SEN-SUOUS
SOCIETY

Carving the path towards a sustainable future through aesthetic inhabitation stimulating ecologic connectedness

PhD Dissertation
Gry Worre Hallberg
Sensuous Society

Carving the path towards a sustainable future

through aesthetic inhabitation stimulating ecologic connectedness

PhD Dissertation:
Sensuous Society – Carving the path towards a sustainable future through aesthetic inhabitation stimulating ecologic connectedness

By: Gry Worre Hallberg
Department of Arts and Cultural Studies
Faculty of Humanities, University of Copenhagen
Supervisor: Karen Vedel
Co-supervisors: Solveig Gade and Lotte Darsø
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NOTE ON ORTHOGRAPHY

Unless otherwise stated the translations from Danish to English is by me except when a published translation exists. I have furthermore translated one German publication title and one Swedish quote in the ‘data’ material.

I use the gender pronouns she/her/hers, he/him/his/ and they/them/their or the preferred gender pronoun when known. When unknown the pronoun I use is they/them/their.

All material which is not normal body text and/or quotes from the in situ material will be treated as figures and given a number in brackets. When a figure reappears, the reference will be to the number already given. All figures are listed in the “Table of Figures”.

Images placed in between the chapters are not given a number or caption but are all Sisters Hope photo material.

Dome of Visions pre-reflective visions captions are placed underneath the text.

I use US English.

Layout by I DO ART Agency.
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Sensuous Society – Beyond economic rationality

ALL * TOMORROWS * DREAMS
The End is a New Beginning: In 2008 the financial world cracked, leaving a gap for the new - for the new paradigm to emerge. We regard the crack as a major opportunity.

The new paradigm: We wish to take this opportunity and support the transition into the new, by living and breeding in the cracks. From here we move.

The Sensuous Society: We will draw from the aesthetic dimension as a source of inspiration to inform the dawning world - we will call it: The Sensuous Society.

Why?

The Sensuous Society? As critical theory has pointed out, the economic system has largely governed and dominated Western society since Industrialization, and rational thought has been roaming the tops of unnaturally constructed hierarchies of perception since the Enlightenment. Rational thought has been our dominating validating principle and economic premises such as efficiency, duty, and discipline have largely dominated everyday life in Western society. They have defined our institutions and offered themselves as primary modes of being and being together. However, the governance is not sustainable as the current ecological and economic crisis indicates and it has led to a fundamental disenchantment of the lifeworld of modern-day humans.

Aesthetic Interventions: But its time has come. In opposition to the economic milestone stands the artistic or rather aesthetic. This mode is based on premises such as: poetic encounters, imagination, inspired creation, desire, fantasy and not least the sensuous experience of, and engagement in the world. Artistic output is the quintessence of an ultimate aesthetic mode of being in the world. The notion of a Sensuous Society reshapes the role of art and artistic practice. The exclusive autonomous art system is also a result of the dominance of the economic dimension. Within this autonomous zone the art genius is a celebrated figure, conceived as someone with a very special (transcending) intelligence. In a Sensuous Society, however, we believe that this will be a more common intelligence - simply, because we all have this creative potential within us, and if our beginnings and mode of being in the world are the sensuous, this potential will be released. The aesthetic mode of being
and being together in the world is something we as humans always have and will always dive into. However, the current exclusiveness of this mode has created a collective longing in the Western world. Like an arm cut off we move forward in the ever-turning efficient wheels of society without noticing the blood flowing from our armpits. We need to democratize the aesthetic mode of being to overcome the longing and suffering that its general absence outside the art system creates. The aesthetic dimension will serve as a key source of inspiration in the Sensuous Society. Step by step those engaged in the movement towards the Sensuous Society will make interventions into the societal institutions. They will move from the crack and engage. Ultimately these actions will, however, not be encapsulated spaces allowing a sensuous mode of being in the world but will constitute the primary mode itself.

**No utopia:** Sensuous Society is no utopia. Sensuous society is a framework to explore the radical idea of the aesthetic dimension, the sensuous and the poetic as the highest values of society. What kind of society would that create?

**How?**

**Performance Experiments:** We have no way of answering that question because we have not lived it. What we do have is the possibility to explore it through experiments. By donating our flesh to the idea. Embodying future visions to explore what it could be. While we explore, we carve the path.

**Living in a Sensuous Society:** One such experiment is Dome of Visions – how would we build and live in a Sensuous Society? Think about this as you sense the room. The space surrounding your immersed body. Living creature. Cities are full of unexploited spaces – construction sites, abandoned places and other sites between buildings that are not yet vibrating with life. We realize that the spaces-in-between are opportunities waiting to unfold and this space is for you, the citizen, to unfold this potential. We can house you. We can house anything you bring that resonates with your sensuous and poetic potential and your visions for the future. What your city lacks. What you miss. Your longing. What is not possible elsewhere. Allowing cultural experiments, and sensuous and poetic unfolding – across silos. A third space.

Learning in a Sensuous society: Another such experiment is Sisters Academy. In Sisters Academy we embody the school of a Sensuous Society. Through immersive strategies we transform space as we take over the leadership of a series of Nordic upper secondary schools. Everything from classrooms, hallways and bathrooms is transformed physically through set, light, and sound design. Your toilets will be pink, radiant or dark and filled with a low sound of humming or screams, the classrooms will have turned into a forest, a ritual room, an ancient library, underneath the water, a fox cave and when you approach the leader of the school you will meet us embodying the unheimliche Sisters as head mistresses. Gazes exchanged. We will greet you in an office of untamed animals, sweet, heavy deep drinks, stamps, typewriters, fluid chocolate and gold, chains, unwritten letters, fur on top of fur, fur in piles, red carpets, dimmed light, an unseen boarder that you sense, that you penetrate. That you transcend because you are invited to do so. We become one. But two. But three. But many. A scent of times beyond time that will transcend your skin and tactiley touch you. Inspire you. Intervene you. Mirror you. Be you. Breath. The paradox of control and lush. The method is interactive. When you are at our school you are a student or a teacher or a guest of Sisters Academy and we will engage with you only from this simple premise. The logic of our world. Our poetic and sensuous world. Our school of a Sensuous Society. Our school where we explore new modes of sensuous knowledge creation, teaching, learning. When we change our educational system, we change the lives of many. We reach out. Such are we as we reach. As we reach with kindred in our movement. You leave your everyday persona to explore your potential Poetic Self while investigating
how we can evoke and activate the senses to deepen the learning experience. We are interventionists in our work as we intervene in everyday life contexts using art to argue the necessity for the aesthetic dimension to be an integrated part of everyday life – not as something exclusive and autonomous. We transcend. With you.

**Space changing:** We transform space. We immerse. We become one. But two. But three. But many. A scent of times beyond time that will transcend your skin and tactiley touch you. Inspire you. Intervene in you. Mirror you. Be you. Breathe. Like bodies swallowed by the sea they will move dissimilarly from upright legs walking the ground beneath our feet. Instinctively this body will adjust to the fluidity of the water. Try to survive. Take in breath. When we change space, we liberate new potential. Instinctual.

**No utopia revisited:** Sensuous Society is no utopia. There will most probably be winners and losers here as well. Who is going to lead – the most beautiful? The ones in touch with their senses? What will the trading system be? Something that allows you to be even more sensuous? Maybe when we are in a Sensuous Society, we can begin to approach a more balanced state of being, that draws wisdom from all the previous states of society, that draws and creates sustainable trading systems between all members of society. Maybe we can go there already? We can ask these questions through immersive and intervening performance art practices in everyday life contexts, as sites of experiments where we explore how to create a stage for the release of creative, expressive, poetic and sensuous energy as first steps toward a more balanced and engaging world. Everyone becomes co-makers toward the new.

**We will do this**

Movement: When you have a cause and create a vibration centered in a universe and manifested in events that inspire others, the world will move in an assured and desired direction.
Introduction

The Sensuous Society Manifesto was written as part of my art-activist response to the ongoing ecological and financial crisis of 2008. It envisions a potential future world governed by aesthetic premises instead of the dominating economic rationality in order to carve out a path towards a more sustainable future.

The artistic practice underlying this artistic research dissertation unfolds through the projects Dome of Visions and Sisters Academy, which I have deeply engaged in over the last decade. Both projects respond to and actualize the Sensuous Society Manifesto, as they share the intention to ‘democratize the aesthetic’¹, by giving access to the sensuous and poetic mode of being and being together in the world. Through different practice approaches the two projects tease out ways to accomplish that. Very roughly put, the dome-shaped temporary construction Dome of Visions provides a sensuous and poetic space to the general public for aesthetic contribution and creation due to its open curatorial framework, and Sisters Academy works through a performance method evoking the sensuous and poetic aspects of our being, being together, and learning within a highly immersive performance-installationary space of an educational setting.

¹ ‘Democratize the aesthetic’ is marked by single quotation marks because democratize in this context is primarily understood as access. I will further clarify how I understand and apply the term in the chapter "Theory" after which I will also remove the single quotation marks.
In this dissertation I will explore the impact of their evocation of the aesthetic dimension, and thus of the sensuous and poetic, as I am interested in how the sensuous might support the path towards a more sustainable future. Hence my research question is:

What is the impact of Dome of Visions’ and Sisters Academy’s evocation of the aesthetic on the participants? And what does that tell us about how the aesthetic, and thus the sensuous, might support the transition towards a more sustainable future?

To answer the question, I have created a theoretically substantiated focus at the intersection of aesthetics and ecology. In continuity with the philosopher Alexander Gottlieb Baumgarten ([1735] 1954; [1750-1758] 1961) and the subsequent aesthetic philosophy, I understand the aesthetic to be experience, perception and cognition through the senses, and thus, the sensuous2. In continuity with biologist, anthropologist and cyberneticist3 Gregory Bateson ([1972] 2000; [1979] 1984) and related ecological theory (Guattari [1989] 2008; [1992] 1995; Latour [2015] 2017; [2017] 2018; Stengers 2005; 2010; Braidotti 2013; 2019; Haraway 2015; 2016; Neimanis 2016), I understand ecology to be the realization of the interconnectedness of all things. The ecological theories I present rarely mention the word sustainability or refer to the concept, but instead refer to ecology, which can be perceived as a study investigating the necessary processes to attain sustainability; this resonates with my focus on the transition towards a sustainable future. Furthermore, I integrate participatory performance theory since participation is central to both my practice and my research question, and the three-phased ritual process in an acknowledgement of the importance I place on transition.

2 Within aesthetic philosophy there is not complete agreement on how to translate Baumgarten’s original German *sinnlich* to English. Thus, prominent Baumgarten researcher and philosopher Dorthe Jørgensen argues that it must be translated as *sensitive*, since the aesthetic is also a form of cognition and not only the sensory experience of the world in itself (D. Jørgensen 2003; 2014; 2018). I also subscribe to this understanding. Likewise, another prominent Baumgarten researcher and philosopher Søren Kjørup who has, however, translated it as sensuous instead of sensitive since 2006, when he was affiliated at Bergen Academy of Art and Design focusing on artistic research. His reason being that “[...] research through artistic practice yields a more ‘sensible’ form of knowledge than traditional academic research. A kind of ‘insight’ that can be more concrete than theoretical, which made sensuous more adequate and actually closer to Baumgarten’s original intent” – Kjørup in a private email correspondence with me in August 2019 (see also Kjørup 2006). This resonates well with my methodological basis in artistic research. Furthermore, *sensuous* is a very central conceptual term in my practice, cf. the *Sensuous Society Manifesto*, which is why I will continue to use it in this dissertation.

3 Cybernetics is a transdisciplinary approach for exploring the interrelated patterns behind systems. Developed among others at the Macy conference on Cybernetics in 1949 that Bateson participated in. See Nora Bateson (2015).
To answer my research question I have, moreover, subtracted empirical material from a large amount of what I term in situ material, which predominantly consists of visitor- and logbooks from Dome of Visions and of notebooks from Sisters Academy, which I process analytically. In the analysis the three-phased ritual process of the preliminal, the liminal and the postliminal (van Gennep [1909] 2013; Turner [1967] 2014; 1974) and the three ecologies of the mental, the social and the environmental (Guattari [1989] 2008) are applied as operational analytical frameworks in my investigation of how the potentially transformative processes of the participants in the sensuous and poetic practices of Dome of Visions and Sisters Academy stimulate ecological awareness (Guattari [1989] 2008). The theoretically substantiated focus is unpacked in the chapter “Theory”.

Below, I provide short descriptions of the projects. These will be elaborated further in the chapter “Practice descriptions – Actualizing the manifesto”.

Dome of Visions is a temporary construction based on ideas conceived in the 1940s by the architect and visionary Buckminster Fuller. The dome is intended to be a forum for discussing, brainstorming and inspiring sustainable solutions for the future. It is also a contemporary performance space that explores new curatorial approaches, activates new modes of engagement and inspires new performative ways to evoke future visions and social and cultural change. My area of responsibility is the curatorial strategy, which has evolved to constitute one of the key practices of the project. As it is this area of the project that aims at ‘democratizing the aesthetic’ in a response to the Sensuous Society Manifesto and the area of the project through which I have primarily unfolded my practice, it is also this area which will be included in the analyses of this dissertation.

Sisters Academy is a performance-experiment and art educational laboratory exploring new sensuous modes of being, being together and learning initiated by the performance group and movement Sisters Hope of which I am the co-founding artistic director. Sisters Academy manifests itself in two different large-scale formats: The Takeover format where Sisters Hope take over the leadership of an actual youth school5, and The Boarding School format where an art institution is transformed into a sensuous boarding school. Central to the work of Sisters Hope, and therefore also Sisters Academy, is Sisters Performance

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4 I use in situ to describe material generated while the sensuous and poetic experience is happening rather than before or after. I will clarify this further in the subheading “Generation of reflective material in situ” in the “Artistic research” chapter.

5 I use the term youth school rather than upper secondary school, because the schools where we take over the leadership are very different. For example, we have been in a school of particularly sensitive students, where the teaching is organized in completely different ways and the curriculum is lower primary school level. But the age group has always been between approx. 15-25, which is why youth school can be applied as an umbrella term for all the schools we have been in.
Method, to which The Poetic Self is central. By way of Sisters Hope, Sisters Academy also unfolds from the explorative intersection of performance art, activism, research and education. The point of departure is activism, because the whole project in itself is rooted in the activist intention to ‘democratize the aesthetic’, by exploring what the school of a Sensuous Society would potentially be and thus activate what I term Sensuous Learning.

These projects have constituted my primary practice over the last decade and I am doing this PhD to explore the impact of their evocation of the aesthetic dimension, and thus, the sensuous and poetic. I am, furthermore, interested in whether and how the sensuous might support the path towards a more sustainable future, which is why the theoretical foundation of my PhD studies departs from both aesthetics and ecology. Even though the projects’ evocation of the aesthetic impacts on more levels, such as on an institutional level, my main focus is on investigating the impact on the individual participants in the projects. Partly, because I have understood both projects to be research-based since their beginning, the generation of reflective material by their participants has been ensured and facilitated. Doing this PhD has allowed me time to study this expansive material, and subtractions of it will be included as empirical ‘data’ and applied in my analysis.

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6 Both Sisters Performance Method and The Poetic Self will be unfolded further in the practice descriptions and the analysis of this dissertation.

7 This terminological unit has inspired the title of two volumes on Art-Based Methods (ABM) and Art-Based Interventions (ABI) (Antonacopoulou and Taylor 2019a; 2019b) in which educational researcher Lotte Darsø and I contribute with the article "Using Performance to Foster Inherent 'Poetic Potential' in Nordic Schools" (Hallberg and Darsø 2019). Here, Sensuous Learning is presented as a method and a conceptual frame to explore the lived learning experiences that has been developed and recorded in Sisters Academy.

8 Prior to the final dissertation presented here I was fortunate enough to engage in a pre-defense as a preparation for the defense proper, providing an opportunity for discussing key topics with esteemed scholars; these being theater and performance scholar Doris Kolesch as opponent and artistic researcher Christoph Solstreif-Pirker as peer. As part of her feedback Kolesch encouraged me to write myself more into my study. And leading on from this feedback, she introduced me to five questions that she believed would provide me with the opportunity to do just that. The questions are: Why are you writing this PhD study? What kind or form or dimension of knowledge can you only address and achieve in that highly restricted academic format? What is the precise relation/connection/entanglement between your artistic practices and your scholarly work and writing? What are the challenges and the potential of writing your own artistic work, where do you see any problems, any blind spots or any difficulties for you scholarly writing about your performance art? In your work as a performance artist, are you dealing with the participants’ notes and comments in a different way than as a scholar reflecting on the possible impact of performances – how could you describe the similarities and differences when dealing with this material? The following section of the "Introduction" is partly a result of my answers to these questions.

9 ‘Data’ is marked by single quotation marks because data in this context does not entail a subscription to empirical evidence as a solitary legitimate mode of knowledge production. I will clarify how I understand and apply the term in the chapter "Documentation" after which I will remove the single quotation marks.
I am also doing this study to explore and expand the methodological and theoretical framework of the projects. The theoretical background of the projects can be traced in the first section of the theory chapter called “Democratizing the aesthetic”, because a core motivation in my practice over the last decade has been to give access to the sensuous and poetic mode of being and being together in the world, and many of the theoretical thoughts presented in this section have informed this practice and thus the projects. The expansion of the theoretical framework can be traced in the concluding parts of the first section of the theory chapter, in which I situate myself in the theoretical field presented, and furthermore, in the second section called “Stimulating ecological awareness”, in which I, for the first time, apply ecological theory to my practice. I am also writing this dissertation to thoroughly describe, and thus document the projects Dome of Visions and Sisters Academy from my own thinking and in my own words. By doing so I also create proposals on how to engage in aesthetically founded ecological practices for sustainable futures.

