as matter.

You are invited to demand active co-presence.

You are invited to share suffering collectively.

You are invited to recognize how societal power relations materialise in and through bodies.

You are invited to raise awareness of daily violence.

You are invited to demand social justice.

You are invited to mobilise trust as much as insecurity, support as much as dependence.

You are invited to acknowledge simultaneous singularity and multiplicity.

You are invited to activate something that has already happened, and which by these actions continues to happen.

You are invited to keep the future open to that which has yet to emerge.

You are invited to a masturbatory cooperation and erotic togetherness.

You are invited to act transversally.

You are invited to trust impermanence.

You are invited to an unending dynamism.

I have been invited.

You are invited.

Avhandling / Av_handling (Dissertation / Through_action) is a live dissertation in choreography. It is a dissertation that proposes and explores a specific format, a dissertation that will be written through space-time-language-matter with and for human and more-than-human bodies, and other discursive-material becomings. It spans 72 hours, situating itself within and proceeding from a decommissioned nuclear reactor hall 25 metres below ground.

Avhandling / Av_handling (Dissertation / Through_action) emphasises the ever-present negotiations of vulnerability, intimacy, force, and power with / in choreography and performance. It engages

a posthumanist and “agential-realist” (Barad, 2007) reworking of the notion of performativity, in which all bodies (not only human bodies) come to matter through the world’s performativity—its iterative intra-activity. In this framework, knowledge is made as a direct material engagement, a cutting “together-apart” (Barad, 2007)—a process by which cuts enact violence but also open up and rework agential conditions of possibility.

Avhandling / Av_handling (Dissertation / Through_action)

recognizes the force of ethico-onto-epistemological entanglements (of matter, history, politics, social relations, theory, and practice) through intra-action. It asks what happens to the notion of research objectivity when the researcher (“I”) and the “thing” researched (“object”) occupy the same location (“my body”)? What happens when this understanding of location shifts, to become a location without a locus?

If we are being-of-the-world, how can we ever avoid participation? In an ongoing continuum of entanglement, the moment of connection is unavoidable. It demands that we are attentive to our mutual co-constitutiveness, and that we take responsibility for what gets excluded as well as what comes to matter. During

Avhandling / Av_handling (Dissertation / Through_action)

diffractive choreographic methods and techniques will be applied and experienced in a process of queering causality, agency, and relationality, and dislocating authority, while (my / the / our) human and more-than-human body / bodies pursue(s) embodied affinities, and a state of becoming-with.

Avhandling / Av_handling (Dissertation / Through_action)

positions itself against the proliferation of capitalist logistics in academic and artistic contexts (the neoliberal transformation of universities, the implementation of an administrative superstructure, proliferation of technologies of efficiency, fragmentation and competition, commercialization of artistic activity, etc.). It asks how this socio-economic trajectory intra-actively infiltrates the live practices of making knowledge, and how such cuts (or transformations) might be made differently?

You are invited to join ***Avhandling / Av_handling (Dissertation / Through_action)*** in a process of articulating / manifesting forces of knowledge entanglement through live acts of documentation.



SCHEDULE

Avhandling / Av_handling (Dissertation / Through_action) will be manifested over the course of 72 hours. The opponents and the examining committee are invited to become part for 42 hours; so is the audience—as agentially intra--acting components.

Unless otherwise noted, everything will take place in or around KTH R1 Experimental Performance Space, Drottning Kristinas väg 51, Stockholm. See **MAP**

Friday May 27

11:00am

Doors open

11:30am-12:00pm

Preface and Introduction

Preface and introduction of *Avhandling / Av_handling (Dissertation / Through_action)*

12:00pm-1:00pm

Unfolding encounters, open score

Following an open score different **STUDIES** (2010-2016), which are components of this doctoral project, will be cut together-apart. This includes an entanglement of different formats, methods, practice, techniques, materials and situations.

