

Pracrising Transitions: Practicing for Crisis Art Initiatives



Introduction

collapse not as loss but as an opportunity

wars, struggles, ideologies

borders, partitions

meeting, street, streeting, migrating

creative impulses

crossing, conflict, contradiction, trauma, voice

immediate and enduring consequences

the immediate/immediately, mediation, meditation

physical, economic and political, non- existing

people in affected regions

fictional space

flight from homeland

initiatives

histories between generations

repressive systems, surveillance

needing time

Hand, hands on, handing over

collaboration, coping

Collapse, body, emergency

sorry history

Crisis can happen in a micro scale or on a macro, global level and even though they are different classifications of crises, in one way they all correlate or have similarities and their impact directs to a necessary change. During the last decades different forms of crises have been spreading with diverse tempo, amplitude and outcomes -natural disasters, banking crisis, financial crisis, oil crisis, refugee crisis- in a global scale. On the other hand, the “self-image” marketing of hyper-productivity is increasing in amplitude, assigning to a few people the selections of who is the winner and who is failing, which country is in overflow and which is in downfall. The stress for individual over-accomplishment together with the fear of collapse creates not only a demanding pace to creation, but also oppositional logics of non-diversity. These continually emerging panics systematically highlight the notions of emergency, survival and shock but also capitalize quite heavily on them. This testing phase, this void of crises, connected to the previous situation but never reducible to it, is viewed monotonically as a devastating one while the creative impulses and opportunities offered can be accidentally or methodologically neglected.

Nevertheless, destructive moments change dominant representations and narratives of bodies but these moments could also be experienced and

viewed in diverse ways focusing on self-rooted¹, low-budget practices. What tools and mechanisms do people use in situation of crisis? How can we empower ourselves finding new ways of relating within these chaotic situations? In which ways have they done it already? This project does not intend to present a “positivistic” approach but one that strives for alternatives that root to the necessity of what is available.

¹ That refers to practices that are not “imposed” from another context but are rooted to the need of the specific situation in discussion



“While artistic articulations in conflicted border zones often explicitly reflect upon collective as well as individual experiences, they might equally be marked by the attempt to gloss over the existence of wounds and political and social divides.”¹

¹ from Walking the line, Art of border zones in times of crisis, Summer school, Heidelbe

What is crisis anyway?

Krisis, both crisis and judgment

“a concept that brings to the surface a new kind of truth, a new series of techniques of capturing the truth, and, of course, a new subject of securing the truth.” Even though it is broadly used these days, it is an exceptionally complex medicojuridical invention of Western civilization that fled to an economical one through the writings of Karl Marx, in the third volume of *Das Kapital* in the end of the 18th century.

It is commonly placed now within economic or political discursive contexts, and “its position there seems natural or even intrinsic and inescapable is due to a much older cultural familiarisation with the term as a phenomenon of human physiology and pathology. Crisis comprises the opportunity [kairos] par excellence of truth, the time when all phenomena and illusions give way before a momentary and fully recognizable explosion of the true substance of the human condition.”² In a more general perspective, it is referred to as any event that is or leads to an unstable and dangerous situation affecting an individual, group, community, or whole society. Categories that have been given include e.g. Personal, Economic, Poverty-related, Environmental, International. More loosely, it is a term meaning "a testing time" or an "emergency event".

Less evidently, crisis is not at all a “ready made” given of economical status and statistics, but an event of big complexity which entails a variety of decisions and complicated power-structures. More specifically, it has become a reality, an event, a narrative, a state in its own term and it is “performing” with vast effects and mainly in the bodies of the people experiencing it. **People are not in crisis, they are “crising”**...they are already forming what it means to be in a situation of crisis within the Eurozone.. they are extending what it looks like but also which direction it takes...Their agency is defining the course of events and their direct decisions and participation are “shaping” the face of a society in austerity in Europe.. No one comes with a handbook of how to perform in such cases so, in that sense, it is the moment where the bodies of the people appear more “present” than before, more mediated and physical since their immediate needs “float” in the surface.