Although the academic format of a PhD, even when acknowledged as artistic research, is somewhat restricting, there are kinds of, forms or dimensions of knowledge that I have found best suited to a dissertation. To me, writing this thesis has been like diving. It has provided me with extended time and space that is not accessible to me in the same way as when the artistic projects are produced. This might be particularly true for an artistic researcher like me involved in artistic projects that require my artistic directorship and collaboration in larger groups. Thus, my artistic processes are also very much processes of production with immediate and continuously arising questions that demand immediate reactions; these occupy a considerable amount of time and space. Hence, even though I argue that my reflections when performing my artistic practice are often deeper than outside the artistic space, since my entire body, my whole being co-reflects with my mind in these particular situations10, there is still no time and space for a continued process of elaboration of these reflections when in production mode. The academic research format offers that time and space, just as it offers me time and space to connect these reflections to theoretical and empirical findings. In this elaborate reflection process of diving deeper into what I would also understand as an immersive landscape of thought, new realizations continuously appear, which then ultimately feed back into the practice and refine and strengthen it. I have experienced this previously as the findings of my master’s thesis (Hallberg 2009) has very much informed the subsequent practice, and I am sure that the findings in this dissertation will inform my future practice. I very much enjoy the oscillation

10 See also the subheading “Transcending art and academia” in the “Artistic research” chapter.
between the embedded in situ experiences of deep embodied reflections in the practice and the extended elaborative reflection processes offered by academia. When immersed in one of these modes of experiencing and thinking the other is with me and vice versa, and when I take focused time and space within one of them they considerably bloom; as the fragrance of blossoms expands beyond the entity of their physical bodies, the newly bloomed realizations harvested in one mode of experience and thinking deeply impact and inform the other. To me they are deeply intertwined and cannot be separated.

The restrictive format of an academic PhD dissertation, furthermore, provides me with a framework for thinking that I have come to appreciate as a creative constraint. As when educational theorist Thomas Ziehe describes his experience of teaching dance: if children are allowed to dance what they want, then they reproduce their own bodily stereotypes. It is the same mechanism seen in children’s drawings, where the stereotype (often a house with a flagpole and a tree) is reproduced if the child is asked to draw something out of their own free choice. Paradoxically, creativity is often achieved by imposing constraints. Thus, Ziehe further describes that if you let children draw a circle on the floor and impose the restriction that one foot must remain in the circle at all times, the result is often that the stereotypes are broken and new dance steps are invented (Ziehe [1999] 2010, 210). In the same way new realizations and findings can be released by engaging in the constraints of academic endeavor. Additionally, the oscillation referred to above challenges the danger of repetitive patterns of experiencing and thinking produced in singular realms, which relates to my argument that artistic research expands the field of maneuverability, and thus experiencing and thinking, within both art and academia. Furthermore, academic restrictions are there to ensure validation, not least in the process of translating ideas and thoughts as scientific results to a wider audience. I am very interested in the impact of my practice and thus on a larger scale, in the potential of the sensuous to carve the path towards a more sustainable future – so this validation process of thought is of importance to me. However, part of this thesis, and of artistic research in broader terms, also challenges the current academic restrictions in a plea that embedded, tactile and affective reflections, among others present in art making, be taken as seriously as knowledge production. In the current process of artistic research, exploring the forms expressions of knowledge can take beyond present-day academia, or the prevailing humanistic academia, as argued by curator and art historian Jacob Lillemose, artistic research’s new research methodologies and

11 Also referenced in the report Dance in the school (original Danish title Dans i skolen) (Jensen 2011, 31).
12 See also the subheading “Transcending art and academia” in the “Artistic research” chapter.
perspectives will ultimately expand the concept of research itself (Lillemose 2019). This potentiality of expansion is, however, still a process in the making to which this dissertation also contributes.

In regard to my empirical basis in and engagement with the in situ ‘data’ is the focus on experiences and perspectives of the individual participants. This research focus relates to my understanding of societal transformation as co-dependent on human transformation. Likewise, the artistic methods that I apply in *Dome of Visions* and *Sisters Academy* work with institutional interventions, but at the same time, very much operate at the level of the individual, and can also be perceived as a method of change-creation through the individual. This resonates with Bateson’s focus on the development of a new epistemology, an *ecology of mind*, leading to changed behavior, practices and in continuation, also to changed institutions. However, my practice reaches people through the institutional interventions who would not otherwise necessarily access the sensuous and poetic. It is a new sensuous and poetic infrastructure intervening in another one governed by the prevailing societal economic rationality. As this is so central for understanding the importance I place on the intention to ‘democratize the aesthetic’ it also provides an important backdrop to the analysis, and thus the conclusion, presented in this dissertation.

The thesis is organized into five main chapters in the following order: “Artistic research” (methodology), “Theory”, “Practice descriptions – Actualizing the manifesto”, “Documentation” and “Analysis – Immersed in the data (an experiential reflection)”. The first four sections will each be summarized under the subheading “Outro”, where each of the three main sections of the analysis will be summarized under the subheading “Partial conclusion” because these respond directly to the research question.

In contrast to the more traditional academic approach of the first part of the dissertation, the analysis can be perceived as a mosaic of impressions from the projects, which takes its leap in what I term the *experiential reflections* of the participants presented in the in situ material. Both experiential reflection and in situ will be presented further in the “Artistic research” chapter. In my reading with the material, the analysis displays a more sensuous and poetic approach, hence the dissertation contains two overall parts – a traditional academic one and a more sensuous and poetic one.

Furthermore, the dissertation includes photographic material and in situ material from *Dome of Visions* and *Sisters Academy*. The in situ material is partly photographed, partly scanned and inserted into the analysis, and is the material around which the analysis primarily evolves. Additionally, the disserta-
tion contains an appendix with a fuller range of documentation, including the “Catalogue in situ and pre-reflective material *Dome of Visions*” and the “Catalogue in situ material *Sisters Academy*” of further subtracted reflective material and photo material presented through descriptive image texts integral to the chapter “Practice descriptions – Actualizing the manifesto”.

Finally, I have included one publication on each project (Wisler et al. 2016; Luna et al. 2017) to the assessment committee as complementary documentation of the practice.

With that I will now turn to the methodological basis of the dissertation – Artistic research.
Artistic research

This chapter is organized into two sections. The first section is a cursory outline of the multilayered and multifaceted understandings of artistic research currently accessible within the field: artistic research as an umbrella concept for a series of submethodologies and approaches. The second lengthier section is a clarification of my artistic research approach. This second section includes four practice-specific parts, where the first focus on the transdisciplinary intersection of art and academia, which carves out the way for terming my specific submethodologic approach within the artistic research field experimental reflection. The next section on the documentation of my practice, focuses on the expansive in situ material it has generated. This second part will be elaborated further in the chapter “Documentation”, in which I will also clarify what material will be subtracted as ‘data’ in this dissertation. In resonance with the above, the third part is on a conceptual framework responding to different participatory positions observed in my practice that I have come to term

13 See elaborations on artistic research as a field (Arlander 2016).
The Critical Gaze and The Devoted Body. The fourth and final part is on the relationship between theory and practice including the activism of what I term ‘living the theories’\(^{14}\) and ‘inspiring theories’\(^{15}\).

ARTISTIC RESEARCH – AN UMBRELLA CONCEPT

In the Artistic Research Working Group of PSi\(^{16}\) #25 in Calgary, 2019, the call for proposals from the working group conveners included a state-of-the-art reflection on artistic research as: “[...] an elastic umbrella concept that includes a range of approaches that use art, creative practice or performance as a primary means and method of inquiry. These include the distinct approaches ‘performance as research’ (PAR), ‘practice as research’ (PaR), ‘practice-based research’ (PBR), ‘practice-led research’, ‘creative arts research’, ‘research-creation’, ‘arts-based research’, and numerous other associated practices” (Arlander, Barton, and Householder 2019, 1). It went on to describe how one of the objectives of the call was to invite in as broad a spectrum of approaches as possible “[...] to reflect the diverse and vital abundance of interrelated orientations” aiming at exploring “[...] the elasticity of artistic research as a methodology, and to expand our collective horizons” (Arlander, Barton, and Householder 2019, 1). Thus, artistic research is not at all a concept carved in stone, but rather, it is still an emerging field expanding opportunities for practitioners operating at the transcending intersection of art and academia while becoming and still very much in development. Apropos field – In Artistic Research and/as Interdisciplinarity (2016) artistic researcher Annette Arlander, who was also one of the conveners mentioned above and who plays a central role in the contemporary dialogue on and within artistic research, discusses how artistic research can be understood as both a methodology and as a field (Arlander 2016, 7). When understood as a methodology, it refers to either an extension of qualitative methodology or it is equated with practice-based research in general (Arlander 2016, 7ff). When understood as a field, it can be seen as an arena for knowledge creation – a new discipline, which allows the researching artist to adopt

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14 To put them into embodied ‘fleshy’ (Haraway 2016, 12) life in order to potentially perform a transformative impact on the participants through framed experimental spaces. A further explanation will appear later in this chapter. Biologist and scholar of feminist studies and environmentalist consciousness Donna Haraway (ibid.) with reference to philosopher on science and ecology Isabelle Stengers’ cosmopolitics as above (Stengers 2010), uses ‘fleshy’ to describe that which is ‘organically manifest’ (as opposed to digital, which is also very much manifest but not ‘fleshy’ as humans are). Educational action researcher Jack Whitehead uses the term ‘Living theories’ to describe an action research approach to contributions through lived educational experiences and responses (see also Coghlan and Brydon-Miller 2014).

15 Thoughts generated as part of my ongoing PhD studies will also be presented in my article contribution in the journal Periskop’s forthcoming issue on artistic research (Hallberg 2020).

any relevant methodological approach. At the same time, artistic research is an ‘elastic methodology’ as the quote above states. Thus, one can understand it as a field and a main methodology for a wide range of practice-specific methodologies developing within it, including the one presented in this dissertation.

The multiplicity also makes it difficult to trace the historical origin of the term and concept as it originates in many different practices and approaches. However, there seems to be a shared agreement that in a European context it is related to the Bologna Process and the increased focus on knowledge production in development work within the arts. Nina Malterud who is an artist and senior advisor at Bergen University in Norway, which has been one of the leading institutions and countries in a Northern European context to embrace the coalition between art and research, shares this notion (Malterud 2014). The development of, and one of the earliest references to the phenomenon, are attributed to Christopher Frayling; while heading The Royal College of Art (UK) in 1994, he introduced a distinction between research ‘into’ art and research ‘through’ art (Frayling 1994, 1ff). ‘Into’ is understood as the historical and theoretical research into the arts. ‘Through’ is the material and embodied development work that the artist always inevitably does, thus making those tacit knowledge processes visible as knowledge. It is in the research ‘through’ art that the distinctive experiential and reflective processes of the artist are communicated, by which both the surroundings and the artist become aware of this process as research. ‘Through’ art thus also suggests a complex process of thinking.

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17 For deeper insight into this relationship between the European reforms in higher education and artistic research see scholar of theory of research in the arts Henk Borgdorff’s elaboration (Borgdorff 2006). Also considered by artistic researcher and performer Sofie Volquartz Lebech (Lebech 2019, 7, 10) with, among other references to Borgdorff and artistic research theorist Sidsel Nelund (Nelund 2015). Artist and researcher Cecilie Ullerup Schmidt has problematized this relationship due to the economization of life it evokes in students of higher artistic education (Schmidt 2019). Philosopher and artistic researcher Erin Manning describes how artistic research started as a funding category that would enable artists without PhDs to apply for large academic grants in a North American context (Manning 2015, 52).

18 Even though the Norwegian approach differs from the Anglo-Saxon one, which again differs from the approach in many other countries. Since the development and understanding of artistic research are also linked to political processes (cf. the Bologna Process), it seems to also very much depend on the political stance and actions within each country. Cf. in Denmark The Danish National School for Performing Arts have just recently fully been able to embrace this development with their artistic research focus (in Danish titled kunstnerisk udviklingsvirksomhed (KUV)) led by Ralf Richard Strøbech, and Signe Allerup and the establishment of the master’s program and the appointment of Solveig Gade as professor and head of education; and with the establishment of The International Center for Knowledge in the Arts as a shared artistic research platform for the following Danish national art schools: The Royal Academy of Music, The Danish National School of Performing Art, The National Film School of Denmark, The Danish National Academy of Music, The Rhythmic Music Conservatory, The Royal Academy of Music, The Royal Danish Academy of Music. The center was inaugurated with a symposium on artistic research, with pioneer in transdisciplinary thinking and practice Irit Rogoff giving the opening lecture titled Becoming Research. See also https://kunstakademiet.dk/da/aktiviteter-og-nyheder/aktuelt/symposium-international-center-knowledge-arts (accessed 30.10.2019).
that is not easily contained within conventional art academic methods19. This notion corresponds to feminist artistic researcher Karen Roulstone’s comparison between ‘into’ and ‘through’ in artistic research and participatory – what she terms ‘interlocutor’, cf. Rogoff (2002) – artwork respectively as contexts that invite a movement away from critical analyses, where one stands outside, to participation where the participant transforms that in which they take part (Roulstone 2009, 86; Rogoff 2002, 47). At the symposium Experience as a Source of Knowledge in Aesthetic Research by the Research Node of Aesthetic Studies at Lund University organized by art historian Max Liljefors (Liljefors 2019b) the relationship between aesthetic research and artistic research was also discussed; a distinction was made between aesthetic research resembling research ‘into’ art and artistic research resembling research ‘through’ art, which corresponds with the arguments presented here.

As witnessed in the quote from the Artistic Working Group conveners of PSi#25, multiple approaches are included in the umbrella concept of artistic research. Malterud (2014) also explains how the terminology differed and was not summoned under the unifying artistic research term before the 2010s, where the establishment of JAR – the web-based Journal for Artistic Research20 in 2010 helped consolidate artistic research as the unifying umbrella term, methodology, concept, and field for the multiple different practice-specific methodologies within it, cf. the above definition of field and methodology used by Arlander, who is also on the editorial board of JAR.

So, what is my specific submethodological approach within this field? To respond to this question, I will now turn to an elaboration on my approach to and position within the artistic research field.

ARTISTIC RESEARCH APPROACH

In a Danish context, the Danish National School for Performing Arts has formulated The Quality Assessment Model for Artistic Research (cf. The Strategy for Artistic Research, 2019-2022, DASPA, Strøbech, and Allerup), which argues

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19 See also Macleod and Holdridge’s Thinking through Art, with a foreword by Frayling suggesting that the editors have “stolen his title” and furthermore explaining that he took it from Herbert Read.

20 https://www.jar-online.net/ (accessed 03.09.2019).
that without practical experimentation, there can be no artistic research\textsuperscript{21}, however, the artistic research process starts at various times, depending on, respectively, the time of the focused reflection process\textsuperscript{22} on the work and its contribution to a wider topic. Arlander divides the artistic research process into three overall phases by which she also addresses the question on the temporality of the artistic research: planning, experimentation, and reflection (Arlander 2016, 15), and suggests considering when the artistic research writing is produced to get a clearer idea of the nature of one’s artistic research work (Arlander 2016, 16f). Considering this guiding principle I have manifested \textit{Dome of Visions} and \textit{Sisters Academy} as large-scale manifestations for almost a decade and now take the time to reflect and write about how this practice contributes to a wider topic based on an expansion of my theoretical fundament and framework; this will be applied to the reflective material generated through the practices, and subtracted as ‘data’ here, in a timespan of focused study. As we shall see below, and as indicated above, I believe I had deep reflections during the experience. However, as described here, a deep process of reflection that also entails a structured ‘going deeper’ into the material, also happens during a timespan of focused writing, as in the writing process of this dissertation. Thus, I both understand the reflective processes to happen through experience and through writing. Each manifestation of \textit{Dome of Visions} and \textit{Sisters Academy} respectively is also to be understood as iterations that are continuously refined through the post-reflection processes, by which the manifestation of the projects and their concentrated post-reflective processes are very much both part of a hermeneutic process (Gadamer [1960] 2013) continuously deepening over time.

\textbf{Transcending art and academia}

When operating at the transdisciplinary intersection of art and academia, the emerging and continuously becoming field of artistic research contributes with a unifying terminology and methodological fundament for operation at this intersection. In my experience, I have previously had to justify such a position

\textsuperscript{21} This perspective on artistic research is in line with Borgdorff (2006) and is challenged by artistic researcher Christoph Solstreif-Pirker with reference to renowned artistic researcher Julian Klein. In his artistic research dissertation Solstreif-Pirker writes: “The dissertation does not see artistic research as the investigation of primarily artistic content, but initiates a research process that is carried out with artistic means, processes and practices” (Solstreif-Pirker 2019a, 52–53). Rather, with reference to Klein (cf. Klein ([2010] 2017) he understands artistic research to take place whenever we strive for knowledge by entering a framing – a further level of reality – in order to experience it. Then, he argues, this research can be called artistic.

