The project consists of:

1. The Public Performance

**SQUIRM** a simplosium of complicities
*(LIVE AT THE MUSEUM, 2020)*

a performance essay at
ETNOMUSKÅL / MUSEUM OF PREHISTORIC CULTURES
Stockholm
18 March 2020

2. Printed & Online Publications

Online exposition on the Research Catalogue:

luxurious migrant // performing whiteness

VIS Journal Issue 0, 9 April 2018: https://www.visjournal.nu/lux

lxurious migrant // performing whiteness

Online publications on the Research Catalogue:

SQUIRM: (the book)

Accessible through DiVA (Digitala Vetenskapliga Arkivet)
div.org

3. The Films

Clown Alone (32:23’)
(on the street/in the studio/with hands & tongue) 15 Fragments of Whiteness and generally in tandem with everything.

Stanley’s Ghetto Tour (1:47’)
A film and mask experiment.

Gran does Gården (05:38’)
Cinematographer: Nico Santos
Gran shows her favourite thing to do in the late afternoon.
A film and mask experiment.

MEAT ANASTASIA 2 of 4 short films
Conscious Cooking (02:21’)
Cinematographer: Alex Hinchcliffe
An improvised film experiment exploring anti-parody, fantasy and identity politics. Vegetables were harmed in the making of this film.

MEAT ANASTASIA 2 of 4 short films
Our B®and (02:29’)
Cinematographer: Alex Hinchcliffe
An improvised film experiment exploring anti-parody, fantasy and identity politics. Vegetables were harmed in the making of this film.

Drawing Live by Jenny Soap (02:04’)
Documentarium of The unstable Pelican performed at Strindberg’s Intimate Theatre, Stockholm, 2018

4. Seminars

30% PhD Seminar – whiteness
19 April 2016

50% PhD Seminar – luxurious migrant // performing whiteness
28 September 2017

80% PhD Seminar – skin-bones // with-nessing W(w)hitenesses II
9 November 2018
This Untethered Buffoon or the Trickster in Everything is an artistic research doctoral project comprising a series of excavations and vivisections of W(w)hiteness through clowning, making and thinging. This work/play exists in the fields of critical whiteness studies, performance and clowning, visual and cultural anthropology and decolonial critique.

This eclectic mash-up of history, memory and trauma unfolds from my original question: as an actor, which bodies is it appropriate for me to inhabit? Via hyper-disciplinary experiments of the impulse and what it means to be ‘on’ the moment, the research fabricates a series of clowters, performed entanglements of clown and character passing between various continents, temporalities and situated histories.

As experimentations with auto-ethnography and productive discomfort, the performing essays in SQUIRM document, animate and satirise explorations of W(w)hiteness, privilege and colonial logic. At the intersections of histories, they dig through remnants of collective memory, personal genealogy and shame, in the hope of reassembling new, sharper ways of giving and receiving attention.

From inside the body of this performer SQUIRM is about TONGUE-ING, about licking the future into softness by reinvigorating ancient clown practices to poke at whiteness in the current age. It’s about squirming and laughing through the discomfort of privilege in what feels like a crumbling time. But mostly it’s about feeling great in a beard.

KEYWORDS: clowning, haunting, decolonial, vivisection of W(w)hiteness, privilege, mask, trickster, humour, queer, ancestry, auto-ethnography, animation, softness, sculpting, discomfort, transformation, fragility, anxiety, shitfuck, porosity, intimacy, parody, satire, buffoon, listening, entanglement, embodiment, discursivity, impressibility, character, body, clowter, sensitivity, malleability, plasticity, complicity, with-nessing, narrowcasting, absurdity, race, decomposition, hospitality, bafflement.