² Christos Lynteris, 2011, *Revolt and Crisis in Greece*



PART 2 Working Methods

Pracrising Transitions: Practicing for Crisis

A tool box

An inventory

A gesture for collaborations

Pracrising Transitions is a project that raises questions about ways of dealing with crises -intimate or general, unraveling right now, re-occurring or past- and alternative support structures. It develops a toolbox of pracrisis to shift established relations practically and in collaboration with other artists. It explores how people cope with situations of disequilibrium and examines potential integrations of these practices in self- rooted, diverse settings ways that do not re-enforce existing, exploitative structures. “Art might be used as a propaganda weapon that affirms and enforces demarcations or it could be a creative path to transgress contested borders, a space to envision alternatives. “

PT focuses not only on the ways that destructive moments (e.g. crisis, collapse) change dominant representations and narratives of bodies but also on how these moments could be experienced in diverse ways via creating self-rooted, low-budget³ practices. Instead of re-affirming the devastating side of crises events it explores the creative impulses of struggle and possible appropriations that lead to diversifications.

³ practices that don't include high technical demands (e.g. big spaces, specific technology, e.t.c.) but can be of use “on spot”.

The project travels in 4 locations: Sweden, Greece, Argentina and Uruguay to create this inventory of tools for empowerment in disequilibrium situations. Through these different locations and contexts, it explores gentle adaptability in collapse and intents to thread artists across continents. It gathers stories but also tests the limits of possibilities and imagination in relation with these events with a hands-on approach. The inventory of pracrices highlights care, qualities and generates context-based, norm-critical knowledge. It will be directly initiated with the artists invited to practice with me.

Approach

The four selected locations (Athens, Stockholm, Buenos Aires and Montevideo) represent different financial statuses in relation with occurring socio-economical crises un-raveling during the last two decades. Greece has been since 2008 placed in the center of the Eurozone Crisis experiencing different socio-economical changes and austerity measures. Sweden, being part of the European Union, is dealing with way more moderate effects from the EU crisis (maintaining a relatively “safe” environment) but there are many underlying problems and changes/shifts . South America since 1998 has been through the Argentina Great Depression, which was an economic depression, which began in the third quarter of 1998 and resonates until today in the daily life of citizens. “These crises produce both immediate and enduring physical, economic and political consequences for persons living within affected regions, including flight from one’s homeland, traumatic histories left unprocessed between generations, and the elaboration of repressive political

systems and surveillance.”

Through visiting the above-mentioned locations the hope is to gather diverse inputs on situations of collapse, gather different personal views and initiate collaborative processes.

What do support and safety mean in these three locations? How people can adapt in the new situations and what practices have been developed or could be helpful to deal with crisis?

Pracrise session

For the development of Pracrising Transitions project, I decided to invite artists for tete-a-tete pracrise sessions in the studio (or in a selected location) to activate creative initiatives that enforce self-organizing and care. The focus is to create ideas together through consensus, intimacy, dialogue and collaboration and through linking our practices in a unique way to our experiences and contexts. The visit of every artist (1 or two people/time) consists of four themes: Introduction, pracrise initiation, pracrising together and a questionnaire. Through dynamic exchange with the artist, we decide together a new practice that we would like to try and that we think it could be relevant with the theme of adaptation in disequilibrium. What are the pressing emergencies and in which ways could we develop care through immediate activities?

Part 1 Introduction

Introducing the collaborating artists to the ideas and concepts of PT, specific and abstract problematiques and narratives identified

2 What is a pracrise?

Invited artists elaborating about experienced f(r)ictions /dynamic exchange

Mutually deciding about a pracrise (generated on spot and together) we think it's relevant and we would like to apply. **What could a pracrise be?**

3 Pracrising

Pracrising together (if the pracrise is not executable within the timeframe then apply the amount possible), “hands on” try outs of our idea

4 Questionnaire

The invited artist fills in a questionnaire regarding personal experiences and perspectives. Also provides personal objects, which she relates with crisis, and their stories. The entries, stories and the inventory of objects are part of the Pracrising Transitions publication



Pracrising (Practicing for crisis)

Personal invitation

11.5.2015

Stockholm

Dear ,

Currently I am doing my residency in WIP Dansstudio for my project Pracrising Transitions. I would like to invite you for a studio visit to pracrise with me. A pracrise session is about developing empowering skills for crisis, exchanging opinions and pracrising together.