\textsuperscript{22} This understanding presented by the Danish National School for Performing Arts is not to be confused with cultural theorists Niels Lehmann’s pragmatic dualism, which can roughly be understood as experience first, reflection afterwards. Rather, profound reflective realizations often unfold through the experience. However, having time to organize those thoughts and put them into writing happens after the actual manifestations in my specific case. As witnessed by Arlander’s (2016) ‘process-model’ it could very well have been before or during as well – thus, the artistic research field offers many different opportunities for the combination of the experience and reflection.
through an argumentation of the power of research and theory when communicating with the arts world, for example, when teaching at art academies. Similarly I have had to justify my position through an argumentation of the research validity of the realizations harvested through artistic practices when communicating with academia, for example, when writing my BA and MA\(^{23}\) theses on practices I myself was involved in. Both art and academia are now in motion, and the rigidity of boundaries between the respective fields is softening. Artistic research expands the field of maneuverability, within both fields and everything in-between in the celebration of transdisciplinary engagements and oscillations at the transcending intersection\(^{24}\.\)

To artists, artistic research can be perceived as an invitation to expand and deepen the understanding and potentiality of their practices in response to the environment and to build up a vocabulary to better articulate the aesthetic potentiality of their work as part of this response\(^{25}\). To academics, artistic research can be perceived as an invitation to be more unified with their own practices, for example, and break the boundaries of a potentially limiting specific academic identity – cf. benchmark arts-based researcher and sociologist Patricia Leavy’s expressed longing to be “[…] unified and resonate with who I am within and beyond academia […]” (Leavy 2009, viii), and thus, allow for research questions in which theory and practice are intertwined and in which “[…] the heart […]” (Ronald Pelias 2004 cited in Leavy 2009, 2) is present. Leavy expresses how the carving out of this artistic research method, which she terms arts-based research, also came out of this desire: “In my own research […] I often felt that the ‘scrap’s of data left strewn across my office floor were part of my heart – the heart of my work and even more so the heart of my relationship with my work.

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\(^{23}\) At Theater and Performance Studies, Department of Arts and Cultural Studies, Faculty of Humanities, University of Copenhagen.

\(^{24}\) E.g. see Andrea Braidt’s presentation On transdisciplinary disciplines (2019) and Arlander (2016) arguing that inter- and transdisciplinary approaches are at the heart of and one of the defining factors for artistic research. See also Manning (2015).

\(^{25}\) Which was articulated as a felt desire by more participating artists at the conference Art and Social Change (original Danish title: Kunst og Social Forandring arranged and hosted by the artistic urban performance-laboratory Metropolis (www.metropolis.dk (accessed 01.11.2019)). This also resonates with the feminist artist, writer, and activist bell hook’s (birth name: Gloria Jean Watkins) relationship to theory, which she explains thus: “[…] I came to theory because I was hurting […] I came to theory desperate, wanting to comprehend – to grasp what was happening around me […] I saw in theory then a location for healing” (hooks 1991, 1). I read this as a coming to theory in a longing to expand and deepen the understanding and potentiality of the practice in response to the environment, which currently happens to be a ‘wounded world’ – cf. Haraway and Braidotti (2017) and the crises faced (cf. The Sensuous Society Manifesto). However, Lillemose has emphasized how some art students also feel that the current artistic research focus on higher artistic education (cf. the Bologna Process, and see also Schmidt 2019) dilutes the specific artistic professionalism, and thus he opts for an expanded concept of research; so the artistic researcher does not produce knowledge by imitating particularly humanistic research processes, which has very much been the case so far, but rather creates a whole new research methodology and perspective that will, as Lillemose (2019) desires, ultimately expand the concept of research.
As researchers, we are often trained to hide our relationship to our work; this is problematic for some, impossible for others. Arts-based research practices allow researchers to share this relationship” (Leavy 2009, 2). Thus, this new transdisciplinary field provides certain methodological benefits. For example, the artistic research approach allows the artistic researcher who is both operating within the art world and academia to avoid, and thereby also challenge, the distinction between the artist’s “[...] embodied knowledge and the scientist’s purely research-based knowledge [...]” (Tygstrup and Bogh 2011, 103), which although convenient, is problematic in relation to the way research is conceived at this intersection where it feeds from both practical and theoretical sources as discussed in cultural researchers Frederik Tygstrup and Mikkel Bogh’s article “Working the Interface: New Encounters between Art and Academia” (Tygstrup and Bogh 2011, 103), where they encourage new modes of understanding the knowledge production unfolding at this interface. Since 2011 artistic research has come to cover this interface, as a methodology, or rather as a series of submethodologies that avoids the distinction between the artist’s embodied knowledge and the scientist’s purely research-based knowledge. Artistic research is also not so concerned with discussing subjectivity and objectivity in relation to research, in that the artistic researcher is always inevitable central to their field of investigation as it is a research study through embodied practice.

I highlight this here where I zoom in on my specific artistic research approach, as this is a distinction that I have always found problematic due to the nature of both my artistic practices and academic endeavors. This has led me to continuously emphasize how I always reflect, while also enacting my practice, by which I question objective distance as the parameter of validation. Inspired by philosopher Richard Rorty’s pragmatism theater and performance scholar Niels Overgaard Lehmann suggests a position of ‘pragmatic dualist’ for the study of your own practice where he argues that it is possible to be both an ‘experiencing practitioner’ and an ‘analyzing researcher’, but not both simultaneously, because the two modes of perception cannot coexist as you cannot reflect on the “[...] trance [...]” (Lehmann 2002, 266) while you are in it. I, however, do not find this to be accurate as I do reflect while performing my artistic practice, and furthermore, the experiences within these inhabited artistic spaces and the subsequent analyses are also based on these in situ reflections. I am tempted to go as far as to argue that my reflections are deeper in the lived situation as my entire body, my whole being co-reflects with my mind in these particular situations26.

26 Even though I also believe the writing process to be a process of deep reflection. Thus, through a non-dualistic approach I understand the reflective processes to occur in different shapes as previously clarified. A reason for highlighting experiential reflection here is that it has had less focus in academia, and to some degree still has to legitimize itself.
This resonates with scientific approaches in phenomenology, which makes a study of embodied experiences possible, e.g. see philosopher and phenomenologist Merleau-Ponty ([1945] 2009) and on performance and gender studies, e.g. see biologist and scholar of feminist studies and environmentalist consciousness Donna Haraway (1988). Haraway’s vision for a feminist scientific approach which she calls situated knowledge, is one in which the researcher acknowledges and understands their situated position in the world, which will always inevitably influence their knowledge production. Thus, the articulated awareness of this subjective situated position is more objective than the claim of neutrality, which is an illusion (ibid.). In artistic research, this mode of understanding reflective processes is, in many ways, inherent due to the embedded nature of the researcher in practice and thus, by definition more or less legitimized. In her opening lecture at the first symposium for the Copenhagen-based International Center for Knowledge in the Arts titled *Becoming Research transdisciplinary*27 Irit Rogoff (2019) emphasized how the ability to think through immersion dissolves the distinction between subject and object and thus the understanding of objectivity as the position that legitimize the research. Theater and performance scholar Doris Kolesch who studies participation in immersive performances also emphasizes how she understands these to be spaces of a dynamic oscillation between embeddedness and distance as opposed to unreflective absorption (Kolesch 2019, 8) – experience and reflection as coexisting. In the same anthology, theater and performance scholar Janelle Reinelt shares reflections on the expansive research project *Cultural Value Project* commissioned by the Arts and Humanities Research Council (AHRC, UK) to better understand the impact created in performances on what Reinelt terms spectators28, which produced quite comprehensive data29. Within this set of responses, they also found “[…] ample evidence of an embodied act of receiving and processing the experience” (Reinelt 2019, 124).

27 In complete resonance with the emerging field of ‘intersecting,’ Rogoff’s title avoids the limitations of one formal category and thus is best presented as: “[…] one of the initiators of the transdisciplinary field of Visual Culture and the founder of the department at Goldsmiths. Her initiatives to establish this new field are led by a belief that we must work beyond bodies of inherited disciplinary knowledge and find motivation for knowledge production in the current conditions we are living in. Rogoff works between academic teaching, theoretical writing, curatorial projects, and organizing public study” as her bio states at the newly formed European Forum for Advanced Practices. See also: https://advancedpractices.net/user/45 (accessed 30.10.2019).

28 Which is probably also due to the title of this anthology on immersive performances by the research project *Affective Societies* at Freie Universität: *Staging Spectators in Immersive Performances. Commit yourself!* (Kolesch, Schütz, and Nikoleit 2019).

29 More precisely the research group studied a total of 14 shows in different categories (new plays, adaptations, experimental shows, and classics), surveying their subjects before, shortly after, and two months after they attended the performance in question; and a separate cohort was asked about memories from a year previous. In all, 317 spectators took part in our study (Reinelt 2019, 122).
By inscribing my research in an artistic research methodology whereby my embeddedness in my own practice is not only perceived as legitimate but fundamental to my research, a contrast is created with an academic tradition of objective distance as the parameter of validation, which has always been alienating to me as I not only reflect, but often reflect deeper when immersed in my aesthetic practice. I will therefore term this submethodological approach experiential reflection and, with Rogoff and Kolesch, I argue that the ability to think through immersion dissolves the distinction between subject and object (Rogoff 2019), and thus the understanding of objectivity as the position that legitimizes the research, so experience and reflection coexist (Kolesch 2019); this might allow a ‘going deeper’ into both realms of perception.

Experiential reflection plays out at both a micro and macro level. The macro level can be understood as the continuous oscillation between immersion in my artistic practice and in academia over longer periods of time, such as a series of production over several years (immersed in practice) and the process of writing this dissertation over several years (immersed in academia). The micro level can be understood as the unceasing reflections that are always emerging while immersed in the practice and the continuous ideas for practices to come while immersed in the academic endeavor. No matter at what level, they cross-pollinate and expand the field of maneuverability within both fields.

**Generation of reflective material in situ**

In response to the trust and value I place on experiential reflections, what I term in situ reflective material has been generated in the artistic projects of this dissertation. By in situ, I refer to reflective material generated during the artistic manifestations and thus transported directly out from the sensuous and poetic experience, while the body is immersed in it. This material is, furthermore, not only generated by me, which is often the case in artistic research, and almost always the case in more classical performance analysis, but by the majority of participants in the projects. Consequently, I now have at my disposal thousands of in situ reflections from participants that illuminate the coexistence of experience and reflection. As indicated, this is new even when compared to state-of-the-art performance analytical approaches, e.g. those developed to understand new performative formats such as immersive theatre. This suggests post-reflections in the form of memory protocols focusing on the relational aspects of the most intense and affective experience by the participating performance analyst, in contrast to a neutral and objective description of all aspects of the performance. Furthermore, a communal poly-perspective approach is introduced, where a number of research colleagues and performance analysts explore the many-faceted immersive performance together, so that they are able to compare and discuss their different memory protocols afterwards. Addition-
ally, the collection of empirical data continues afterwards with inclusions of e.g. audience interviews (just after and two months later), registration of social media responses from audiences, and dialogue on traced impact received by the host institution of the performance (e.g. letters from audiences to the host institution)\(^{30}\). However, sharing and writing from this post-reflective position is still somehow removed from the actual sensuous and immersive experience that the analysts describe and interpret, and the extent of empirical data amounts to the memory protocols of the participating researchers, the number of conducted interviews, and the number of collected responses on social media and by the host institution. Theater and performance scholar Matthias Warstat himself is very much aware of the limitations of this, thus, for instance, suggesting blogs for shared experiences to collect a ‘bigger data’ mass\(^{31}\).

This corresponds with the approaches developed by Reinelt and her research group (Reinelt 2019), which also study the audiences beyond the actual performance, but also through an expanded approach that includes surveys, interviews, and workshops before, shortly after and two months after attending the performance in question, plus memories from the previous year. This approach produces ‘bigger data’ by more participants, and Reinelt encourages the ‘big data’ approach to get a more nuanced image of what the performance does beyond (the qualitative analysis by) the individual (Reinelt 2019, 131f). She furthermore highlights how the phenomenological experience of ‘being there’ is crucial, which makes me curious to know more about how the spectator’s memories were teased out phenomenologically\(^{32}\). However, Reinelt does not elaborate much on this and one might also argue that no matter how it is teased out, the multi-perspective in situ reflective material presented in this dissertation will always illuminate other aspects of participation, as it is generated and transported out while the participants are immersed in the experience. This allows me special insight into the sensuous and poetic mode of being and what it activates. Warstat calls out for collaboration, as does Reinelt in her proposal to combine the in-depth, well-informed performance analyses

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\(^{30}\) Theater and performance scholar Matthias Warstat also lectured on these analytic tools at University of Copenhagen, The Department of Arts and Cultural Studies, Performance and Theater Studies, fall 2018, invited by the research group Audience positions (original Danish title: Publikumspositioner), of which I am part. See: https://kunstogkulturvidenskab.ku.dk/forskning/publikumspositioner/ (accessed 12.12.2019). The dialogue between Warstat and his colleagues from Freie Universität, Theaterwissenschaft, and the research project Affective Societies is ongoing.

\(^{31}\) Presented at the lecture referred to above and by Kolesch at a meeting between the research group Audience positions with colleagues from and at Institut für Theaterwissenschaft, Freie Universität Berlin, on 16.11.2019.

\(^{32}\) This relates to my performance colleague Inga Gerner Nielsen’s attempt to tease out new phenomenological qualitative approaches in researching the experience and impact of participants of immersive performances through sense-stimulating qualitative approaches in the post-reflective ‘interview-situation’ (I. G. Nielsen 2007).
based on the individual phenomenological experience of the performance analyst with empirical approaches that generates ‘bigger data’ inspired by both quantitative and qualitative approaches in social sciences. In this dissertation, these two approaches are conjoined as a subtraction of the generated reflective material read through my own experiences and observations, will constitute the primary ‘data’ of this dissertation.

The subtraction of reflective material, however, does not only include in situ reflections but also what I term pre- and post-reflective material, which is material shared before and after the experience by the participants. The in situ reflective material will constitute most of the subtracted ‘data’. There will be a further presentation of the subtracted ‘data’ in the chapter “Documentation”, including why ‘data’ is marked by single quotation marks.

In Sisters Academy, all reflective material is donated to, kept, and protected in The Archive. The material of The Archive is open source and available to everyone wishing to use it for their research, and therefore it is in no way only produced for the sake of this specific dissertation. Thus, its contributions could very well also be a qualified response to the calls for collaborations above.

There are differences in the way that I am dealing with the participants’ reflective material in my artistic practice and as a scholar reflecting on the possible impact of the work. In my artistic practice the reflective material is part of the interactivity design that informs the processes of the participants. Therefore, my interest is in how the books they write in support their experiential and reflective journey within the framework of the artwork. The books are also props that are crafted and designed in resonance with the overall visual expression of the artistic project. This is done to support the immersion into the world that the project represents. When I read the notes and comments within the

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33 This is in line with both the vision of a communal poly-perspective in the discussion of the data (Warstat 2019) and of performance design and psychology scholar Henriette Christrup: her suggestion was to include the creator of the material’s perspective in the interpretation of the data (Christrup 2001). This has been a tempting approach for me as well especially because the reading of the generated in situ material in itself provides a sensuous experience through which the experience can also be relived, which many participants long for. Therefore it would not only benefit the interpretation of the material but furthermore, contribute as a healing process in the postliminal phase of the participants. However, I have come to the conclusion that this would open a process that would sidetrack the focus of the dissertation, taking the restricted framework of e.g. available time and space into consideration. However, the three people who have supported my reading of the ‘data’ can be perceived as providing some extent of poly-perspective and furthermore, it presented itself as a postliminal process to one of the readers who had experienced Sisters Academy before the reading process. See also I.G. Nielsen (2007) for thoughts on the possibility of a phenomenological re-encounter with the experience in the post-process of the performance.

34 All material is handled according to the guidelines provided by The Faculty of Humanities’ Research Ethics Committee: https://humanities.ku.dk/research/ethic_committee/Guidelines.pdf (accessed 30.09.2019).
framework of the artwork, I am myself immersed in the world in which the notes and comments are produced. Thus, I read them while embodying the same sensuous and poetic mode. We are co-participants exploring together and, in different ways, we express our explorations in our notebooks. In my scholarly work an amount of this generated reflective material is subtracted as ‘data’ that informs my research question. When reading it I am not immersed in the framework of the project. However, I have experienced that if I read for a long time, the reflective material, maybe due to its tactility, transports me into another state of sensibility. This resonates with a response from one of the three readers who has been part of a group that helped me read, make a first scan and categorize the reflective in situ material. The response came in a meeting we had in the group: “I went through a liminal phase while reading [...] We were thinking about a place to go after having been in the universe [as a participant in Sisters Academy – The Boarding School]. You can come back to the space and go through the three-phased liminal process of the ritual while reading.” In that way reading the material can bring you back to the experience and/or evoke the same sensuous and poetic experience and longing so strongly that it also embodies a desired postliminal continuation of the experience into everyday life.