1:00pm-2:00pm

BREAK

2:00pm-3:30pm

Kapitel, Kaput, Kapital, Kapitulera, Capitulum: header of a text and a part of the arm – a collaboration among others (again)/Kapitel, Kaput, Kapital, Kapitulera, Capitulum: huvudpunkt av en text och en del av armen – ett samarbete bland annat (igen)

Malin Arnell, Fia Backström and Imri Sandström

Malin Arnell, Fia Backström, and Imri Sandström re-engage (and re-activate) the process, methods, practice, and materials that were part of their joint exhibition ***Kapitel, Kaput, Kapital, Kapitulera, Capitulum: header of a text and a part of the arm – a collaboration among others/Kapitel, Kaput, Kapital, Kapitulera, Capitulum: huvudpunkt av en text och en del av armen – ett samarbete bland annat*** (2014) at Index - The Swedish Contemporary Art Foundation, Stockholm. The artists' shared desire to understand what is most elemental—and therefore often taken for granted—and the political dynamics that determine the possibilities for participation, formed the starting point for the collaboration. In an attempt to avoid distinguishing between the negotiation, production, and presentation of the work, the gallery was open to the public while the work was in progress.

Vi tillgängliggör ett pågående arbete.

We make available an ongoing work.

Our interaction is part of the work.

Vår interaktion är en del av verket.

Det är intressant att inte skilja de olika tiderna åt

It's interesting to not separate these times

(då vi är i rummet eller inte).

(when we're in the room or not).

Någon kommer in och får ta del av vad som äger rum.

Someone enters and may take part in what is taking place.

Kapitel: en period av tid som är väldigt olik perioden av tid innan.

Chapter: a period of time that is very different from the period of time before it. Att det är öppet och arbete pågår, galleriet öppet.

That it is open and the work is in progress, the gallery is open.

- Vad betyder att saker är o/åtkomliga (för vem/vad),

- What does it mean that things are in/accessible (for whom/what),

Synliggöra de porösa kontaktytor som det singulara använder.

Make visible the porous contact surfaces that the singular uses.

Hur "lika villkor" kan användas som en flexibel arbetsmetod.

How "equal terms" can be used as a flexible practice.

Hur använder sig språket av sammanhangen.

How does language use the contexts.

Materialiseringar/materializations: overheadapparater/overhead projector, transparent film/transparent film, A4 papper/A4 paper, bokstäver/letters, språkljud/language sounds,

dagsljus/daylight, glasskivor/sheets of glass, speglar/mirrors, videoprojektor(er)/video projector + (rökmaskin)/(smokemachine), svett/sweat, vågbrus/sound of waves, andetag/breath, tidsrytmer/rythms of time

Vad gör en Stor Bokstav?

What does a Character do?

Vad gör ett Kapital?

What does a Capital do?

och att ingenting sker utan det andra,
and that nothing takes place without the other,

3:30pm-4:00pm

Connect and commit, document

Connect and commit, document allocates time to write down or in other ways share different accounts of various encounters and experiences that emerge within these time-space-language-matterings.

4:00pm-5:00pm

I am not quite sure. This is an arduous terrain (again)

Malin Arnell, Mar Fjell and other materialities

The three-day durational action ***I AM NOT QUITE SURE. THIS IS AN ARDUOUS TERRAIN*** (2013) came about from an invitation by curator Piper Marshall to engage broadly with / in a discussion of how contemporary art mobilises a specific consciousness of objects as they separate and bind to the self.

Reprising the structure of the initial 2013 action, Malin Arnell invited nine lives to each spend an hour in silence with her in KTH R1. On Sunday, all lives come together for the first time to share another hour—the tenth hour.

Invited were Claude Blüna, Åsa Elzén, Mar Fjell, Magdalena Górska, Axel Karlsson Rixon, Leffe Kronlöf, Jorun Kugelberg, Clara López Menéndez, and Andrea Svensson.

Excerpt from letter to invited participants:

During these hours I want us to relate to each other in this specific spatiotemporality via short instructions. (You will bring two instructions and I will bring two). I'm interested in occupying space-time as objects, as volume and weight.* Using each other as

transitional objects, providing each other with comfort in this specific situation (of vulnerability).

“objects”: here it is about slowed-down connectedness as being-of-the world. As an exercise, we can try not to focus on the perceived individuality of (our) mind-body-materialities. I think of this as a method of connectedness—in which we have to take positions in the world, and in which the world takes a position in us.