Background

Pracrising Transitions project asks questions about ways of dealing with crises and allternative support structures. It focuses on the ways that destructive moments (e.g. crisis, collapse) change dominant representations and narratives of bodies and, also how these moments could be experienced in diverse ways via creating self-rooted, low-budget practices (pracrisis).

It travels in 3 locations: Sweden, Greece and Argentina to create an inventory of tools for empowerment in disequilibrium situations. Through these different locations and contexts, it explores gentle adaptability in collapse and intends to thread artists across continents. The inventory of pracrisis highlights care, qualities and generates context-based, norm-critical knowledge.

How

The pracrise session is timed and documented to be part of the Pracrising Transitions project. Lasts approximately 3 hours and it involves one or two collaborating artists per session.

30 min	Intro to pracrisis and general info
30 min	Deciding a pracrise together (what can a pracrise be?)
1,5 hour	Pracrising together
30 min	Questionnaire

I will be resident in WIP until 19th of June and again in October-November. So pic a date/time you might be available to join and let me know.

What I can offer in exchange is studio space/time, participation in the Pracrising Transitions publication, availability if you need an extra pair of hands with another project / activity of yours and coffee.

Why?

I chose you because I believe you have relevant knowledge for the project but also because I would like to include you to the network of artists of Pracrising Transitions.

Where?

WIP Dansstudio, Årsta skolgränd 14 a ,117 43 Stockholm, Sverige

Looking forward to hear from you. Please confirm or reject your participation.

Warm regards,

Nefeli

0720128038

nef.oikon@gmail.com

<http://nefoikon.wix.com/undine>

Invitation to artists

What is a Pracrise?

A pracrise is a practice that helps (in bigger or smaller degree) to deal with Crisis ⁴

A pracrise asks the question of what we can do for crisis and also what crisis is (or can be)

A pracrise is self-rooted, not “imposed” from another context but rooted to the need of the specific situation⁵ in discussion

A pracrise can be a physical practice, a discussion format, an applied analysis, a performance, an empowering technique, a mapping exercise, ...

A pracrise is created in close proximity of 2 or 3 artists collaborating for it as equals⁶

⁴ any event that is or leads to an unstable and dangerous situation affecting an individual, group, community, or whole society. It can be e.g. Personal, Economic, Poverty-related, Environmental, International.

⁵ No mass-scale applied practice

⁶ in equal terms

A pracrise is not a pre-existing practice but one generated through collaboration and consensus among participants

A pracrise should be decided upon within 40 minutes⁷

A pracrise focuses on the understanding and development of a skill(s)

A pracrise should be applicable (in some extend at least) within one hour

A pracrise serves a need but it is not needy (low-budget)

A pracrise builds on personal perspectives and qualities

A pracrise tries to listen to the inaudible and practice the un-practisable

A pracrise is not a model

A pracrise offers applicable, small-scale examples⁸

A pracrise encourages self-organized action and responsibility

A pracrise ...

⁷ “too young to die, to old to live”

⁸ not definitions

Pracrising Transitions Questionnaire

Have you ever helped a person or group of people or your self in situation of crisis¹ ? Elaborate in what ways you helped and if you observed a positive/negative outcome in your effort?

What do you think is the connection of art and crisis?

Can you name two physical actions₂ that you connect with crisis? Please elaborate on them by explaining the tempo of execution, the texture, or necessary setting for them and also why you relate these actions with crisis?

Bring two objects₃ that you have that you connect in some way with (or describe) crisis . What are the stories of these objects (why you relate them with crisis? What was their role? How did you obtain them? How did they or didn't help?)