Another reader, who has not experienced the work of Sisters Hope expressed: “It made me reflect on how people in everyday society are spending their time and on how it makes so much sense to go into this space. In a very strong way, the people in the books write that 24 hours is not enough. These spaces are needed. There is a strong longing expressed. And because I am very receptive, I feel with them.” Thus, even though this reader was not there the sensations were strongly expressed and furthermore, the intention to ‘democratize the aesthetic’ was strongly evoked in her. The third reader and meeting participant, who had also not experienced Sisters Hope but knew people who had and who had shared their profound experiences with her (her then boyfriend), highlighted her experience of the fatigue of words to describe the experiences that participant had: “How people express themselves in words and how that relates to this sensuous experience [...] they are not able to or don’t want to express it in words, or the words are limiting or they don’t do the experience justice. There are also very many different ways to express themselves present.” An interesting finding in the readings of the reflective material in another group – The Ar-

35 The process of reading the expansive reflective material, and thus subtracting it as ‘data’, has been continuous over half a year, and the following people have supported me in this process by engaging in the reading group between one to three months in a timeframe of eight to 30 hours a week each: Tania Maria Henneberg, Krisztina Toth, Emma Sofie Brandon, and Bogumiła Majchrzycka. The amount of subtracted ‘data’ could not have been produced without them.

36 On 26.11.2019 at The Department of Arts and Cultural Studies, University of Copenhagen.
chive Study Group\textsuperscript{37} of Sisters Hope – was that many of those students who were immersed in the manifestations lacked words and thus could not put down their experiences in the notebooks, thus left them empty, drew, ripped out pages, made paper collages or did nothing at all. Whereas those who watched with a certain critical gaze from a certain distance had many words and were very articulate as described in Hallberg and Darsø (2019, 101–2). Thus, to me it is of utmost importance to be immersed with the participants in the reading of the material, to be attentive to the sensitivity in the expressions of the reflective ‘data’. In relation to this I am also touched by scholar of performance design and psychology Henriette Chrístrup’s acknowledgement of sensibility, not only in the creation of, but also in the interpretation of the generated reflective material, where one should also avoid violation of the integrity of the person expressing themselves (Chrístrup 2001, 25–28). This has also influenced the mosaic structure of the analysis as it is to a large extent caused by my genuine, or devoted, reading ‘with’ the ‘data’.

With that, I will now turn to the conceptual framework of what I have come to call The Critical Gaze and The Devoted Body.

The Critical Gaze and The Devoted Body

This conceptual framework was conceived during the large-scale immersive performance-installation Sisters Academy – The Boarding School at the performance venue Inkonst, Malmö, Sweden in 2015, in response to different participatory positions. They describe the excesses of these, where The Critical Gaze\textsuperscript{38} refers to the participatory position of watching from a critical distance and The Devoted Body to participation through affective engagement. What I have experienced is that The Critical Gaze sometimes seems to inhibit and limit the movements and liberties of The Devoted Body. The Critical Gaze furthermore often seems to be unaware of this ‘violation’ as it operates from a self-understanding of heroically exposing unhealthy structures in order to liberate those held hostage by them. The Critical Gaze furthermore often has strong verbal skills and is able to compose a strong critical argument – whereas The Devoted Body is sometimes in the process of ‘losing language’ in its attentiveness to another more sensuous and poetic mode of perception, and thus not prepared to enter into an argument constructed from the perceptive premises of The Crit-
ical Gaze. Paradoxically that again sometimes translates into the validation of the danger of immersing into affective engagement to The Critical Gaze. This relates to the critique of immersive strategies as manipulative, including the perception of totally immersed participants as naive or even helpless in the face of the seductive pull of immersion, e.g. see Alston (2016a) and Kolesch’s response to Alston, who instead suggests that the affective encounters train a new skillset that encompasses dual reflectivity and embeddedness in the experience, through which a rich thickness of response is stimulated (Kolesch 2019).

In their article, "The critique of critique" theater and performance scholars Solveig Gade and Laura Luise Schultz (2016) also illustrate how the role of critique is currently undergoing a transformation. Thus, both modernity’s critic, which Rogoff (2003) calls Criticism, as a disinterested, non-affected, critically distanced authority is challenged; and postmodernism’s Critique (ibid.), which understands itself to reveal the true course of the matter through a discursive analysis of the hidden, but inherent, power structures prevailing underneath that which is presented, is also challenged. The postmodernist understanding of critique very much resonates with the participatory position of The Critical Gaze. With reference to Rogoff and art historian Gavin Butt, Gade and Schultz (2016, 24), however, clarify how this position, paradoxically, has become a dominating and legitimizing meta-discourse that blocks out the emergence of new critical approaches. This resonates with my experience of the ‘violating impact’ of The Critical Gaze on the sensuous explorations of The Devoted Body and thus on the development of their critical and activist potential, including the inherent hope for change in these affective practices. As queer theorist Eve Kosofsky Sedgwick argues in her analyses of how the critic is so engaged in not appearing naive, that its ‘revealing’ approach completely compromises the activist potentiality for alternatives to appear (Sedgwick 2003 cited in Gade and Schultz 2016, 24). This again resonates with philosopher and social theorist Brian Massumi and the hope he subscribes to the affective, cf. his Politics of Affects (Massumi 2015) which opens with his conversation with Mary Zournazi (2002) on exactly this – hope. Thus, in response to the shortcomings of this postmodernist critique-paradigm, Rogoff (2003) suggests Criticality as a subsequent paradigm that maintains the insights of the previous paradigms but simultaneously dares to inhabit and practice alternatives through embodied

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39 With reference to theater and performance scholar Josephine Machon’s three categories of immersion in immersive performances: cf. these definitions to her three immersive participation categories – respectively, absorption: Fully engaged in the experience, transition: When the experience creates otherworldliness and total immersion, which combines the first two categories and thus open the participant's complete engagement with the immersion artwork. This is sketched out in Immersive Theatres. Intimacy and Immediacy in Contemporary Performance (Machon 2013), which is one of the first books dedicated entirely to an exploration of the theater and performance art genre of the immersive.

40 Original Danish title: Kritik af kritikken.
processes (Gade and Schultz 2016, 25). In other words, the criticality and potentiality that is also inherent in The Devoted Body is seen and respected.

Ultimately my interest is in how a fruitful and constructive alliance between the two can coexist also within one body, where it becomes an alliance between reflective cognitive processes coexisting with the sensuous and devoted moves of the immersed body (e.g. see Hallberg 2017a, 45).

The activism of ‘living the theories’ and ‘inspiring theories’
The understanding of simultaneity of experience and reflection should not lead to the misconception that a theoretical approach is alienating to me. It is quite the contrary. I find it liberating, with its ability to carve out a richer understanding of the potentialities and complexities at play in the work. One might even say that it also adds depth to the experiential reflections.

Due to this attraction to theory, I was moved by the quotation of the feminist writer and activist bell hooks in the call for proposals for a special issue on artistic research in the journal Periskop (Dirckinck-Holmfeld, Graff Junior and Jørgensen, 2019): “Let me begin by saying that I came to theory because I was hurting [...] I came to theory desperate, wanting to comprehend – to grasp what was happening around me [...] I saw in theory then a location for healing” (hooks 1991, 1).

I came to theory in a longing to expand and deepen the understanding and potentiality of my practice in response to faced crises. My practice is highly inspired by theory and vice versa. It is also an oscillation. The findings in aesthetic philosophy and critical theory that informed my master’s thesis on

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41 Which also resonates with the postconstructionist, ontological, or material focus in new materialism sparked by the limitations in discursive, linguistic, and constructivist approaches in the Humanities at the expense of the exploration of the material and somatic realities beyond their discursive inscriptions. Whereby matter as an active force is not only sculpted by, but also co-productive in conditioning and enabling social worlds and expression, human life, and experience. In that way new materialism also seeks to move beyond the dichotomy between the constructivist and essentialist, which furthermore relates to my understanding of The Poetic Self, central to the Sisters Performance Method, which will be introduced further in the practice descriptions. (See also Coole and Frost 2010).

42 As does the writing process as a period for deep reflection, cf. Arlander’s (2016) emphasis on when the writing takes place and the reflections presented in this dissertation.

43 Birth name: Gloria Jean Watkins.

44 See also: https://tidsskrift.dk/periskop/announcement/view/752 (accessed 31.10.2019).

45 Cf. the reparative practices of queer theorist Eve Kosofsky Sedgwick (Sedgwick 2003) that is also central in Dirckinck-Holmfeld’s Ph.D. dissertation (K. R. Dirckinck-Holmfeld 2015).
my practice at the time\textsuperscript{46} (Hallberg 2009) run through the Sensuous Society Manifesto, which again informs my current practices. The basis of this dissertation is likewise my current practices, which constitutes the starting point for the theoretical curiosity, and indicates that this is also a chance to expand the theoretical fundament and framework and apply new theory to the practice, through a process of deep thinking in the writing process (cf. Arlander 2016). This in turn will again expand the practice potentialities and depths\textsuperscript{47}.

Theory is also a source that informs the activist aspects of my practice\textsuperscript{48}, and in many ways, the practice is a tool to transform the visions and pleas read in the theories into manifest fleshy (Haraway 2016, 12) life through the embodied processes of performing arts\textsuperscript{49}. Likewise, it is often through practice that completely new reflections emerge, which can then be explored theoretically and inspire new theorization\textsuperscript{50}. It is `living the theories'\textsuperscript{51} and `inspiring theories'. Through my practice, I create frameworks where new worlds can be both imagined and embodied\textsuperscript{52} – cf. the Sensuous Society Manifesto and the embodiment of this vision in the presented projects of this dissertation. If it was not for the problematic aspects of autonomy, in that I subscribe to Haraway’s notion of complete entanglement and the tentacular nature of living organism (Haraway 2016 chapter 2: Tentacular Thinking), one might say that the practice allows the creation of Temporary Autonomous Zones (T.A.Z) as expressed by political author Hakim Bey\textsuperscript{53} ([1985] 2003). A temporary space in which the dominating societal control mechanism can be escaped, and new modes of being and being


\textsuperscript{47} In my master’s thesis I laid out a theoretical fundament and framework for the ‘democratization of the aesthetic’, which has been central to my practice since then (this will be elaborated on in the chapter “Theory”). In this dissertation I hope to find and build a theoretical fundament and framework for my exploration on how the sensuous might support the transition to a more sustainable future (cf. my research question).

\textsuperscript{48} I understand this activism to be the embodiment of the intention to ‘democratize the aesthetic’ in my practices, and thus the ‘liberation’ of the sensuous and poetic mode of being in the world to people also outside the art system. See further elaboration in the chapter “Theory”.

\textsuperscript{49} To name but a few – the embodied manifestation of a ‘society’ created from the Marcusian idea of The Aesthetic Dimension (Marcuse [1977] 2003), or of ‘interconnectivity’ as a primary awareness for ecological change (M. C. Bateson [1999] 2000; G. Bateson [1979] 1984), or of ‘multi-species kinship’ (Haraway 2016) as a manifestation of this awareness.

\textsuperscript{50} E.g. ‘Democratizing the aesthetic’ and ‘The Critical Gaze and The Devoted Body’ as concepts emerging from practice inspiring further theorization.

\textsuperscript{51} Or as ‘applied philosophy’ as someone recently responded when I presented my practice at the seminar Music-pedagogics of the future (original Danish title: Fremtidens musikpedagogiske områder) at The Danish National Rhythmic Music Conservatory on 06.12.2019.

\textsuperscript{52} E.g. see my master’s thesis (Hallberg 2009) for an analysis of the contribution of theatricality and performativity in the creation of framed spaces, where new modes of being and being together can exist.

\textsuperscript{53} Birth name: Peter Lamborn Wilson.
together can be explored based on, and activating the sensuous and poetic aspects of our being. An activation that might ultimately support the transition to a more sustainable future as investigated in this dissertation. One might also understand it as an exploration of ecology of practice as understood by feminist philosopher of science Isabelle Stengers (2005). According to Stengers, an ecology of practice is characterized by thinking in minor key in a celebration of the particulate as opposed to universal, thinking. Even though the Sensuous Society Manifesto might be mistaken as major key thinking in its articulation of something as grand as a new paradigm based on the aesthetic dimension, it should be understood as an inspirational framework for rethinking and reliving alternatives through particulate and situated experimentation that thinks par le milieu. Radical experimentation in which new practices can emerge because they are based on new principles, through which the aesthetic might escape the Capitalocene. It is also in line with the possibilities in practice approaches presented by art historians and curators Nicholas Bourriaud and Claire Bishop, whose theorization will be presented further in the chapter “Theory”, even though they disagree on how to unfold and realize this potential. Moreover, within the artistic research field, also with Arlander’s emerging understanding of artistic research as speculative practice, which she describes as “[...] an activity engaged in imagining alternatives, as a form of speculation through practice [...] Rather than speculate on alternative possibilities as a mental exercise, the speculation takes place by repeatedly creating the conditions

55 Cf. Haraway on Situated Knowledge (Haraway 1988).
56 According to Stengers, an ecology of practices is also a tool for thinking par le milieu. With reference to Deleuze, she argues that you belong to an environment and that is also both the center and the surroundings of your practice. With another reference to Latour’s Pandora’s Hope Stengers also subscribes to the notion of attachment – we are always inevitably attached to an environment, and it is from this position of par le milieu that we can develop ecological practices. An ecology of practices answers to challenges and undergoes changes while fostering its milieu (Stengers 2005, 186ff).
57 As we shall see in this dissertation, there is currently a negotiation of ideas around what the defining term for our time should be. The official geological epoch is still the Holocene. Nevertheless, the Anthropocene, describing an era where human influence on earth has become the most influential factor for its geological development, has been proposed by chemist Paul Crutzen and the biologist Eugene Stoermer in “Have we entered the Anthropocene”? (Crutzen and Stoermer 2010) (even though this article is dated 2010, they used the term prior to this according to their own testimony e.g., see Davison (Davison 2019). However, the Anthropocene is currently being challenged by other terms. One of them is the Capitalocene, as mentioned here, which was coined by the sociologist Jason Moore, describing “[...] capitalism as a way of organizing nature – as a multispecies, situated, capitalist world-ecology” (Altvater et al. 2016, 6). Cf. philosopher and ecoosophist Félix Guattari’s Integrated World Capitalism, where economic implications penetrate all human (and nonhuman) activity (Guattari [1989] 2008, 19ff). As we shall see in the chapter “Theory” of this dissertation, Haraway (2015; 2016) also challenges The Anthropocene and the Capitalocene for that matter by instead suggesting the Cthulucene as a more hopeful alternative. Where the Anthropocene places the human at the center (anthro) the Cthulucene places “[...] the diverse earth-wide tentacular powers and forces and collected things” (Haraway 2015, 2) at the center (cthulhu), which names a space for ongoingness in a wounded world through partial healing in and through practices (Haraway 2016, 134ff).
for alternatives to appear […]" (Arlander 2017a)58. However, my ‘speculative practice’ is both theoretically informed and a reflective experiential space, and thus, an intertwined mental and tactile exercise.

Having drawn out some of the central methodological considerations in my artistic research, I have carved out my specific submethodologic approach within the artistic research field – that is, experiential reflection, and additionally the new terminological units of in situ ‘data’, The Critical Gaze and The Devoted Body, the activism of ‘living the theories’ and ‘inspiring theories’. I will now summarize this chapter before I present the theoretical framework of the dissertation.

OUTRO

This chapter was organized into two sections: The first illustrated the multilayered and multifaceted understandings of artistic research as a field containing multiple submethodologies and approaches; and the second clarified central aspects in my artistic research approach: being situated at the transdisciplinary intersection of art and academia and operating with experiential reflections as not only a legitimate, but also a deep mode of reflection, which is reflected in the expansive in situ material generated through the practice and subtracted as ‘data’ for the analyses – by which I am not only drawing on my personal experience but on hundreds of others as we shall see in the analyses. In that way, the humanist, aesthetic, and performance-analytical approach to analyses is combined with an empirical data-based approach typical of social sciences. However, the ‘data’ set is quite different as it is generated as reflective in situ material incorporated into the sensuous and poetic experiences of the participants in the artwork and transported directly out from this mode of being. Based on my own in situ experiences in my practice and the observance drawn from this position, the conceptual framework of The Critical Gaze and The Devoted Body has emerged. This corresponds both to the simultaneity of experience and reflection that I subscribe to and to the confrontation of a particular mode of critique that, in its self-protective preoccupation with revealing the hidden power structures of the presented, compromises the activist potentiality for alternatives to appear. These alternatives can, though, emerge through practices and in this case also through ‘living the theories’, by which the possibilities presented theoretically get a lived embodied life that supports the carving out of new possibilities. Thus, also placing value in embodied experiences does not mean that

58  See also Arlander (2017b).
theory is alienating or avoided in this artistic research. On the contrary. It is yet another space for liberation and a ‘location for healing’ (hooks 1991, 1, see also Sedgwick 2003) that informs the embodied practice experiments.