Before the tenth hour I will organise a score from the instructions we have been working with separately in the previous hours. Each of us will work from this new score during the final hour, relating to each other through the experiences from the earlier hours. All of us have the option to choose not to act, react, or move (even if that’s not really possible) for shorter or longer times during this hour.

I AM NOT QUITE SURE. THIS IS AN ARDUOUS TERRAIN (2013) was part of the exhibition *Descartes’ Daughter* at Swiss Institute, New York. With Vanessa Anspaugh, Jess Arndt, Malin Arnell, Fia Backström, Paula Garcia, Robyn Hillman-Harrigan, Katherine Hubbard, Lia Lowenthal (camera), Clara López Menéndez, Piper Marshall, Ulrike Müller, Jen Rosenblit and other materialities.

5:00pm-5:30pm

Unfolding encounters, open score

Following an open score different **STUDIES** (2010-2016), which are components of this doctoral project, will be cut together-apart. This includes an entanglement of different formats, methods, practice, techniques, materials and situations.

5:30pm-6:30pm

I am not quite sure. This is an arduous terrain (again)

Malin Arnell, Claude Blüna and other materialities

6:30pm-7:00pm

Connect and commit, document

Connect and commit, document allocates time to write down or in other ways share different accounts of various encounters and experiences that emerge within these time-space-language-matterings.

7:30pm-8:45pm

After, Rehearsal After (again)

In the lecture-performance ***After, Rehearsal After*** (2013), Malin Arnell presented her ongoing dialogue with the work of French-Italian artist Gina Pane (1939-1990). Oriented around textual and visual traces of Pane's and Arnell's historical intra-action, the ongoing dialogue explores performance art documentation and historical narratives. Film documentation of Pane's 1975 action *Discours mou et mat* at de Appel Art Centre in Amsterdam was screened alongside video documentation of Arnell's 2011 reenactment, ***Reflect Soft Matte Discourse***, performed at Kamarad in Stockholm. Included in ***After, Rehearsal After*** was a letter written by Clara López Menéndez recounting her experience in the reenactment as "the naked body" listed in Pane's performance instructions. This text was included in previous iterations of the action, ***Rehearsal after Reflect Soft Matte Discourse #1*** (2011) and ***#2*** (2012), developed together with Clara López Menéndez and Imri Sandström. ***After, Rehearsal After*** interrogating queer feminist performance archives, asking: "How do queer feminist performance archives make you vulnerable, how do they make you feel, act, react?" "Whose bodies remain present, and which bodies are lost?" The framework of the work—its repetition with variations, its artistic and queer feminist methodologies—enabled an exploration of history, documentation, and bodily epistemology, and an attempt to take responsibility for what is not known by doing, through action, through performance.

Included in the performance is a text written by Malin Arnell and three video pieces: Gina Pane, *Discours mou et mat*, 1975, video, 22:32 min. (DVD, 4:3, sound, b/w). Unknown cinematographer and editor. All rights reserved, © LIMA (*Discours mou et mat* will be screened without sound).

Malin Arnell, ***Reflect Soft Matte Discourse***, 2011, video, 22:43 min. (DVD, 16:9, sound, colour). Performed by Malin Arnell and Clara López Menéndez at Kamarad in Stockholm on May 24th, 2011. Duration, 58 minutes. Cinematographer: Ulrika Gomm, Editor: Malin Arnell.

Malin Arnell, ***Letter from Clara López Menéndez***, 2013, video, 8:03 min. (DVD, 16:9, sound, b/w). Text written and read aloud by Clara López Menéndez. Editor: Malin Arnell.

8:45pm-9:30pm

Connect and commit, document

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9:30pm-10:30pm

I am not quite sure. This is an arduous terrain (again)

Malin Arnell, Lefte Kronlöf and other materialities.

10:30pm-11:00pm

Unfolding encounters, open score

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Saturday May 28

9:00am-10:00am

I am not quite sure. This is an arduous terrain (again)

Malin Arnell, Magdalena Górka and other materialities.

10:00am-11:00am

Travel from Tekniska Högskolan to Central Station

11:00am-1:00pm

NYPÅSTIGNA / NEW PASSENGERS

YES! Association/Föreningen JA!

Meeting place: "Ringen" ("The Ring"), Stockholm Central Station central hall. See MAP

YES! Association/Föreningen JA! hereby invites you to join us on a rhombic trip with Stockholm Public Transport. We will travel collectively and engage in looking, moving, reading aloud, and conversing.