- 1 any event that is or is leads to an unstable and dangerous situation affecting an individual, group, community, or whole society
It can be e.g. Personal, Economic, Poverty-related, Environmental, International. More loosely, it is a term meaning "a testing time" or an "emergency event"
- 2 It can be a gesture, a posture, an image or a sequence of movements
- 3 It could be a survival tool, or a random object connected to your experience with some sort of crisis (personal, economical, natural disaster, etc.)

Outcomes
Pracrising Transitions Festival
12-21/02/2016
Wip Konsthall

Through these different meetings with the artists and our practising sessions I felt the need to set a gathering point where fragments from our collaborations will be brought in the space and set in dialogue. Inspired by the ideas, discussions, interviews and practicing together with the practising artists, I searched for paths to share these journeys. The intention was not to represent these collaborations but rather create a dialectic through "knitting" different artworks. Having read many theories on the political

aspects of crises, I wondered how questions about the matter could be instead raised through an embodied perspective and tested in art settings. That implied that hierarchies and priorities with regard to the discourse of crisis could be shifted allowing for more intimate and erratic encounters. To that extent, the festival format could host different types of exchanges and unexpected proposals. Wip: sthlm, which was the selected location to present the project, is a collaboration between ninety-three artists at Årsta Skolgränd in Årstaberget. By holding an organization where a large group of artists could work together, as well as exchange ideas, it's a generous context for artists and audiences.

Furthermore, framing, organizing, analyzing and documenting the PT Festival in the exhibition hall of WIP Konsthall was also an opportunity for me to somehow recap 1,5 years of research done in different settings; a collage of imprints gathered with the help of many artists from various nationalities and backgrounds and 4 different countries of research.

Crisis objects, personal stories exchanged, drafts, practising session videos, healing practices, interview records, playground plannings, secret communication channels and all in between

12 - 21/ 2 Pracrising Transitions Festival in Wip Konsthall

Performance art, open discussions, origami and photo exhibitions, film screenings, workshops

Pracrising Transitions explores ways of dealing with crises and amplifies itself through “pracrising” –collaborative, discursive practicing for crisis. The project traveled through 4 locations: Sweden, Greece, Uruguay and Argentina, and was exhibited as a Festival in Wip Konsthall.

P T dives into the threshold of “crising” and alternative, collaborative support structures. Through the versatility of expanding situations of shock it develops a toolbox of pracrisis –practicing for crisis, testing how people integrate their own mechanisms in situations of disequilibrium. Walking the line of our immense political times, it is not a political proposition per se, but rather a sensible reflection on the states of panic we increasingly encounter. In artistic dialogues it examines potential integrations of diverse practices that do not re-enforce existing, exploitative structures. P T focuses not only on the ways that destructive moments change dominant representations and narratives of bodies, but also on how these moments could be experienced in alternative ways. Instead of re-affirming the

devastating side of crises events it explores the creative impulses of struggle and possible appropriations.

By posing questions to different artists and friends, this Festival acts as a vibrant collage of multifaceted material for the wider spectrum of collapse. Between the 12th and 21st of February 2016, a variety of artists were presented at the P T festival in Wip Konsthall creating generous landscapes with different art forms with regard to the state of crisis and its versatile dimensions.

P T includes 12 artists in the exhibition program, 16 involved in the artistic process, from 8 nationalities and 4 different countries of research. The project was initiated by Nefeli Ikonou, a performance artist from Greece, in order to facilitate a discursive platform for reflecting on the experience of destabilized situations.

Project by: Nefeli Ikonou and collaborators

Participating artists: Aleksandar Georgiev, Danae Economou, Dario Barreto Damas, Elisabeth Marjanović Cronvall, Marta Dauliūtė, Irena Tzvetanova, Elli Avraam-Repa, Mikael Kristiansen, Nefeli Ikonou, Kalliopi Koutsou, Quim Giron, Zhana Pencheva.