In this relatively new field of artistic research, a discussion revolves around how to understand what the term and concept mean at all. This includes a continuous development of very practice-specific submethodologies still developing to capture, with great precision, the exact characteristics of how knowledge is produced, or ‘thinking is happening’; as artistic researcher Sofie Volquartz Lebech (2019, 7ff) would suggest we name this process, in the specific practice unfolding at the transdisciplinary intersection of art and research. The intersection is, however, what they all share. Thus, it is possible to illustrate the multilayered and multifaceted understandings of artistic research currently accessible within the field, but not to single out all of them. Unless perhaps the prime objective of this dissertation, as a big part of the field itself, is to continuously produce new strands and approaches to and within artistic research. My purpose in this dissertation, however, is not to contribute to the institutional definitions of artistic research, nor to focus specifically on the development of the term. Neither does the dissertation evolve around the development of new artistic research methodologies as Lebech (2019) has recently done by developing and contributing with two new methodologies to the field; respectively Research-Based Aesthetics (Lebech 2019, 101ff) and Research-Based Performance (Lebech 2019, 33ff). Instead, I intend to apply new theory to the analysis of the reflective material generated in my practice in order to illuminate how the sensuous supports a transition towards a sustainable future. Thus, the outcome of the analysis is intended to be my primary research contribution. This is in resonance with an articulation in the Periskop call for artistic research also mentioned above: “But while the discussion, for the most part, has been about what artistic research is, and whether its processes and productions can qualify as both art work and knowledge, a wealth of different artistic practices involving research are starting to emerge as an unruly field in which the research takes various different forms and expressions – practices that continue to unsettle the normative borders that govern and separate the disciplines” (Dirckinck-Holmfeld, Graff Junior and Jørgensen, 2019, 1). I believe I have and am engaged in such practices.

When trying to position myself within one certain submethodological strand of artistic research, I found it hard. To name but a few of the more famous and often referred to approaches out of the multitude that I have been trying to read my practice into: My artistic practice is neither a supplement to my research as described by Leavy (2009). Nor is it only art that leads to knowledge, even though I do understand my starting point to be to curiously understand the artistic process as a mode of creating knowledge in itself, where the understand-
nings and realizations that appear could not have been made without the precognitive process of art making. This resonates with the DASPA artistic research model and scholar of theory of research in the arts Henk Borgdorff (Borgdorff 2006). And even though I see kinship with Arlander’s (2017a) speculative research also highlighted above, Rogoff’s artistic research and methodological approaches (Rogoff 2003; 2019) and artistic researcher Katrine Dirkinck-Holmfeld’s Sedgwick-inspired reparative approach (K. R. Dirckinck-Holmfeld 2015; Sedgwick 2003) none of these fully encapsulate the specificity of the artistic research approach presented here, and as witnessed, such precision characterizes the submethodological approaches in artistic research. Thus, even though it is not my intention to devote this dissertation to the development of a new submethodological approach, the second section of this chapter, focused on my central artistic research approaches, enabled me to term my specific submethodologic approach within the artistic research field experiential reflection, by which I argue, that the ability to think through immersion, enabled through the artistic research methodology, allows a ‘going deeper’ into more realms of perception, which is a central methodological point in my work.

With that I will now turn to the theoretical framework of the dissertation.
This chapter is organized in the two sections “Democratizing the aesthetic” and “Stimulating ecological awareness” plus the in-between section: “Transformative processes”. In the first section, I will unpack what I mean by ‘democratizing the aesthetic’ through a presentation of selected theory which has informed my line of thought and my practice over the last decade. In the in-between section, I will present the transformative process as described in ritual and performance theory. In the second, and final, section I will outline theories on what one might call ‘ecological stimulation’. Together these sections comprise a substantial theoretical framework for my analysis, which revolves around the question of how the sensuous might support a transition towards a more sustainable future.

‘DEMOCRATIZING THE AESTHETIC’

Although seemingly rather different in their manifestations, both Dome of Visions and Sisters Academy share a common goal in that these projects seek to unfold and activate a more sensuous and poetic mode of being. They share the same intention to open and expand the aesthetic dimension into other spheres of society and life – what I call to ‘democratize the aesthetic’. Democratization is typically understood as the transition to a democratic political regime where political power is gained through the vote of the people, which implies a process of the people gaining access to voting. In radical democracy, concerned
with the extension of equality and liberty as explained by political researcher Lincoln Dahlberg and scholar in information and communication Eugenia Siapera (Dahlberg and Siapera 2007), there are three strands – agonistic, deliberative, and autonomist. The first is known through the work of political theorist Chantal Mouffe and political philosopher Ernesto Laclau. The strategy they present in Hegemony and Socialist Strategy (Laclau and Mouffe 1985) intends to inspire a form of democracy that challenges the neoliberal and neoconservative forms of democracy through an agonist approach, which emphasizes the importance of conflict. I highlight this strand of radical democracy here, as this line of thought has been followed in contemporary art critique, for example, by influential art historian and curator Claire Bishop (2004; 2006; 2012) who requests art spaces that acknowledge inherent conflict and friction, which she terms antagonism (Bishop 2004, 67). Thus, when introducing the term democratization in an art theoretical context as this, many associations to the radical democracy of Mouffe and Laclau and the reference to them by Bishop may occur. However important that may be, my argument is, in continuation of the presented theory in the first section of this chapter, that the aesthetic experience offered in the art space is to a certain degree exclusive. Therefore, my first and foremost intention, and what I refer to with ‘democratizing the aesthetic’ is ‘just’ the access to the aesthetic and thus, as we shall see, the access to the sensuous and poetic mode of being and being together in the world.

First I will unpack the concept of the aesthetic through the thinking and writing of Baumgarten as interpreted by the philosophers Søren Kjærup (2000; 2005; 2006), Ole Thyssen (1998; 2005) and Dorthe Jørgensen (2003; 2014; 2018). This reading and unpacking will furthermore allow me to conceptualize how I understand the key terms aesthetic, art, sensuous and poetic in this dissertation.

Next, I will develop the argument that the aesthetic offers liberation from repressive structures in current Western civilization still rooted in the premise of the Enlightenment and Industrialization. Or more precisely in the hierarchy of perception, which values rational and cognitive thought higher than tactile and bodily knowledge established during the Enlightenment, and in the predominant focus on economic production as the highest value of society and life, instituted during Industrialization. This argument is unpacked through the

59 Deliberative refers to problem-solving through dialogue and consensus with reference primarily to the work of philosopher and sociologist of The Frankfurt School Jürgen Habermas (Dahlberg and Siapera 2007, 96f); the autonomist strand perceives the community, rather than deliberative rational individuals or agonistic groups, as in respectively the second and the first of the three strands, as the rightful entity for power constitution with reference to post-Marxism (Dahlberg and Siapera 2007, 9).

60 From now on I will remove the single quotation marks from the terminological unit democratize/democratizing the aesthetic.

Dr. Phil. Kirsten Drotner’s art educational and pedagogical analysis of the grave impact of the ‘loss of the aesthetic dimension’ in the (everyday) lifeworld of modern humans (Drotner [1991] 2006) leads to the subsequent focus on the potential in participation in contemporary art and the ‘hope for liberation’ disclosed here. Participation is unpacked through these three different yet related contemporary artistic strategies: interactivity (Fischer-Lichte [2004] 2006; 2008; Fischer-Lichte and Wihstutz 2018; Skjoldager-Nielsen 2008; 2018; Rosendal Nielsen 2011) through the relational (Bourriaud [1998] 2002), immersion (De Oliveira 2003a; Machon 2013; Massumi 2015; Kolesch, Schütz, and Nikoleit 2019) and intervention (Thompson and Sholette 2004; Gade 2008). The presentation of these strategies will be followed by their critique (Bishop 2004; 2006; 2012; Alston 2016a; Harpin and Nicholson 2016).

Finally, for this section on democratizing the aesthetic, I will discuss how my position relates to the argument that our society is more aestheticized than ever and that the aesthetics are thus, ultimately, in service of capitalism (Gade 2008; Alston 2016a; 2016b). Hence, I will further explain what I mean by democratizing the aesthetic by revealing the thinking behind the Sensuous Society Manifesto in which the world as we know it today has come to a ‘stop’ and is replaced by the Sensuous Society and its new logic that puts the aesthetic dimension at the center of everything. Consequently, the aesthetic is the organizing principle, just as the current dominant economic rationality is today. In that way the economic stands in service of the aesthetic, not the other way around, which is the case today, and which is why the aesthetic, as everything else, can be exploited by capitalism.

The aesthetic

My understanding of aesthetic derives from the philosophy of Baumgarten who understands it as experience, perception and cognition through the senses (Baumgarten [1735] 1954; [1750–1758] 1961), which is in opposition to the dominating logic-rational understanding and experience of the world at his time. Baumgarten introduces the term aesthetic in Meditationes Philosophicae de Non-

61 Gade’s PhD from 2008, which I refer to here, was also reworked into a publication in 2010 titled Intervention and Art – Social and political engagement in contemporary art (original Danish title: Intervention og Kunst. Socialt og politisk engagement i samtidskunsten).
nullis ad Poema Pertinentibus (Reflections on Poetry) in 1735 (Baumgarten [1735] 1954) prior to his better-known work Aesthetica (Baumgarten [1750–1758] 1961).62

Baumgarten wrote on aesthetics during the Enlightenment when the criteria for perception was dominated by the ideas of rationalism as defined not least by philosopher René Descartes. A cornerstone in the thinking of and during the Enlightenment is Descartes’ distinction between clear and distinct perception (Descartes [1641] 2008). Clear perception refers to that which one can distinguish and recognize. Distinct perception refers to that which cannot only be distinguished and recognized but can also consciously distinguish and recognize the criteria of this distinction. Progress is made through a movement from clear to distinct perception. Thus, all objects and matters must be comprehensible via a logic-rational approach. It is this approach that Baumgarten begins to challenge with his philosophy, as this is not necessarily the case when it comes to art. This awareness, however, was already dawning at Baumgarten’s time. Nicolas Boileau-Despréaux who, true to his time, advocated for poem writing based on rational criteria, added in his teachings in 1674 that when it comes to imaginative thoughts one must “[...] add something extraordinary that can touch the soul [...]” (Kjørup 2005, 18). This little extra is termed ‘delicate’ by another man of the time, Dominique Bouhours (Kjørup 2005, 18) and is characterized as indefinable, which is problematic in relation to the logic-rational criteria of the time that considers the artistic ‘delicate’ to be almost worthless.

Philosopher Gottfried Wilhelm Leibniz extends Descartes’ hierarchy of perception. Where Descartes’ clear and distinct perception are both conscious, Leibniz adds vague sensations, which are dark and obscure, and most often appear unconsciously. This becomes the third mode of perception, which is termed dunkel and is placed at the bottom of the hierarchy of perception. Leibniz also makes an extension to the opposite side – besides having a distinct perception of something, one can also have an even more complete perception; and finally the intuitive is included, by which is meant that the object of cognition and its wholeness and details are understood in one fleeting moment. On the one hand, the intuitive refers to the highest mode of perception, in which the realization of the totality is almost divinely conceived without an effortful process; on the other hand, to the lowest mode, since it produces no distinct or complete concepts that can be explained clearly. Thus, the hierarchy of

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62 An earlier version of this passage was developed in Danish in my master’s thesis (Hallberg 2009).

63 Original Danish text: “[...] må man også tilføje noget usædvanligt der kan røre sjælen [...]” (Kjørup 2005, 18) Kjørup, 2005, p. 18, which refers to Nicolas Boileau-Despréaux’ thesis La Manière de bien penser dans les ouvrages d’esprit (“Hvordan man skal tænke i åndsvaerker”), p. 85, where Boileau-Despréaux quotes his contemporary’s Dominique Bouhours as it is explained by Kjørup, 2005, p. 17 – 18).
perception holds an in-built paradox in that the intuitive is both the lowest and the highest mode of perception. However, the conclusion is that human endeavor must, as a general rule, strive for the clear, the distinct, and the complete. The intuitive is almost a divine ability that humans should not or cannot strive for (Kjørup 2005, 20–21).

This lays the ground for the aesthetic paradox of the time: A good work of art is defined by something delicate, the ‘extra something’, which at the same time paradoxically also makes it inferior in its obscurity. Baumgarten, however, cuts through this paradox with the construction of a new paradigm: The aesthetic – the theory of sensuous experience, perception, and cognition.

With the term sensuous rather than dunkel he assigns these experiences and modes of perception an independent and positive signature rather than an obscure and vague one. Furthermore, he pleads for a particularly sensuous cognition that is contained in sensuous ideas. These must have the opportunity to unfold in their own way and not through the dominating hierarchy of perception at the time. He thereby cut off the idea of one possible active mode of perception containing a lower and a higher part. Instead, he splits it in two with different prerequisites – the low and the high, or the new sensuous and the existing rational-logical. Against the background of the old Greek divide between noeta (thoughts/ideas) and aistheta (sensory impressions/sensations) Baumgarten terms this new mode of perception aesthetica – the concept of aesthetics in our time is born (Kjørup 2005, 26).

In accordance with the understanding of the aesthetic as sensuous cognition, which derives from the sensory experience of the world, Thyssen investigates the relationship between art and aesthetics (Thyssen 1998). To Thyssen, the aesthetic dimension of existence is inevitably always present in that we always, willingly or not, sense the world. Sometimes more intensified – e.g. when we enjoy the taste of a piece of chocolate that melts from the heat of the mouth, when we enjoy the scent of a spring flower and absorbs its delicate fragrance, when the warm rays of the summer sun heats up our body, when shaken by the sight of war and terror, when listening to a beautiful piece of music, traffic noise or bird sounds, etc. The aesthetic dimension, and thus the possibility of aesthetic experience, perception and cognition, is inevitably present in our lives – the aesthetic is an integral human dimension.

However, there is a place where the aesthetic is cultivated. This place is the arts, which takes its starting point in the sensuous experience, which in turn inspires poetic appreciation, as Jørgensen (2003; 2014; 2018) would argue. Thus, the aesthetic is not just a level that is inevitably present, but rather the very focal point
of the work of art, which is produced for aesthetic purposes. Thus, aesthetics and art are not the same. Art is “[…] just a part of the aesthetic domain where aesthetics can cultivate itself, both as cognitive power and aesthetic splendor, and give shape to idiosyncratic and collective experiences […]” (Thyssen 2005, 9).

Thus, in this dissertation, aesthetic is understood as sensuous experience, perception and cognition. Art is understood as a cultivation of the aesthetic and thus as a space for intensified sensuous experience, perception and cognition. The sensuous experience and perception of the world, furthermore, allow the poetic mode of being to emerge, characterized by “[…] openness, more specifically to something else and more than to the merely physically and empirically measurable”.

Once Baumgarten conveyed the concept of the aesthetic, an aesthetic tradition followed within philosophy through which the exploration of the aesthetics expanded hugely in the subsequent centuries, initially with Immanuel Kant, who systematically developed the aesthetic. Some of the most prominent thinkers who came after Kant are as follows: Friedrich Schiller, Georg W. F. Hegel, Friedrich Nietzsche, Theodor W. Adorno, Max Horkheimer, Herbert Marcuse, and Martin Heidegger. Particularly the Marxists Adorno, Horkheimer and Marcuse of The Frankfurt School understood the aesthetic dimension to hold liberating potential. Liberating from the suppressive mechanisms not only of rationalism, but also capitalism.

**Liberation through the aesthetic**

Although there are many differences between Adorno, Horkheimer, and Marcuse, their shared criticism is based on the repressive forces of modern civilization created by rationalism and capitalism. With a political and
theoretical basis in Marxism they present their theories on the aesthetic as an opportunity for liberation\textsuperscript{66}.

In *The Dialectic of Enlightenment* Adorno and Horkheimer ([1947] 2002) summarize an all-encompassing philosophy of history. The Enlightenment is the starting point for their criticism, in that they argue that the all-controlling, impersonal power of modern civilization is established at that time. According to them, the Enlightenment project, which still dominates, was to remove humanity from the mythic and metaphysical conception of reality and turn nature into the object of a scientific, technical, and rational approach. However, this strategy did not lead to the intended freedom of humanity, but rather to an internalized, but much deeper, form of inner suppression. The result is the postponement of impulses and needs, and ultimately human despair and a deep sense of separation. This dominance of both outer and inner nature is what our modern society is built upon. But within our fatigued Western society, we still have the arts, which holds a possibility of liberation\textsuperscript{67}.

Marcuse writes a few years later than Adorno and Horkheimer. His theories are also informed by Sigmund Freud’s psychoanalysis. To Freud, the instinctive and positive aim to achieve what is desired is transformed into a negative suppression and control necessary to navigate in a civilized society. The desire principle is replaced by the so-called reality principle, in which the individual

\textsuperscript{66} An earlier version of this passage was developed in Danish in my master’s thesis (Hallberg 2009).