NYPÅSTIGNA / NEW PASSENGERS will take about 1 hour and 40 minutes. We will travel from T-Centralen by metro to Liljeholmen, further by tram to Solna Station, and finally we will take the commuter rail back to Stockholm Central Station. Malin Arnell and Åsa Elzén from YES! Association/Föreningen JA! will travel along with you.

Humans and other animals are welcome.

[LINK: <http://sl.se/sv/info/resa/regler/djur/>]

Bring a bottle of water!

Wear clothes for activity.

No preparation is needed. A score will be handed out when we meet.

There are elevators in all the stations.

Be on time!

Let us know before May 27 if you need an SL-ticket for the trip. Email info@foreningenja.org (subject: SL-ticket)

YES! Association/Föreningen JA!'s first version of this scripted public transport choreography, ***Zyklische Gesellschaftsreise***, took place on the Berlin S-Bahn in 2013 as ACT 5 within WIR SPIELEN (WE PLAY) at nGbK, neue Gesellschaft für bildende Kunst, Berlin.

YES! Association/Föreningen JA! (2005-ongoing) is an art collective, an institution, an art worker, a group of people that works to promote a more heterogeneous and more equal art scene. They often employ fictitious situations as exercises of possible realities, using performance to investigate art's transformative capacities.

1:00pm-1:30pm

Travel from Central Station to Tekniska Höskolan

1:30pm-2:30pm

BREAK

2:30pm-5:30pm

Unfolding encounters, open score

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5:30pm-6:00pm

Connect and commit, document

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6:00pm-7:00pm

I am not quite sure. This is an arduous terrain (again)

Malin Arnell, Åsa Elzén and other materialities.

7:00pm-9:00pm

Time to Talk

It might be Time to Talk. Allocated time for some questions to be formulated and maybe asked.

9:00pm-10.00pm

I am not quite sure. This is an arduous terrain (again)

Malin Arnell, Clara López Menéndez and other materialities

10:00pm-10:30pm

Connect and commit, document

Connect and commit, document allocates time to write down or in other ways share different accounts of various encounters and experiences that emerge within these time-space-language-matterings.

10:30pm-12:00am

Unfolding encounters, open score

Following an open score different **STUDIES** (2010-2016), which are components of this doctoral project, will be cut together-apart. This includes an entanglement of different formats, methods, practice, techniques, materials and situations.

Sunday May 29

6:00am-8:00am

Unfolding encounters, open score

Following an open score different **STUDIES** (2010-2016), which are components of this doctoral project, will be cut together-apart. This includes an entanglement of different formats, methods, practice, techniques, materials and situations.

8:00am-9:00am

I am not quite sure. This is an arduous terrain (again)

Malin Arnell, Jorun Kugelberg and other materialities.

9:00am-9:30am

Connect and commit, document

Connect and commit, document allocates time to write down or in other ways share different accounts of various encounters and experiences that emerge within these time-space-language-matterings.

9:30am-12:00pm

Unfolding encounters, open score

Following an open score different **STUDIES** (2010-2016), which are components of this doctoral project, will be cut together-apart. This includes an entanglement of different formats, methods, practice, techniques, materials and situations.

12:00pm-1:00pm

I am not quite sure. This is an arduous terrain (again)

Malin Arnell, Axel Karlsson Rixon and other materialities.

1:00pm-2:00pm

BREAK

2:00pm-3:00pm

I am not quite sure. This is an arduous terrain (again)

Malin Arnell, Andrea Svensson and other materialities.

3:00pm-3:30pm

Connect and commit, document

Connect and commit, document allocates time to write down or in other ways share different accounts of various encounters and experiences that emerge within these time-space-language-matterings.

3:30pm-4:30pm

I am not quite sure. This is an arduous terrain (again)

Malin Arnell, Claude Blüna, Åsa Elzén, Mar Fjell, Magdalena Górska, Axel Karlsson Rixon, Leffe Kronlöf, Jorun Kugelberg, Clara López Menéndez, Andrea Svensson and other materialities. Tenth hour—all lives come together.