Program

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
				<p>12/2</p> <p>-17.00- 20.00 Vernissage</p> <p>Opening of "Where the wave broke", photo exhibition, Danac Economou</p> <p>Opening of "Museum of Crisis", exhibition, Nefeli Oikonomou and contributors</p> <p>EVENTS:</p> <p>-18:00-20:00 ACTIVATIONS, Aleksandar Georgiev, Dario Barreto Damas, Nefeli Oikonomou</p>	<p>13/2</p> <p>Opening of "Collapse Unfolding", origami exhibition, Mikael Kristiansen</p> <p>WORKSHOP</p> <p>-14:00-16:00 "BREAKING THINGS" workshop</p>	<p>14/2</p> <p>WORKSHOP</p> <p>-13:00-15:00 "LGBTQ" workshop</p>
<p>15/2</p> <p>EVENTS:</p> <p>-17.45 -18.45 "REPTILE PRACTICE", collective authorship, transmitter Aleksandar Georgiev</p> <p>-19.00-20.00</p> <p>"PROTEST BODY", NEON, lecture performance</p>	<p>16/2</p>	<p>17/2</p> <p>EVENTS:</p> <p>-17:00- 17:20</p> <p>"KRISDOKUMENT, En <i>överlevnadsguide"</i>, Film screening, Elisabeth Marjanović Cronvall, Marta Dauliūtė</p> <p>-17:30- 18:30 Open discussion</p> <p>-18:45- 19:15 "INEXTRICABLY INTERTWINED" performance, Nefeli Oikonomou</p> <p>-19:30-20:00 "SYMPHONIA", performance Dario Barreto Damas,</p>	<p>18/2</p> <p>-16:00-17:00 "Suffering Body", dance video projection, Kalliopi Koutsou, Elli Avraam- Repa,</p> <p>EVENTS:</p> <p>-17.00-17.30 "Narratives of CRISING BODIES", lecture performance</p> <p>-17.30-18.15 Open discussion</p>	<p>19/2</p>	<p>20/2</p> <p>WORKSHOP</p> <p>14:00-16:00 "BREAKING THINGS" workshop</p>	<p>21/2</p> <p>EVENTS:</p> <p>15:00-16:00 INDOMADOR", circus performance, Quim Giron</p>

EVENTS // PERFORMANCES

12.02.

FRIDAY // 18:00-20:00

"ACTIVATIONS"

Nefeli Ikonomou
Dario Barreto Damas
Aleksandar Georgiev

Welcome, welcome, welcome!
Open bar/Waves of Activations
Mingling/ Crising/Collapsing/
Be with us for two hours where parts
of activations will emerge

15.02.

MONDAY // 17:45-18:45

"REPTILE PRACTICE"

Transmitter: Aleksandar Georgiev

Reptile Practice is proposal for collective engagement in a form of happening. It's a practice that have been explored a lot from the artist in contexts which would activate the mode of coexistence.

This practice propose space for exploring the diversity of systems that will take place during the event, it self.

Will be spacial cube, welcome agreement, wine and space to shift.

15.02.

MONDAY // 19:00-20:00



"PROTEST BODY" // NEON

Aleksandar Georgiev
Zhana Pencheva
Irena Tsvetanova

Happening Choreography AS lecture performance - "Protesting Body / Celebrating Body " This Happening / Choreography / Lecture / Performance, we - Zhana, Irena and Ace, want to offer a choreographed perspective in which we will be aimlessly talking about the protesting body as celebrating body. We like to use aimlessness as an area in which there is potential for projection of endless lines of interpretation and experiences. All this will happen because our super power is collective knowledge and "YES" approach: Yes, we will deal with Burlesque yes, we will flirt, yes, we will have lipstick yes, we will look each other's bodies, yes we will shape dance Yes, we will hear what you are protesting for yes, we will celebrate our bodies till collapsing!

17.02.