\textsuperscript{67} Cf. Adorno and Horkheimer’s re-reading of *The Odyssey* (Homer, 800 BCE) as formulated by the performance collective Club de la Faye, of which I am also part, prior to the performance *Sirens and Deserters* at Institutet in Malmö, Sweden, 2008:

The Sirens, who lived in a meadow on an island off the coast of Sicily, were irresistible and lured sailors to their deaths. Those who listened to their songs could never leave and would therefore die on the banks of the island. So said the myth. No ship had ever passed the isle, not until the day Odysseus succeeded in tricking the Sirens. Following Circe’s advice, Odysseus plugged the ears of his crew with wax, so they could not hear anything. Odysseus had the men tie him to the mast of the ship and instructed them not to untie him until they had passed the isle. And so, they did. The crew only knew the song’s danger but nothing of its beauty. This allowed them to row with all their strength moving the ship away from the Sirens. Following Circe’s advice, Odysseus had his crew plug their ears with wax. This would prevent them from hearing the beautiful seducing sound of the Sirens and keep them at their oars. To Adorno and Horkheimer the ships passing by the sirens’ island represent the dissolving of the ancient mythical and sensuous dimension to humanity’s existence. The Sirens as keepers of ancient myth have forever lost their power over man, due to the triumph of rational thought. Not only did the rational action by Odysseus trick the Sirens, in this critical reading, he also tricked his men. The crew only knew the song’s danger but nothing of its beauty. They were then able to row with all their strength moving the ship away from the Sirens. This was in fact the task of Odysseus’ crew; the laborers must be fresh and concentrate as they look ahead, and must ignore whatever lies to one side, thereby fulfilling themselves through work. Odysseus is able to listen to the song remaining bound impotently to the mast of the ship. The bonds prevent him from being seduced and the danger presented by the Sirens is subsequently neutralized. As a result of this the song of the Sirens is completely perverted: it becomes a mere object of contemplation – it becomes art.
pursuit of satisfaction is disregarded in favor of various distractions and inhibitions – a collective agreement on avoidance. However, where Freud considers the contradiction between desire and the principle of reality as fundamental to the relationship between the individual and civilization, the Marxist Marcuse argues that it is materialist and historically conditioned. Thus, what we understand to be reality is merely a product of our historic circumstances and thus changeable. During Industrialization, the principle of reality is shaped by what Marcuse calls The Performance Principle: The modern human's pursuit of liberation from nature through hard work, and the idea that the value of humans is the sum of the products they have produced (Marcuse [1954] 1969, 44ff). Marcuse terms this society, and the types of humans it creates, one-dimensional (Marcuse [1964] 1999). Marcuse, however, argues that we do not need to be controlled by the performance principle anymore, as we live in a time of material abundance; it is therefore superfluous to keel over in an impossible attempt to master nature. Thus, it is possible to reconcile this principle with play (Marcuse [1954] 1969, 30ff). The principle of performance created a fundamental antagonism between the sensuous on one side, and reason on the other. In this antagonism, the sensuous is subject to reason, which means that whenever the sensuous is expressed it is perceived as barbaric and destructive. Moreover, the reason oversimplifies the sensuous. This conflict must be resolved if the full human potential is to be expressed freely. To Marcuse, this conflict is resolved in play, whose object is beauty and whose aim is freedom. The freedom that Marcuse speaks of is without internal or external inhibitions, and in sharp contrast to the existing reality. Thus, to Marcuse, freedom is liberation from the dominant suppressing premises of work and everyday life. Marcuse sees the realization of the play principle in the youth rebellion of the 1960s. However, as the youth rebellion stagnates in dogmatism, he turns towards the arts as the prime opportunity for human and societal liberation – liberation through the aesthetic dimension (Marcuse [1977] 2003).

To Adorno, Horkheimer, and Marcuse the struggle against the utilitarian and rationalized civilization is a struggle for liberation that can be fought through the aesthetic and the arts. However, what they do not fully observe, is that the arts, which cultivates the aesthetic, is also an exclusive space. Not least with the establishment of the modern art system, as I will explain below.

As mentioned, Kant is one of the first to further develop an aesthetic philosophy. Among other things, he introduces a theory on art perception as a combination of inner, subjective feelings and a more general common human sense – Sensus communis. Consequently, despite the validity of the subjective perception, it is also possible to pass a general taste judgment on a work of art. At the same time, he introduces the idea of the sublime making inferior the previous and more compre-
hendible criteria for good art. According to Thyssen (2005, 36), these circumstances create inhibition and distance in the perceiver of the art, which ultimately forms and continuously widens a gap between the artist and the audience.

This emerging divide between artist and audience is underpinned by a growing understanding of the artist as a person with very special transcending intelligence – an art genius (Thyssen 1998, 286-346; Kjørup 2005, 21; Drotner [1991] 2006, 121-26; Gade 2008, 72-78), which refers back to the paradox of the time where on the one hand the intuitive refers to the highest mode of perception, in which the realization of the totality is conceived in an instant without an effortful process – something divine, and therefore, the intuitive is something that ‘ordinary’ people ultimately cannot and should not strive for. Except the artist who can capture the sublime intuitively – divinely.

In the very same process, artistic production detaches itself from the bodies it had otherwise been subject to since antiquity, the church, and later the aristocracy and patrons of the superior bourgeoisie. An independent art market emerges and art makers are no longer subject to external requirements. Along with other variables, this creates an independent art system (Thyssen 2005, 8f; 1998, 11-47; Gade 2008, 72-78). These variables – the development of a new aesthetic consciousness, an independent art market, and the idea of the God-blessed art genius, are just some of a number of things that result in art becoming an area where the particular aesthetic is cultivated for the sake of the aesthetic, and thus does not have to live up to, or can be assessed in relation to, something other than aesthetic criteria. This process is also understood as the autonomy of art, which, according to Thyssen, is potentiated in the attempt of romantic art to undermine all external requirements of aesthetic creation, by which the final closure of the art system occurs. The art thus isolates itself from the rest of society. Everything is allowed within this closed system – a program that is impossible to outdo. And art stabilizes as The Art and with a quote from Lemmerz becomes “[...] a secret among friends” (Thyssen 1998, 333).

As the art system closes around itself and leads to the ultimate freedom within it, it becomes a space of liberation – but only for the artists within it, not the art perceivers, and definitely not to those who have become completely alienated from the arts. As Drotner’s project is educational and formative (Drotner [1991] 2006) she


69 Christian Lemmerz is a German artist who has lived and worked in Denmark for a number of years. See: http://christianlemmerz.com/ (accessed 20.11.2020).

70 Original Danish text: “[...] en hemmelighed blandt venner” (Thyssen 1998, 333).
looks more into the human consequences of the aesthetic differentiation in her appeal for a more aesthetic approach to education or rather bildung\textsuperscript{71}. She argues that the idea of working life as superior to all other areas of life and the very constitution of life’s meaning itself is also conceived during Industrialization. Economic production is made the ultimate aspiration of both human life and society as a whole. This central and dominant sphere of life is a place where you do your duty, think rationally, postpone your needs and suppress your desires (cf. the critique of Adorno, Horkheimer, and Marcuse). With the aesthetic isolation from work and everyday life in the art system, the art system becomes a reservoir where the sensuous, poetic, desire, creativity, imagination and everything else that is not allowed in everyday life are present. However, as the art system is now closed in its autonomy, only art geniuses, not ‘ordinary people’, have access to this space, as demonstrated above. Additionally, art that can only be produced by art geniuses can furthermore only be enjoyed by people of special taste. Consequently, the sensuous, the poetic, desire, creativity, imagination and everything else that is not allowed in everyday life become available, so to speak, only to the few, and the aesthetic sphere of life is no longer ‘common property’\textsuperscript{72}.

As with Adorno, Horkheimer, and Marcuse, Drotner’s critic of civilization derives from an analysis of the consequences of the domination of rationalism and capitalism. But unlike them, she also focuses on the consequences of the establishment of the autonomous modern art system. She argues that the liberating potential of the aesthetic dimension through the arts is actually only accessible to artists operating within this system. Everyone else is ‘doomed’ to live isolated from the sensuous and poetic aspects of life and will be raised, formed and educated through the repressive premises of current civilization rooted in the premises of the Enlightenment and its celebration of rationalism and Industrialization, and its celebration of economic production\textsuperscript{73}.

\textsuperscript{71} In Danish bildung is translated into dannelse, but there is no precise English translation. It refers to an approach to learning, which focuses on the whole person in the formative educational process, which is both personal and cultural. Due to the lack of an adequate English translation the German bildung is what is being used in contemporary writings on pedagogy, e.g. see Lysgaard, Bengtsson and Laugesen (2019).

\textsuperscript{72} As written in the Sensuous Society Manifesto: “However, the current exclusiveness of this mode has created a collective longing in the Western world. Like an arm cut off we move forward in the ever-turning efficient wheels of society without noticing the blood flowing from our armpits. We need to democratize the aesthetic mode of being to overcome the longing and suffering that its general absence outside the art system creates. The aesthetic dimension will serve as a key source of inspiration in the Sensuous Society.”

\textsuperscript{73} This is in complete resonance with prominent educational researcher Ken Robinson’s analysis of the problems of the current educational system and with Drotner, he also calls for the aesthetic dimension to be forefronted in education (Robinson 2010; 2011).
Adorno, Horkheimer, and Marcuse all relate positively to the autonomy of art, as they believe that it creates a space for important criticism of the established. In contrast, Drotner's argument is that the aesthetic space has been exclusive since it became autonomous, as it is not possible to participate in it as a 'non-artist'. The chance of complete freedom for artists within the art system, however, also comes with a price, in that they are granted no real possibility to interfere with and impact on circumstances outside the art system, e.g. political, as their system is closed in its autonomy (Gade 2008, 72–78).

However, these positions are changing with contemporary participatory artistic strategies. Thus, when Gade looks at the process of autonomization of the arts she does so as a prelude to the question: Are we currently witnessing the emergence of a completely new art system with the intensified use of new artistic strategies? (Gade 2008, 79ff) 74

Below I will outline the three contemporary participatory artistic strategies of interactivity, immersion, and intervention that are all, not only present in, but also fundamental to, my artistic practice, and which displays a renewed hope for liberation through the aesthetic.

**Interactivity, immersion, and intervention**

**Interactivity (through relational aesthetics)**

Bourriaud ([1998] 2002) uses relational aesthetics as a collective term for a prominent trend of participation that can be traced to the art of the 1990s. The central aspect of this art is the construction of a framework for interactions and displacements between those and that present (ibid., 22). The relational artwork is a framework for encounters between people that comes into existence with, and depends on the audience's participation. In the relational artwork the audiences shift position from 'audience' to 'participant' in various ways in the process of engagement with and within the artwork. Thus, we already see here a shift in the positions convened during the establishment of the modern art system. The relational artwork cannot be owned forever by a buyer as only a work of art as an object can. What is bought are relationships in an alternative social space (Bourriaud [1998] 2002, 51–52). In this way one can argue that relational art has a function and purpose that goes beyond the observation of art for the sake of this observation, and becomes existential and social through participation. As articulated by Bourri-

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74 As Thyssen, Gade identifies how the value of the artist is no longer measured through the ability to master a craft, but rather through the unique creativity and imagination, and how the art perceiver is taught to move beyond subjective judgment and accept the sensus communis (Gade 2008, 72–78).
The possibility of a relational art (an art taking as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space), points to a radical upheaval of the aesthetic, cultural and political goals introduced by modern art (Bourriaud [1998] 2002, 14). Bourriaud also addresses why artists of the time create relational art and why the audience is willing to pay for it: the relational artwork represents important in-between spaces (interstice75): “The interstice is a place in human relations which fits more or less harmoniously and openly into the overall system, but suggests other trading possibilities than those in effect within this system. This is the precise nature of the contemporary art exhibition [...] it creates free areas, and time spans whose rhythm contrasts with those structuring everyday life” (ibid., 16). Relational art is based on rhythms distinct to those of everyday life and makes new meetings between people possible. As the meetings happen within the framework of the artwork, they will inevitably to a lesser or greater degree be based on the premises of the aesthetic dimension with mutual participation at the core. Thus, an opening is created for democratizing the aesthetic, if it is understood as access.

This trend of participation conceptualized in the relational artwork has intensified since Bourriaud coined the term in the 1990s – both within the visual and the live art intuitions and within performance art76. Performance art is historically positioned between and within both the visual and the live art institutions and is to a large degree also a front runner in relational experimentation (Gade 2008, 23ff).

In performance live art contexts, the relationality often unfolds in interactive performance concepts that, in addition to the creation of a framework

75 ‘Interstice’ was used by philosopher, sociologist and political economist Karl Marx. As described by Bourriaud, it explains “[...] trading communities that elude the capitalist economic context by being removed from the law of profit: barter, merchandising, autarkic types of production, etc.” (Bourriaud 1998 2002, 16).

76 Within the visual art world museums are becoming more performative than ever e.g. in Denmark, Sisters Academy, a highly relational and participatory project, won the exhibition prize VISION for the most visionary exhibition format in a traditionally visual art institution – Den Frie Centre of Contemporary Art. Inspired by this collaboration, Den Frie also recently (spring 2019) received generous funding to realize a particular participatory performance focus in the coming years e.g. see Den Frie about new strategic focus: “Our head of audience was called up by people who told him that it had changed their lives.” (Original Danish title: “Den Frie om ny strategisk satsning: ”Vores publikumschef blev ringet op af folk, som sadge at det havde ændret deres liv””) (Rahbek 2019)). A newer visual art institution, Copenhagen Contemporary (CC), is highlighting its focus on performance art and on a more international scale a flagship visual art institution – MoMA – has launched its very own performance department a few years after the highly successful and intimately interactive The Artist is Present by performance artist Marina Abramovic. On the live art side, live art is by nature performative and thus to some degree always participatory, but both on a national and international scale more and more groups are experimenting with participatory strategies. Besides my own work with Sisters Hope, these groups include established groups like SIGNA (DK), Punchdrunk (UK), Triage Live Art Collective (AUS), Seiti and Lundahl (UK/SE), Cantabile2 (DK) and newer groups such as Post Restante (SE), Teater Bæst (DK), Teater Flux (DK), Sydhavnen Teater (DK) and I could go on. See also the overarching participatory focus in the 2019 conference Art as Social Change by Metropolis.
for encounters, also aim at some degree of transformative impact, cf. theater and performance scholar’s Erika Fischer-Lichte’s *The Transformative Power of Performance* (2008)\(^{77}\). Both theater and performance researchers Thomas Rosendal Nielsen (2011) and Kim Skjoldager-Nielsen (2008; 2018) have studied the traits of the interactive trend in theater and performance practices over the last two decades; and Skjoldager-Nielsen especially is, among others, someone who bases his work on that of Fisher-Lichte, interested in the transformative potential of these formats.

As I am rooted in performance live art and since I have an explicit interest in the transformative activation of the sensuous and poetic, *interactivity* rather than *relationality* is the term I have used in my practice to describe this trait in my work.

With the central position of interactivity in my work, I have also challenged the terminological distinction between ‘artist’ and ‘audience’ or ‘spectator’ and talk rather of co-participants or performers and participants, where I understand performers to be those who have participated and have gone into depth in the sensuous and poetic investigations of the work over a longer duration of time. As co-founder, artistic director, and frame-setter\(^{78}\), I have participated the longest and the deepest. Such a terminological displacement, mirroring a changed possibility for participation, can also be seen as yet another strategy to approach the democratization of the aesthetic. Consequently, in this dissertation, I talk not of audiences or spectators but of *participants*. Furthermore, *participatory* will be used as a collective name for *interactive, immersive* and *interventionist* performance art strategies in that they all require some form of participation.

With interactivity, an artistic framework is set that allows participation and thus invites others, not only artists, back into the art space where the aesthetic is cultivated and the sensuous and poetic is accessed. The interactive framework created may, furthermore, invite everyone participating to reconsider the status quo and explore new ways to be in and be together in the world. As I am particularly interested in the exploration of sensuous and poetic potentiality *immersion* (the next strategy I present), is particularly significant in that it can be understood as an affective strategy to deepen and strengthen exactly this potentiality. With the inclusion of immersion in interactive artwork it is not just any form of participation and encounters that is celebrated but forms of

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\(^{77}\) Which is a translation of *Ästetik des Performativen* (2004).

\(^{78}\) The frame-setter is the one setting the frame for the experimentation. This is a term that we prefer to use in the performance collective Club de la Faye, where the frame-setting responsibility shifts from manifestation to manifestation. See also: [https://clubdelafaye.wordpress.com/](https://clubdelafaye.wordpress.com/) (accessed 17.09.2019).
participation and encounters focusing specifically on the sensuous, and thus the poetic, through its affective aspirations.

**Immersion**

Immersion is a strategy increasingly applied by artists over the last two decades. In 2003 art historian and curator Nicolas De Oliveira connected immersion to the sensation of putting everyday life behind – the participant is immersed in an otherworldly space that becomes an analogous level of reality based on the sensuous. This thinking is introduced in his analyses of, as the title of the book indicates, *Installation Art in the New Millennium – The Empire of the Senses* (De Oliveira 2003b).79

Within the theater and performance world, performance art scholar Josephine Machon categorizes it as a new genre in her publication *Immersive Theatres - Intimacy and Immediacy in Contemporary Performance* (Machon 2013)80. In her introduction she describes how “There are several aspects to the word and its related forms: to ‘immerse’ is to ‘dip or submerge in a liquid’, whereas to ‘immerse oneself’ or ‘to be immersed’, means to involve oneself deeply in a particular activity of interest” (Machon 2013, 21). She furthermore explains how immersive describes “[...] that which provides information or stimulation for a number of senses, not only sight and sound [...]” (Machon 2013, 21). In other words, activities where you are involved with, and through your entire being. With immersive performance strategies, the places inhabited are transformed into otherworldly spaces through light, sound, and set design. When you enter the space, it is as entering another world that highly stimulates the sensuous aspects of your being. It very often becomes a space where being and being together can be explored in new ways because of these transformed sense-activating surroundings. Thus, the immersive space affects us in new and sometimes unfamiliar ways compared to our everyday life existence, and as immersive works is often placed within an interactive framework it also becomes a meeting space for affective encounters.