4:30pm-5:30pm

Connect and commit, document

Connect and commit, document allocates time to write down or in other ways share different accounts of various encounters and experiences that emerge within these time-space-language-matterings.

5:30pm-7:30pm

Setting the Scene (again)

Malin Arnell in collaboration with Linda Arnell, Claude Blüna, Katarina Bonnevier, Åsa Elzén, Sophie Erlandsson, Mar Fjell, Ulrika Goom, Magdalena Górska, Axel Karlsson Rixon, KOEFF (Sound), Leffe Kronlöf, Indra Linderöth, Clara López Menéndez, Tilda Lovell, and Andrea Svensson.

The two hour action ***Setting the Scene*** (2014) came about from an invitation by curators Rebecca Brooks, Daria Faïn, and Shelley Senter to engage broadly with questions of somatics, while they were asking the question “How are we mattering?”

As a response to this invitation, and stemming from a desire for a collective intimacy, I invited fourteen friends and colleagues to come together as a working team, to improvise and help each other with different tasks using a variety of materials (six pieces of 20' x 50' clear plastic sheeting; nine pieces of 4' x 8' foam insulation; eight large transparent balloons; fifty blue chairs; audience). We engaged in a ritual of uncertainty and trust in which we were both doing and not doing, watching and being watched, touching materials and each other, being touched and moved by objects and each other. Our breathing and the air between us became part of the soundscape made by KOEFF, together with the reading of fragments of texts by Karen Barad.

Setting the Scene (2014) was performed during the “Movement Research Festival Fall 2014: M A T T E R I N G” at Danspace Project in New York City. With Malin Arnell, Vanessa Anspaugh, Fia Backström, A.K. Burns (Camera), Anna Craycroft, Nicole Eisenman, devynn emory, Rachel Higgins, Alhena Katsof, KOEFF (Sound), Katherine Hubbard, Zoe Leonard, Clara López Menéndez, Lydia Adler Okrent, and Guadalupe

Rosales. It was later re-activated together with Vanessa Anspaugh and Magdalena Górska during Final seminar (2015).

7:30pm-8:30pm

Connect and commit, document

Connect and commit, document allocates time to write down or in other ways share different accounts of various encounters and experiences that emerge within these time-space-language-matterings.

8:30pm-9:00pm

Epilogue

An epilogue will be shared.

COLLABORATIONS, ACTIONS, WORKS (2010-2016)

These formats, methods, practice, techniques, materials and situations are components of this doctoral project and will be cut together-apart this weekend. Every cut matters.

Final Seminar (2015), Studio 16 / Scenen, DOCH, School of Dance and Circus, Stockholm.

Breathing-with – A praxis session (2015), performance, *Bodies of Evidence, An artistic-theoretical conference on bodies, borders, and movement*, DOCH, School of Dance and Circus, Stockholm. Organised by Sandra Noeth.

Hey you, your pussy stinks (2015), text piece for *Public Pattern Poem*, part of the exhibition *Fia Backström* at The Artist's Institute, New York. Curated by Jenny Jaskey.

YES! Association / Föreningen JA!, *(art)work(sport)work(sex)work* (2015), exhibition and commissioned project for The Power Plant, Toronto. Curated by Julia Paoli.

Beyond this Point (2015), a drive-in action in the framework of FD13 residency for the arts, St. Paul / Minneapolis, MN. Curated by Sandra Teitge.

You have already arrived (2015), action during Emily Roysdon's event *UNCOUNTED (Performance 4)*, within the exhibition *If Only a Wave*, Participant Inc, New York.

Setting the Scene (2014), performance with Vanessa Anspaugh, Fia Backström, A.K. Burns, Anna Craycroft, Nicole Eisenman, devynn emory, Rachel Higgins, Alhena Katsof, KOEFF / Johanna Rosenqvist, Katherine Hubbard, Zoe Leonard, Clara López Menéndez, Lydia Adler Okrent, Guadalupe Rosales, Movement Research Festival, Fall 2014: *M A T T E R I N G*, Danspace Project, St. Mark's Church, New York. Curated by Rebecca Brooks and Daria Faïn in conversation with Shelley Senter.

I'm invited here this morning... (2014), lecture-performance, *Creative Time Summit: Stockholm*, Kulturhuset, Stockholm. Curated by Edi Muka, Public Art Agency Sweden.