WEDNESDAY // 18:45-19:15



"INEXTRICABLY INTERTWINED"

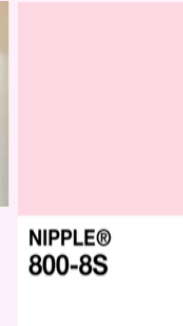
Nefeli Ikonomou

It is entangled, It is landscapes of panic gradually reversed, transversed and twisted. Crises arising in the belly, the stomach, the fingers, in the floor and back into the room. Imaginative bodies finding spaces and sculpturing their respond in accumulating demands. A lot of threads and threa(t)ding.

The actions negotiated in this piece where taken from a questionnaire that different artists replied in the praerising sessions (Practising For Crisis Art Initiatives) in different residences. A dialogue of ungraspable inscriptions.

17.02.

WEDNESDAY // 19:30-20:00



"SYMPHONIA"

Dario Barreto Damas

The show starts. Sweat glitter and fantasy around. Wet color and magic fairies. Pink welcome to all.

18.02.

THURSDAY // 17:00-17:30



"NARRATIVES OF CRISING BODIES"

Lecture performance - collective contribution // Moderator: Nefeli Ikonomou

What is the representation of the bodies in crisis? How is grief manifested, circulated, and depicted? What are the empathetic activations through the media representation of collapsing situations? How do you read pain in another body?

21.02

SUNDAY // 15:00-16:00



"INDOMADOR"

Quim Giron

In Indomador, Quim discovers his animal instinct transforming the stage into an animalarium. A story that shows the uncontrollable force and connects us to our deepest animality. Transgenic bodies, handstands, acrobatics with heels, spoon in the nose, rooster fight, ritual dances.



WORKSHOPS

13+20.02.

SATURDAYS // 14:00-16:00



"BREAKING THINGS"

Yes! In this workshop we will break things. And we will break things together. For two hours we will stay with the objects we picked to break, we will spend time with them and all together, we will break them and then find a way to relate with the re-organized forms of the broken objects (repair, re-difine, re-invent)! Let's break it down.

OBS!! Bring one object (up until moderate size) that you want to break. Something that you have, or that you just picked in the way and you would like to break!

14.02.

SUNDAY // 13:00-15:00



"LGBTQ (Let Go And Be Terrible Quotes)"

LGBTQ is an art umbrella for the protection of everything that is considered "terrible" art within some existing setting. In this workshop we will discuss projects (own and others) that have gotten bad critiques, that have been rejected subsequently for funds, or haven't been executed for practical or other reasons. Please bring your ideas and projects that you have in the "basement" of your mind and where never executed. We will talk about them, analyze the different settings/conditions and search for alternatives. In LGBTQ we will also talk about external agents awarding the titles "terrible" e.g. institutions, galleries, and we will reflect on these judging processes.

EXHIBITIONS

Opening hours of the exhibition hall

Friday 12th of February, 17.00-20.00

Saturdays, Sundays 13 -14/2 and 20 -21/2,

plus Tuesday 16/2 and Friday 19/2 : kl 12.00-16.00

Monday, Wednesday, Thursday: 15, 17, 18/2: kl. 13.00-20.00



"WHERE THE WAVE BROKE"

//Danae Economou

is a documentary project about youth culture in two countries of the European Union that are affected by the financial crisis: Greece is currently experiencing the worst possible aftermath of the crisis, whereas Ireland is appearing to overcome it; a fact that manifests itself in the different ways people from the two countries react to the social transformations following the recession. However, such contrast overlooks the nuances of underlying realities and the possibility of commonality. This body of work sets out to explore those nuances, the reality behind that apparent contrast, the effects of the same crisis on the

younger generations of two countries that may differ in the details of their experiences, but share the deep feeling and anxieties that those experiences elicit.

"COLLAPSE UNFOLDING"

//Mikael Kristiansen

Is an exhibition of origami structures inspired by Nefeli Ikonomou's research on the unexpected shapes of crisis. In origami, a "collapse" is the procedure of bringing a flat sheet of paper which has been prefolded into a structure which can be shaped into a representational model. The exhibition consists of pieces of unfinished and failed folds, partly collapsed, partly unfolded, to give a look into the intricate geometry and hidden mathematics of the paper."