Massumi (2015) is interested in the capacity to affect and to be affected; he studies how affective encounters can evoke intensified presence, which by

79 As immersion evokes a sense of otherworldliness it resonates with the notion of theatricality as “[a] frame within which a parallel reality that is staged in a specific manner becomes the operational reality. And following this premise; Which effects the being and interaction of and between people that take place within the frame” (Hallberg 2009, 31), which is an interpretation of theatricality that I reached in my master’s thesis based on the theocratization on theatricality by theater and performance scholars Josette Feral (2002) and Fischer-Lichte (1998), among others.

80 As Machon had not yet published specifically on immersion at the time of writing my master’s thesis (between 2008–2009), I referred to De Oliveira in my reading of immersion (Hallberg 2009, 38ff).
nature is hopeful in its expansion of their margin of maneuverability. To Massumi (ibid., 3), intensified presence means to be intensely present in the current moment, focusing on the next experimental step rather than potential future success or failure. When expanding the margin of maneuverability more opportunities open than those offered in everyday life. Or it cuts through the apparent existing field of opportunity and reveals a whole new and much broader and wider arena of possibility internally and externally and in-between us. In a state of intensified presence, the entire body is, furthermore, instantly brought into the situation, and thus actions become based on an affective assessment of the situation rooted in every aspect of being. According to the affect theory of Massumi, the more affective, and thus intense, an encounter is, the deeper the release of its potentiality. Immersion, thus, can be perceived as a strategy to deepen the affective intensity and thus the potentiality drawn in the interactive space described above.

The affective approach and the potentiality of affective encounters in performance spaces is also a starting point for the investigation of immersion as a performance art strategy and beyond for Kolesch and theater and performance scholars Theresa Schütz, and Sophie Nikolait (2019). This is seen in Staging spectators in immersive performances: commit yourself! in the series Routledge Studies in Affective Societies (eds. Birgitte Röttger Rössler, and Doris Kolesch), part of the large-scale research project Affective Societies initiated at Freie Universität. A perspective in this publication is that the immersive is not just evident in the temporary time-and-space limited immersive performance works, but more broadly, it is a wider contemporary phenomenon that evokes new modes of being present in a series of quotidian contexts (Kolesch 2019, 5) potentially dissolving the boundaries separating art from life. A distinction is made between quotidian sites of consumerist immersion and immersive performances. The primary focus of the publication is on the latter, and it points out how it is within this space that a series of potentialities of affective presence and relationality can evolve (Kolesch 2019).

However, even though Machon mentions how immersive performances have had an ability to attract a “[...] non-traditional theatre audience [...]” (Machon 2013, 22), and “[...] non-mainstream audiences [...]” (ibid., 23), it is still a limited number of people that find their way to any non-traditional performance space. I have previously experienced and researched this first-hand

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81 As touched upon in the “Artistic research” chapter, where it is also mentioned how this 2015 publication by Massumi compiles a series of interviews, including one with arts and social scientist Mary Zournazi: “Navigating Movements. A Conversation with Brian Massumi”, in: Hope, Routledge, 2002. Many of the references above refer to this particular interview.
in my work with and analysis of the interactive and immersive work of the performance group SIGNA (Hallberg 2009), which was one of the observations that led me to integrate interventionist strategies in my own interactive and immersive performance work.

Where immersion deepens the affective potentiality of the interactive space and therefore the participants’ chance to be immersed and thus draw from the aesthetic dimension, interventionism reinforces the transgression into everyday life aiming at direct impact outside the enclosed interactive and immersive space.

**Intervention**

Interventionist art intervenes into everyday life aiming at actual impact in response to actual social challenges beyond the art institution and system. The interventionist does not preach or proselytize but provides tools to form their own opinions and create their own activist activities, while offering guidelines for radical social action as emphasized by curator Nato Thompson and artist and activist Gregory Sholette in *The interventionists: users’ manual for the creative disruption of everyday life* (Thompson and Sholette 2004) and by Gade (2008; 2010). It is an art strategy to rethink and redo the status quo through presentational, rather than representational, experiments in different everyday life contexts (Gade 2008, 7, 65, 69, 79ff; Thompson and Sholette 2004, 13-14). Gade refers to philosopher and social theorist Michel de Certeau who, in his studies of everyday life practice, introduces tactics as opposed to strategies when one does not have a territory to rule: “[…] because it does not have a place, a tactic depends on time - it is always on the watch for opportunities that must be seized ‘on the wing’. Whatever it wins, it does not keep. It must constantly manipulate events in order to turn them into ‘opportunities’” (Certeau, *The Practice of Everyday Life*, 1988, p. xix referenced in Gade 2008, 65). Nato and Sholette argue that this is the most important feature of art in interventionist art; a tactic to legitimize the activist activities taking place in the interventionist artwork (Thompson and Sholette 2004, 13ff). Interventionist art erases the boundaries of the artwork set up by Kant, while still enjoying the freedom of its autonomy (Gade 2008, 82).

The interventionist artist has been described as a post-romantic craftsman (Gran and De Paoli, 2005, p. 28 cited in Gade, 2008,83), interested in transcending the notion of *arts for art’s sake* and engaging a function in society beyond the mere aesthetic. Thus, some of the questions that Gade asks is how the functional and the aesthetic relate to each other within the interventionist

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82 See also Thompson: *Culture as Weapon* (2017).
artwork. And what the relationship between the directly affective presentation-al mode of interventionist art and the more indirect representational mode is. It is also these questions that stimulate her to ask whether the modern art system is at all able to enclose this type of art or whether a whole new art system is in the making (Gade 2008, 85).

In a theater and performance context, the work of theater maker and political activist Agusto Boal can be perceived as spearheading an interventionist strategy. His *Theatre of the Oppressed* (Boal [1979] 1993) encompasses many different forms rehearsing real-life interventions through, among others, *Image theatre*, where tableaux frozen in time capture an oppressive situation that the participants can remodel, and *Forum theatre*, a scene dramatized with an oppressive ending that the participants can rewind and replay. Both of these forms are seen as a sort of rehearsal for ways out of real-life oppressive situations. The final one to mention, *invisible theatre*, is the one that most corresponds with the interventionist strategies highlighted here, in that it is performed in a public space, where oppressive situations are staged, to evoke reflectivity on oppression by the passers-by who most probably never learn that they are witnessing a staged situation.

As the interventionist work is very often placed outside the physical art institutions and intervenes in different everyday life contexts, it can be seen as a strategy to expand the outreach of the accessibility to the aesthetic experience, perception and cognition. When combined with the invitation to not just ‘watch’ but participate through interactive strategies and furthermore, to intensify the experiences harvested while participating through affective immersive strategies, then a palette is offered where democratization of the aesthetic begins to develop. This is a shift that challenges the positions created with the emergence of the modern art system, including the consequences this had both for artists and ‘non-artists’. A shift where the artist achieves actual impact outside the art system and where the ‘non-artist’ gains access to the opportunity for intensified aesthetic experience and cognition within the framework of the artwork.

Another way to articulate the reasoning behind the combination of these artistic strategies, also with reference to the intention to democratize the aesthetic, is that immersion intensifies the sensuous and poetic experience through its evocation of the affective; this is made accessible through an interventionist approach. It does not mean that there is no criticality or reflection in this space, even though it develops in a space of immersive affectivity. Rather it means that even though the intensified affective, sensuous and poetic realms of the art space are democratized it inspires critical reflection. This is also why I do not consider my work to be post-romantic, which is a category
associated with interventionist art (Gran and De Paoli, 2005, p. 28 cited in Gade 2008, 83), but rather it actualizes the celebration of, if not emotional romanticism, then affective intensity. Thus, it challenges the closure of the modern art system caused by, among other things, romantic art undermining all external requirements of aesthetic creation and furthermore, it challenges the romantic articulation and celebration of the art-genius. However, it does so while simultaneously celebrating the sensuous and poetic through affective intensity – or actually these modes that became ‘colonized’ in the arts (cf. Drotner [1991] 2006) are ‘democratized’.

Critique on interactivity, immersion, and intervention

However, not everyone subscribes to the hopeful nature of these new artistic strategies. One of the figures in the forefront of the critical reading of these strategies is art historian and curator Claire Bishop (2004; 2006; 2012). Her publisher Verso describes her latest larger publication Artificial Hells. Participatory Art and the Politics of Spectatorship (2012) as: “A searing critique of participatory art by an iconoclastic historian. Since the 1990s, critics and curators have broadly accepted the notion that participatory art is the ultimate political art: that by encouraging an audience to take part an artist can promote new emancipatory social relations.”83 Furthermore, both Bourriaud and Nato are mentioned as champions of this participatory tendency that she critically scrutinizes. Thus, it is both the relational and interventionist strategies they each represent that is the target of her criticism. Her critique has, furthermore, inspired a following including theater and performance studies scholars Anna Harpin and Helen Nicholson who in 2016 edited the collection Performance and Participation as a response to Bishop’s notion of participatory performances as artificial hells and her call for a more ‘nuanced language’ (Bishop 2012, 18) “[...] to discuss socially engaged art-making [...]” (Harpin and Nicholson 2016, 3). This collection also includes the critique on immersive performance strategies by performance studies scholar Adam Alston whose 2016 publication Beyond Immersive Theatre. Aesthetics, Politics and Productive Participation (Alston 2016a) has also become a flagship for a critical view on immersion. Thus, in Performance and Participation (Harpin and Nicholson 2016) participatory is used as a collective name referring both to interactive, relational, interventionist and immersive art strategies, cf. how I use the term participatory as an umbrella term that covers all those strategies.

The point of departure of this contemporary criticism is found in numerous ways in Bishop’s 2004 article “Antagonism and Relational Aesthetics”. It is, as

the title indicates, a direct response to Bourriaud’s *Relational Aesthetics* ([1998] 2002). Bishop questions why Bourriaud is not more interested in the quality of the relationships taking place within the framework of the relational artwork and argues that this quality would benefit from more antagonism and acknowledgment of inherent friction in all encounters (Bishop 2004, 65ff). She continues this line of thought and elaborates further on the critique of participatory art more generally in *Affective Hells* (Bishop 2012), where she understands it as a form of impoverished and manipulative social work.

In “Affective Labours of Cultural Participation” (Helen Nicholson 2016) included in Harpin and Nicholson’s (2016) collection of responses to Bishop, Nicholson seeks to develop an approach that acknowledges her own “[...] embodied experience of the participatory event [...]” (Helen Nicholson 2016, 107) and “[...] the affective labour [...]” (ibid.) that she asserts to contribute through her participation in participatory artworks. *Affective labor* as described by the political philosophers and post-Marxists Michael Hardt and Antonio Negri (Hardt 1999; Hardt and Negri 2000; 2004) is an essential part of the new immaterial labor that rose after the demise of manufacturing industry. Immaterial labor produces immaterial products and can be categorized in two different types – one which generates ideas, texts, symbols, etc., and the other is affective labor, which “[...] produces or manipulates affects such as feelings of ease, well-being, satisfaction, excitement or passion [...]” (Hardt and Negri 2004, 108)84. Thus, Nicholson analyzes the problematic aspects of her production of affective labor through her embodied engagement in participatory artworks in continuation of a more general neoliberal criticism. The participation is seen as manipulative and seductively exploitive if the premises of the participation are not made clear, and directly and critically respond to, and make transparent, the current socio-economic and political neoliberal landscape of our time (Helen Nicholson 2016, 105–27).

I have highlighted Nicholson’s article because it is more recent, but most importantly because the critique on neoliberalism that runs through it is symptomatic of this entire field of critique. Thus, it also runs through Alston’s assessment of immersive strategies (Alston 2013; 2016a; 2016b). As Nicholson, he is also preoccupied with the labor of the participant in immersive performances. He terms this mode of engagement and participation in immersive performances *productive participation* (Alston 2016a, 3), which he identifies as

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84 Affective labor is also understood to produce biopower (Hardt and Negri 2000, 293; Helen Nicholson 2016, 108). Biopower is a term coined by philosopher and social theorist Michel Foucault and refers to literally having power over bodies; it is “[...] an explosion of numerous and diverse techniques for achieving the subjugation of bodies and the control of populations [...]” (Michel Foucault, *The History of Sexuality* Vol. 1: The Will to Knowledge. London: Penguin. p. 140 (1998)).
stemming from the demand to “[…] make more, do more, feel more, and to feel more intensely” (Alston 2016a, 4). Thus, “[t]he term ‘productive participation’ […] names a romanticism, modification, and enhancement of an audience’s inherent productivity” (Alston 2016a, 4). This productivity is seen as equivalent to the neoliberal demand outside the concealed immersive space and thus, rather than being an alternative to this demand, it reproduces it. Neoliberalism is also central in the prevailing argument that contemporary society is generally more aestheticized than ever.

**Sensuous Society »< Aestheticization**

Alston (2016a, 11–17) elucidates the history of neoliberalism in “Neoliberalism and Immersive Theatre”. The short explanation below is based on his explanation and Gade’s (2008) clarification of the same process. I will also include Gade’s explanation of aestheticization to lead into the discussion on how my position relates to the argument that society is more aestheticized than ever, and that the aesthetics are thus, ultimately, in service of capitalism, as it is embedded in a prevailing neoliberal reality, why my intention to democratize the aesthetic seems slightly out of place.

With reference to the work of Marxist economic geographer David Harvey (2003; 2005) and social theorist Nicolas Gane (2014) Alston explains how neoliberalism is rooted in the political theory of Ludwig von Mises and Friedrich von Hayek, evolves with the Chicago School and thinkers like Milton Friedman, and is put into practice through the economic policies of Margaret Thatcher’s Conservative Party in the United Kingdom and Ronald Reagan’s Republican Party in the United States in the 1980s. Both governments responded to neoliberal theoretical principles by “[…] supporting privatization, the removal of barriers to free trade, and the political sovereignty of individual workers and corporate organizations over and above the collective powers of workforces and citizens” (Alston 2016a, 13). These processes were accelerated with globalization (Gade 2008, 52–56). Negri and Hardt’s influential theory on Empire (2000), referred to above, has furthermore pinpointed how the exploitation in a post-industrial, postmodern world is a biopolitical subjugation of bodies and minds. It is in this landscape of thinking that the argument that our society is more aestheticized than ever emerges.

Gade initiates her clarification of aestheticization by quoting cultural researcher Henrik Kaare Nielsen: “The tendency is […] that modernity’s differentiation of social practices in relatively autonomous spheres and rationalities is demol-

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85 Cf. Nicolson and the reference to Foucault’s theory on biopower. See footnote 83.
ished and that the forms of experience and reflection which are specific for aesthetic practice is segregated from its link to the production and reception of aesthetic artifacts and instead is applied to life forms and social practices more generally” (Kaare Nielsen, 1996, Aesthetics, culture and politics\textsuperscript{86}, p. 114 cited in Gade 2008, 57)\textsuperscript{87}. Gade (2008, 57) then clarifies how this process of aestheticization impacts on the individual on two different identity-levels – the first \textit{the-individual-as-consumer} and the second \textit{the-individual-as-worker}. The-individual-as-consumer materializes as an understanding of the self as a piece of art that one is personally responsible for constructing. Thus, life becomes a process of self-construction in order to display the image of a self that resonates with the lifeworld, or a segment with which one wishes to identify (ibid.). Here Gade refers to, among others, Ziehe’s \textit{Ambivalences and diversity}\textsuperscript{88} (1989) and sociologist Gerhard Schulze’s \textit{The Adventure Society}\textsuperscript{89} first published in 1992. The-individual-as-worker is closely connected to the post-industrial displacement from material to immaterial work (Gade 2008, 58). As investigated in detail by the economists B. Joseph Pine and James H. Gilmore in \textit{Experience Economy. Work is a theatre and every Business a Stage} (1999) society has moved into an economy which produces and delivers memorable experiences instead of tangible goods. Consequently, as a company desiring to do well in this new economic arena, the customer’s need for experiences must be met by endowing a sensuous experience-appeal to the offered product, just as the product needs to be ‘staged’. In continuation, it is not enough for the worker to just do the job well. Looking at the artist as a role model, the workers must feel passionate and identify with their job. Accordingly, the job becomes the arena for self-realization. Gade refers to psychology scholar Svend Brinkmann who argues that this new situation also becomes one where the workplace effectively seizes access to still more of the workers’ resources, in this case the affective, which traditionally has not been an integrated part of the work sphere (Brinkmann, \textit{Self-realization – Critical discussions on a limitless development culture}\textsuperscript{90}, 2005, p. 41–64, cited in Gade 2008, 59).

The two modes of identity regulation resonate well with Alston’s exposition of two different types of \textit{productive participants} which are respectively

\textsuperscript{86} Original Danish title: Æstetik, kultur og politik.

\textsuperscript{87} Original Danish text: “Tendensen er […] at modernitetens uddifferentiering af den sociale praksis i relatitiv autonome sfærer og rationaliteter nivelleres, og at den æstetiske praksis’ oplevelses- og refleksionsformer slipper forankringen i produktionen og receptionen af æstetiske artefakter og appliceres på livsverdenen og den sociale praksis som sådan” (Kaare Nielsen, 1996, p. 114 referenced in Gade 2008, 57).