Kapitel, Kaput, Kapital, Kapitulera, Capitulum: header of a text and a part of the arm – a collaboration among others / Kapitel, Kaput, Kapital, Kapitulera, Capitulum: huvudpunkt av en text och en del av armen – ett samarbete bland annat (2014), exhibition including two densification events, joint project by Malin Arnell, Imri Sandström and Fia Backström, Index – The Swedish Contemporary Art

Foundation, Stockholm. Curated by Nathalie Åhbeck.

A Response to the Absence of Pain (2014), action, *SUNDAY RUN_UP*, Design Hall, Stockholm. Organised by ccap and Cristina Caprioli, Philip Berlin, and Ulrika Berg.

In This Almost / Nesse quase (2014), 6-hour action and installation in collaboration with MPA, ***Eat the sun / Como o sol***, *PerformaPaço / Combinações* at *Paço das Artes Performance Event*, São Paulo. Curated by Corrine Fitzpatrick and Paula Garcia.

Audience or one of the crowd (2014), durational action and text piece, *Failing to Levitate*, EFA Project Space, New York. Curated by Kerry Downey and Natasha Marie Llorens.

Mo(WE)ments of labor (2014), installation, durational action, workshop, *We owe each other everything*, CCS Bard / Hessel Museum of Art, Annandale-on-Hudson, NY. Curated by Andrew Kachel.

67,3% performative research seminar (2014), 3-day seminar, Weld, Stockholm.

After, Rehearsal After #2 (2014), lecture-performance, *Cheat Out Towards the Audience: Risk x Reward*, Museum of Arts and Design, New York. Curated by Kelly Gilpatrick and Jake Yuzna .

Slow dancing with two fans (2014), action within the group show *Looking Back: The Eighth White Columns Annual – Selected by Pati Hertling*, White Columns, New York. Curated by Pati Hertling.

I am not quite sure. This is an arduous terrain (2013), 3-day action with Vanessa Anspaugh, Jess Arndt, Fia Backström, Paula Garcia, Robyn Hillman Harrigan, Katherine Hubbard, Lia Lowenthal, Clara López Menéndez, Ulrike Müller and Jen Rosenblit and installation within the group show *Descartes' Daughter*, Swiss Institute, New York. Curated by Piper Marshall.

YES! Association / Föreningen JA!, ***Zyklische Gesellschaftsreise*** (2013), action, nGbK, neue Gesellschaft für bildende Kunst, Berlin. Curated by nGbK working group *WIR SPIELEN (WE PLAY)*.

Sometimes, Sometimes, Sometimes (2013) text / sound installation in collaboration with Johanna Rosenqvist / KOEFF, *festival:display*, Weld, Stockholm. Curated by

Koreografiska Konstitutet.

After, Rehearsal After #1 (2013), lecture-performance, *PSi19: Now Then: Performance and Temporality!*, Stanford University, Stanford, CA.

It's quarter to 8pm (2013), action and installation for the Movement Research Festival, Spring 2013: *Alternate / Shelter*, Brooklyn. Curated by Vanessa Anspaugh, Hilary Clark, Mina Nishimura, and Antonio Ramos.

Walking to the mic, the other falling off her chair #2 (2013), action with MPA, *Dancing with the Art World*, Hammer Museum, Los Angeles. Curated by Brennan Gerard and Ryan Kelly.

Possession Principle, Flames of Protection (2012), action, *Enduring Sometimes Warring*, INCA Institute, Detroit, MI. Curated by Ulrika Gomm and Clara López Menéndez.

The Oncoming Corner (2012–2015), series of monthly gatherings that took place in Malin Arnell's loft in Brooklyn. A space for sharing our makings, for communizing, for socialising, and for us to think together about what these terms can mean and how we can make use of their potential.

Something is Missing (2012), action, *The Famous Fem(inists)*, Rensriet, Stockholm. Curated by Johan Norling and Hanna Wildow.

YES! Association / Föreningen JA!, **SMOKING AREA** (2012), Floor painting, reading / speech / performance, a month-long stay for Nik Ruth Persson, *Anti-Establishment*, CCS Bard / Hessel Museum of Art, Annandale-on-Hudson, NY. Curated by Johanna Burton.