"THE MUSEUM OF CRISIS"

//Nefeli Ikonou and contributors



Instead of searching for the refined, this Museum collects stories and objects related to how different people experience crises in different trajectories and points of their lives.

All the unique objects that managed to assist a situation, or signify it and all the stories emerging from different people's contributions.

The entries come from different people answering two questions:

-Have you ever helped a person or group of people or yourself in situation of crisis?

-Describe two objects that you have that you connect in some way with (or describe) crisis.

If you have personal insights, stories or objects please reply to the questionnaire in the Wip Konsthall and contribute to this unique and intimate exhibition.

FILM SCREENINGS

17.02.

WEDNESDAY // 17:00-17:20



"KRISDOKUMENT, En överlevnadsguide", Elisabeth Marjanovic Cronvall, Marta Dauliute

Recipe for fascism: half of a generation out of work, doctors who are forced to choose who they shall help, an unraveling social safety net, the common being sold for discount prices while a collective debt is placed on an entire population. *In Document on Crisis- A Survival Guide*, the directors ask people they meet in Greece to make a list of their impressions of the Euro crisis.

Producers: Elisabeth Marjanovic Cronvall and Marta Dauliute

Year: 2015,

Runtime: 15 min

18.02.

THURSDAY // 16:00-17:00



"SUFFERING BODY"

Kalliopi Koutsou, Elli Avraam-Repa

The body moves to express an emotion, a desire, an idea, to make a statement. What is happening when the "body" suffers? The suffering body finds its own ways to move, think and react, by creating a specific context, which can also be viewed as a ritual. When does this a ritual become an obsession? The suffering body is used as a metaphor for feelings and ideas, as a result of disease, wounds, acts of injury, torture or self-torture directly or indirectly. European Society includes and affects the suffering body in all ways (politically,economically, socially, culturally). Finally how does the suffering body finds its place in this society?

Since I believe that in order to test the discursive aspects of a setting you need to understand the contours of the actions it is based upon, I had to ask myself the underlying intensions of planning this festival. In setting questions about crises with other people, I found the in-between spaces very fascinating. Through sensing and testing the gaps I could get more happy and satisfied on the confusions of not knowing what different aspects we could immerse our hands on and the ways we could apprehend our tools of dealing with emergencies.

If I could trace my most sincere trigger, that would be my belief that collapse could be a start of new, versatile organizations and also a meeting point with unexpected people. And this is what I wanted to try. By experiencing crises you learn to encounter and organize yourself in more ways and contexts. I wanted to talk with other people about matters like that, about panic, about shock, about re-orientations and maybe even built strategies together. Or be fragile together.

I hope the festival could set some seeds for awkward moments, where people could have space to position themselves around matters of distress. To set a platform where one could reflect on the mechanisms and dynamics of shock. It is very hard to predict what will be the remains after February since my images and intensions will for sure diverge with the vivid reality of the encounters with the people that will see the exhibition. What I aim for though, is to enrich the awareness on how we encounter crises situations and all the expanded zones of performativity involved.



*a dialogue could be developed maybe by a pause, by an eruption, by a fault
maybe by an emergency or mistake
the intensities and textures so unpredictable and volatile
that could only be explained by confusion
to test and measure the loss of ground
the senseless gravity of time
and the numbness of the new situations
to feel nothing and scream at once
like these bodies cannot fit in conversations
and the whole thread of resonating
doubting
and listening
not through the ears, but rather through the crack made by the eruption*

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Karina Sarkissova

Kalliopi Koutsou

Konstantinos Mixos

Mikael Kristiansen

Martin Inthamoussu

Ismini Makaratzis

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Project by: Nefeli Oikonomou

Development through:

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Organizing Discourse, Konstfack University of Arts, Crafts and Design

Practising Transitions artists

Supervisor: Magnus Ericson

Photos by Danae Economou

Contact: nef.oikon@gmail.com, udinedance@hotmail.com ,

<http://nefoikon.wix.com/undine>