30% research seminar (2012), Weld, Stockholm.

YES! Association / Föreningen JA!, **I am talking about something happening right here, right now** (2012), a talk around questions of authorship, signature, creativity and labor, within the project *BODY OF WORK* by Lucie Fontaine, IASPIS, Stockholm.

Falling off (2012), action, *Unconstituted Praxis book launch by Mattin*, Pannrummet / The Boiler Room, Konsthall C, Stockholm.

Rehearsal after Reflect Soft Matte Discourse #2 (2012), action together with Clara López Menéndez and Imri Sandström, *EPISODE 2: A Special Form of Darkness*, Tramway, Glasgow, UK. Curated by Arika / Barry Esson and Bryony McIntyre.

Action/Collective reading: I want a president... (2010–ongoing), Plaza de Chueca, Madrid (2012). Organised by Clara López Menéndez.

Rehearsal after Reflect Soft Matte Discourse #1 (2011), action together with Clara López Menéndez and Imri Sandström, *FEMINISTS IN SPACE – International Feminist Performance Art Festival*, Warehouse9, Copenhagen. Curated by Kajsa Dahlberg, Molly Haslund, and Gritt Uldall-Jessen.

Walking to the mic, the other falling off her seat (2011), action together with MPA, *IN THE ACT, Performing Bodies – Matters of Presence and Present Matter*, Silvershed, New York. Curated by Hanna Wildow and Imri Sandström.

I find myself at the moment in a white void, waiting for the next moment #2 (2011), action, *Funeral Charade of Poses: Ein Abend Mit Freundinnen und Basso*, HAU1, Berlin. Curated by Yusuf Etiman / BASSO.

Essaying Performative Constructions (2011), installation and action together with Clara López Menéndez and exhibition including **Spring Lips of Transposed Desire** (2011), video in collaboration with Pablo Zuleta Zahr, September Gallery, Berlin.

Untitled (Just Because Everything Is Different Does Not Mean Anything Has Changed) (2011), project / workshop / performance, *Disclosure – exhibition as discourse as disco*, Istanbul. Curated by Lisa Rosendahl / IASPIS.

Action / Collective reading: I want a president... (2010–ongoing), wall text and a collective reading at the Freedom Square in Tallinn, *Untold Stories* (2011), at Kunstihoone – Tallinn Art Hall, Tallinn, EE. Curated by Anders Härm, Rebeka Pöldsam and Airi Triisberg.

Reflect Soft Matte Discourse (2011), action together with Clara López Menéndez, *LIKA – a performance evening*, KAMARADE, Stockholm. Organised by Malin Arnell, Amelie Edlund, Anna Kleberg, and Ulrika Sparre.

Coming to an end / Opening up for a new circle (2011), a collective transformation of Malmö Free University for Women, MFK, *Insisting to be part of this moment / movement*

(*convinced of our greatness*), Konsthall C, Stockholm. Invited by Malmö Free University for Women, MFK / Johanna Gustavsson and Lisa Nyberg.

I find myself at the moment in a white void, waiting for the next moment #1 (2011), *IN THE ACT gives: LIKE YOU SAID – Borrowed words and stolen scenes*, Hökvarteret, Stockholm. Curated by Hanna Wildow and Imri Sandström.

YES! Association / Föreningen JA!, – ***Sublime, said the association*** (2010), exhibition, and ***We Will Open a New Front – lecture by Lee H. Jones*** (2010–ongoing), intervention, *One-day seminar on feminist strategies and methods, The Moderna Exhibition 2010*, Moderna Museet, Stockholm. Curated by Fredrik Liew, Gertrud Sandqvist, and Lisa Rosendahl

Action / Collective reading: I want a president... (2010), public reading, Sergels Torg, Stockholm. Organised by Malin Arnell, Kajsa Dahlberg, Johanna Gustavsson and Fia-Stina Sandlund

Work installed at KTH R1 Experimental Performance Space

YES! Association/Föreningen JA! poster ***We Will Open a New Front – lecture by Lee H. Jones*** (2010). Design by Studio SM.

Video ***Sporing Lips of Transposed Desire*** (2011), 3:34 min loop (DVD, 16:9, sound, color), in collaboration with Pablo Zuleta Zahr.

Sound installation ***Sometimes, Sometimes, Sometimes*** (2013), in collaboration with KOEFF/Johanna Rosenqvist.

TEAM for *Avhandling / Av_handling (Dissertation / Through_action)*

Phd Candidate

Malin Arnell

Co-producer / Assistant

Mar Fjell

Lighting designer and technical director

Angela Ariza

Assistants

Linda Arnell and Magdalena Górska

Sound

KOEFF / Johanna Rosenqvist

Co-workers / performers

Linda Arnell, Fia Backström, Claude Blüna, Katarina Bonnevier, Åsa Elzén, Sophie Erlandsson, Mar Fjell, Ulrika Gomm, Magdalena Górska, Axel Karlsson Rixon, Leffe Kronlöf, Jorun Kugelberg, Indra Linderöth, Clara López Menéndez, Tilda Lovell, KOEFF / Johanna Rosenqvist, Frida Sandström, Imri Sandström, Wibke Straube, Andrea Svensson and YES! Association / Föreningen JA!

Hosts, night guards and kitchen crew

Claude Blüna, Sophie Erlandsson, Eliisa Erävalo, Ulrika Gomm, Geraldine Lombano, Kalo Löf, Josefine Löf, Susana Santa-Marta, Ida Sidenvall, and Andrea Svensson

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Sugar Rush Productions | Maria Åkesson with Sooz Romero, Tsomak Oga, and Debora Vega

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Illustration and design NYPÅSTIGNA / NEW PASSENGERS folder

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Website Development

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Production support from Stockholm University of the Arts

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Faculty opponent / dialogue partner

Teresa María Díaz Nerio

External expert / dialogue partner

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Examination committee

Cecilia Lagerström, Nina Lykke, Nanako Nakajima, and substitute Tova Gerge

Representative from Malmö Faculty of Fine and Performing Arts, Lund University

Ylva Gislén

Supervisors

Hanna Hallgren and Anna Koch

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MAP

Open to public entanglements:

Friday May 27, 11:00am - 11:00pm

Saturday May 28, 09:00am - 11:59pm

Sunday May 29, 06:00am - 09:00pm

KTH R1 Experimental Performance Space, Drottning Kristinas väg 51, Stockholm.

[Google map](#)

The entrance is behind the building near the parking lot.

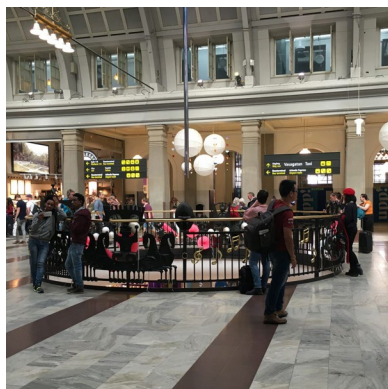
Wheelchair accessible from the elevator at the main entrance.



For participation in **NYPÅSTIGNA/ NEW PASSENGERS** by YES!

Association/Föreningen JA! On Saturday May 28 11:00am-01:00pm the meeting place is “Ringen” (“The Ring”), Stockholm Central Station central hall.

[Google maps](#)



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Both the doctoral project as a whole and ***Avhandling / Av_handling (Dissertation / Through_action)*** wants to recognize collective aspects of knowledge production as political forces, where we can take responsibility to the entanglements of which we are a part.

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(Poetry parade for a permanent collection at the MoMA, 2012), Ulrike Müller (Herstory Inventory. 105 Feminist Drawings by 100 Artists, 2012), Mattin (Unconstituted Praxis book launch by Mattin at Pannrummet, 2012), Johan Norling and Hanna Wildow (The Famous Fem(inists), 2012), Imri Sandström and Hanna Wildow (In the Act, 2011-2012), Lisa Rosendahl/IASPIS (Disclosure – exhibition as discourse as disco, 12th Istanbul Biennial parallel event, 2011), Mattin (Noise & Capitalism / Exhibition as Concert, 2010), SEPTEMBER Gallery (Essaying Performative Constructions, 2011), and Yusuf Etiman / BASSO (Funeral Charade of Poses: Ein Abend Mit Freundinnen und Basso, 2011), for curating, inviting, and organizing.

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