\textsuperscript{88} Original Danish title: Ambivalenser og mangfoldighed.

\textsuperscript{89} Original German title: Die Erlebnisgesellschaft.

\textsuperscript{90} Original Danish title: Selvrealisering - kritiske diskussioner af en grænseløs udviklingskultur.
the productive participator as the narcissistic participator with attention on self-developing processes and awareness of the self in immersive spaces, and the productive participator as the entrepreneurial participator with attention on finding openings, and making paths into, the many different layers of the immersive space and on co-creating within this space to reveal what might not first be visible (Alston 2016a, 10; 2013).

Thus, the aestheticization refers to the infiltration of an aesthetic, sensuous and affective dimension into the economic system, which has traditionally been rational and instrumental. Furthermore, this fusion leads to identity regulation both in the individual’s work and in the private sphere as a consumer (Gade 2008, 59) and as argued by Alston above – even in the art spaces of participatory art.

Thus, one might argue that there is absolutely no need to democratize the aesthetic as our world is more aestheticized than ever. Rather than opening the access to a deeply enriching, but currently exclusive, space, it would instead absorb the aesthetic even deeper into the world of capital with all its deeply problematic aspects.

However, the vision of a Sensuous Society in which my practice takes root imagines that our current world has come to a complete 'stop' and is replaced by a Sensuous Society with the aesthetic dimension at the center of everything. Thus, in a Sensuous Society, the aesthetic is the organizing principle, just as economic rationality is today. In that way, the economic stands in service of the aesthetic in a Sensuous Society, not the other way around, which is the case today, and which is why the aesthetic, like everything else, can be exploited by capitalism.

This resonates with artistic researcher Paula Caspão’s incitement to imagine “[…] some sort of end to this world” (Caspão 2019), which is inspired by Denise Ferreira da Silva’s investment in the task of putting an end to the world as we know it (Silva 2019). However, while a ‘stop’ is put to the world as we know it, this stop is proposed to allow for the emergence of something else that allows for what Haraway terms ‘ongoingness’ (e.g. see Haraway 2016). Thus, a certain form of stupidity and arrogance which leads to paralysis is also avoided: “[…] the arrogance of the scholars, the arrogance of the intellectuals.” This is how Haraway expresses it in film director Fabrizio Terranova’s portrait of and

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91 I have frequently witnessed participators engaging in self-developing processes in the immersive practices referred to here – particularly in my own artistic work with Sisters Academy. This is even evoked and encouraged through The Poetic Self, central to The Sisters Performance Method, which will be further developed in the practice descriptions. However, I have also witnessed how this is a process of losing the everyday life self rather than amplified self-awareness as stressed here. Furthermore, I do not see that this process reproduces everyday life patterns, rather the opposite, it creates spaces for liberation from them. Spaces of alternatives to face crises and the status quo. Spaces for ‘ongoingness’ in a wounded world. As witnessed, this perspective runs through the dissertation.
interview with her in 2016\textsuperscript{92}, and which she says is caused by a form of “[...] critique of capitalism [...]” which makes “[...] us believe that there is nothing else possible in the world. The kind of stupidity that comes from constantly repeating the ever newer, the ever smarter, up to the minute, latest version of the critique of capital [...] We think we are contributing to the story, but we are feeding it poison by our own relentless being smarter than everybody else with the latest version of our theory” (Haraway in Terranova 2016). At the same time the critical perspective on capital is more relevant than ever, and rooted in that criticality, stories and practices of ongoingness must be created instead of being “[...] so mesmerized by the smartness of the latest analyses of capital that we lose all sense of that which is really important in the world” (ibid.).\textsuperscript{93} This also resonates with the Marxist scholar in political aesthetics Esther Leslie’s differentiation between “Doing something and doing nothing [...]” (Leslie 2007). “The something to be done involves a correspondingly new type of activity, and not one to be directed and monitored from without” (ibid.). Thus, it is a mutual acknowledgement that something must be done, but this something should correspondingly be new types of activity not monitored by the prevailing system.

\textsuperscript{92} This film follows the publication of \textit{Staying with the Trouble. Making Kin in the Chthulucene} (Haraway 2016).

\textsuperscript{93} The full quote is:

So, Isabelle [reference to her ongoing dialogue with feminist philosopher Isabelle Stengers] here is giving me this provocation. She is really worried about the way capitalism and the critique of capitalism makes us stupid and makes us stupid in a particular way. It makes us believe that there is nothing else possible in the world. The kind of stupidity that comes from constantly repeating the ever newer, the ever smarter, up to the minute, latest version of the critique of capital. The smartest possible, you know – really good – the Marxism I am not going to let go of, and I refuse to let Bruno [reference to her ongoing dialogue with philosopher, anthropologist and sociologist Bruno Latour] say that we don’t need it. I think we do need our Marxism and a lot of other things too. But how to make it what is added to the cat’s cradle [a string figure game] in a smart way? Because the stupid thing is to be so mesmerized by the smartness of the latest analyses of capital that we lose all sense of that which is really important in the world and that the only reason, or the reason, to this analytical work is to tell another story and to add to the work of those who are already storying otherwise. The only possible thing to do in the world that we are inhabiting is to revolt. It is an insurrection that refuses the paralysis of critique, that refuses that the world is finished because we now know how it works, and you are stupid because you don’t know how it works, and you’re just an activist, or you are just a witch or you are just a something, you just believe in all these stupid things. You are a Christian, you are really stupid, you are a Muslim, you are really stupid, you are a pagan, you are really stupid, we know how the world really works. That kind of arrogance, which is the arrogance of the scholars, the arrogance of the intellectuals. Our poison is that with which we poison the very thing we think we are doing. We think we are contributing to the story, but we are feeding it poison by our own relentless being smarter than everybody else with the latest version of our theory.

Transcribed by me from the movie: (Haraway in Terranova 2016).
of capitalism\textsuperscript{94}. In a lecture given at The University of Copenhagen, Department of Arts and Cultural Studies in 2019, Leslie also expresses her love for artistic research because it denounces boundaries and suggests something wild and imaginary (Leslie 2019). Alternatives such as Arlander’s evolving artistic research strand Speculative research emphasizes this (Arlander 2017a).

Sensuous Society does just that. It imagines an end to the world as we know it and suggests an alternative for ongoingness. The Sensuous Society Manifesto was written as a response to the ongoing ecological crisis and the financial crisis of 2008 and poses the questions: What if the financial crisis is not just a slump in the output of capitalism, but rather a sign that the economic paradigm is nearing its end as the dominant logic of society? What if we could move toward a Sensuous Society, where the aesthetic dimension defines the general mode of being, with the sensuous experience, perception and cognition at its core? This would imply that the current economic rationality that dominates all spheres of contemporary societies would be replaced. The idea is radical, but the basic principles of societies have changed several times previously. As demonstrated by scholar of ritual and myth Joseph Campbell: “You can tell what’s informing a society by what the tallest building is. When you approach a medieval town, the cathedral is the tallest thing in the place. When you approach an eighteenth-century town, it is the political palace that’s the tallest thing in the place. And when you approach a modern city, the tallest places are the office buildings, the centers of economic life” (Campbell 1991, 126). However, the aesthetic has not yet been the informing, governing dimension. But in the Sensuous Society it is, which means that the sensuous and poetic will be the starting point for decision-making and valued the most.

No utopia: Sensuous Society is no utopia. Sensuous society is a framework to explore the radical idea of the aesthetic dimension, the sensuous and the poetic as the highest values of society. What kind of society would that create?

The vision of a Sensuous Society is about debating and ultimately inspiring a change of the root causes of society’s problems. It is not artistic activism that seeks to bandage the wound rather it ultimately aims at informing and inspiring a change in the DNA of society, but, as already argued, it is not a utopia or major

\textsuperscript{94} One popular way of approaching these new types of activity not monitored by the prevailing system of capitalism is the celebration of unproductive activity such as sleep – see Nelund’s exhibition Practices and Politics of Rest: Towards a Pedagogy of Sleep (2019); 24/7: Late Capitalism and the Ends of Sleep (Crary 2013); and masturbation (Schmidt 2019). This is almost a ‘doing nothing’ and thus, the practices presented in this dissertation aim instead at ‘doing something’ that generates alternatives to the status quo without sinking into what one might also understand as self-absorbing passivity.
key thinking (Stengers 2005), which Haraway would also describe as ideas that take over everything and thus oversee the partial (Haraway in Terranova 2016; Haraway 2016). Rather it is a radical framework to experiment within. In combination interactive, immersive and interventionist strategies are seen as inclusive means for this experimentation that opens up the sphere of the aesthetic and thus the access to the sensuous and poetic aspects of being while experimenting.

In a response to my presentation, which included extracts from the Sensuous Society Manifesto, in the Artistic Research Working Group of Psi #25 in Calgary, 2019 artistic researcher Christoph Solstreif-Pirker referenced the iconic movie Matrix when he entitled his response to me: “Why do my Lungs Hurt? Tuning into the (Non)Democratic Song of the Universe” (Solstreif-Pirker 2019b).

In resonance with the thoughts on ‘ends’ and ‘ongoingness’ presented here, he asks whether it is possible to act and create in a world of such crises as we see today. Although focusing more on the current ecological crisis than the imprisonment of neoliberalism, both problems are ultimately rooted in capitalism and the starting point is the same – is it at all possible to act and create change in this world without being absorbed by that which you are critical towards? A world where you have no choice but to adapt to the status quo “[…] to survive on this very planet […]” (Solstreif-Pirker 2019b, 1). However, inspired by art curator Hans Ulrich Obrist’s “Manifestos for the Future” (2010), he finds release and sees in the Sensuous Society Manifesto:

[T]he possibility of creating new, yet unknown synergies and interplays by opening up to less destructive forms of life. Facing a posthuman discourse, I do not join in the global apocalypse, but become mutating frequencies myself. I open myself up this way, human hybridization takes place through mutual carrying and compassion that goes beyond institutionalized abstraction and empathy. It is here where the ego transforms into non-ego and where new rights must be formulated for a humanity where beings cooperatively merge into one another with one another […] manifesto thus becomes a tool for a rebellious and compassionate praxis in the midst of the entanglements of our anthropocenic end times. While facing the fetishes and genocidal atrocities of the militant transformation of our planet, it unfolds alliances yet-unknown. When I start breathing […] “Why

95 The set-up in the Artistic research working group this year was a “performance-response-extraction’ model” (Arlander, Barton and Householder, 2019) where one creates a presentation and furthermore responds to someone else’s. As a member of the group I both presented and responded – but most importantly here – the respondent was artistic researcher Christoph Solstreif-Pirker.

96 The Matrix is a dystopian science fiction movie from 1999, in which humans are trapped and used as energy sources for an artificial reality inhabited by ‘machine humans’ – the Matrix. The hacker Neo rebels against the machines with others who have escaped. When he first sees he asks: “Why do my eyes hurt?” and the other protagonist Morpheus replies: “Because you have never used them”.
do my lungs hurt” [...] the answer is “You have never used them before”.
Let us use this medium of (non-)standard experimentation – let us use our
lungs as an individual manifesto (Solstreif-Pirker 2019b, 2–4).

If we revisit Alston, Machon (2018) reviews his 2016 publication and notices
how Alston certainly achieves his ambition to critique “[...] particular modes
and valuations of production and productivity in immersive theatre that take
on a peculiarly economistic, individualistic and intense character in terms of
the demands made on an individual’s thinking feeling and action” (Alston
2016a, 223). However, according to Machon, by focusing on form alone
without giving attention to the depths and nuances integral to and underpin-
ning the work, Alston misses the (activist) possibilities in the particularities
of different works in which many already resist neoliberal values. Thus the
‘beyond’ of this book might be taken as an invitation to consider how these
aesthetics are being used to engage audiences in ways that undercut the ne-
oberal ethos and foster “[...] interpersonal connections [...]” (Machon 2018,
216). Kolesch also underpins how the perceiving and experiencing subject in
immersive contexts is described as “[...] not really capable of eluding immor-
sal’s seductive pull, or even someone rendered well-nigh impotent in the face
of it” (Kolesch 2019, 8). She is critical towards this – as previously described,
she suggests instead that affective encounters, stimulated by immersion,
trains a whole new skillset of mutual reflectivity and embeddedness and thus
a rich thickness of response (Kolesch 2019)97.

“To affect and to be affected is to be open to the world, to be active in it and to
be patient for its return activity. This openness is also taken as primary. It is
the cutting edge of change” (Massumi 2015, ix).

Thus, the activist power of the affective response to the sensuous should not
be underestimated as it holds a transformative potential and evokes change. In
response to the intention to democratize the aesthetic, an explicit interest in the
transformative potential in the activation of the sensuous and poetic is inher-
et in my practice. This also leads to the subsequent theories presented in the
“Stimulating ecological awareness” section, in that these emphasise how change

97 Both the parallel stimulation of reflectivity and experience, the thickness of response, the
interpersonal and connectivity are important in the stimulation of ecological awareness, cf. the
section “Stimulating ecologic awareness”, in this chapter. See other responses to Alston’s position in
Kolesch, Schütz, and Nikoleith (2019) e.g. Reinelt (2019) and Schütz (2019): In the article “Parsing
‘Commitment’” (Reinelt 2019), Reinelt dissolves the sharp line that Alston, among others, draws
between traditional and immersive performances. In the article “Immersive Guilt Factories” (2019),
Schutz distinguishes between immersive theatre and immersion as a cultural phenomenon, by which
it cannot be reduced to absorption in an artificially created, and often manipulative (according to
Alston 2016a), art piece, but rather it allows an affective embeddedness, and thus response, to very
real socio-economic power-regimes that can then be reflected upon.
towards a more sustainable future is created through the emergence of a new
mode of thinking and being in the world – an ecology of mind as articulated by
Bateson ([1972] 2000; [1979] 1984), and through the engagement in (ecological)
practices as highlighted by both Haraway (2016) and Stengers (2005), among
others. These are transformative processes that allow new modes of thinking
and being in the world; having been aware of this, in my practice I have worked
consciously with the three phases of the ritual process of rites of passage, first
formulated by the ethnographer Arnold van Gennep ([1909] 2013).

Thus, before I move to the second section, I shall present the transformative
process as described in ritual and performance theory.

TRANSFORMATIVE PROCESSES

In this in-between section, I will present the three-phased ritual process rites
of passage formulated by van Gennep ([1909] 2013) and elaborated further
transcended into performance studies through performance theorist Richard
Schechner (Schechner 1985; Turner and Schechner 1986) and today is made
very present in the influential thinking of Fischer-Lichte (2008; 2018). By
doing so I enhance the transformative potential of the strategies and practices
presented here and stimulate it further; and I also take seriously the necessity
of following all three steps and consciously work with the preliminal phase of
initiation and the postliminal phase of anchoring in my practice.

Based on his analyses of tribal rituals, van Gennep formulates a three-phased
process constituted by a preliminal phase, a liminal phase, and a postliminal
phase. The preliminal phase includes a threshold, by which life, as it is known,
is left behind and thus, it has also become known as the phase of separation.
The preliminal phase is preparatory to the liminal phase, in which a transfor-
mation is taking place. This is why the second liminal phase has also become
known as the phase of transition, and the postliminal phase is a phase of
incorporation into a new mode of being in the world, evoked during the liminal
phase, and thus the postliminal phase is also known as the phase of incorpora-
tion (van Gennep [1909] 2013, 15ff; Turner 1974, 56). In the essay “Liminal to
liminoid, in play, flow and ritual” (1974), Turner transfers ‘liminal’ to ‘liminoid’
in reference to shorter-term artistic performances in contemporary contexts,
whereas van Gennep focuses on longer ritualistic processes (often months) in
his analyses of the ritual process. Furthermore, the third incorporation phase
differs in rituals and artistic performances in that the transformative experience
does not need to be confirmed by society in a postliminal phase after participa-
tion in artistic performances. As Turner elaborates in his reading of the qualities of the three phases, the preliminal separation phase is not just marked by entering a new space but must be marked by a rite that clearly marks a new concept of time – or an ‘out of time’ that is “[…] beyond or outside the time which measures secular processes and routines” (Turner 1974, 57). The liminal phase of transition and transformative quality is “[…] a period and area of ambiguity, a sort of social limbo which has few […] of either the preceding or subsequent profane social statuses or cultural states” (Turner 1974, 57) and in the postliminal incorporative phase, the focus is on the reintegration into the world – begun anew. However, when translated into the time of Turner’s writing (1974) this process, and thus its transformative potential, is more evident in temporary events that do not necessarily change the participants’ status in society, but rather, serves as important transformative momentary experiences, which might strongly affect the participants’ life and navigation in life afterwards (Turner 1974, 57).

When Turner initiates an exchange with Schechner, theater and performance art influences Turner’s work98 and, in turn, the ethnographic and anthropologist models of rituals influence Schechner99, and eventually the field of performance studies. See also McKenzie (2004) and St John (2008). Even though Turner creates a distinction between the liminal and liminoid, this distinction is not upheld in more contemporary performance studies, e.g. when McKenzie (2004) points out that the performance studies field has consciously positioned itself in-between different disciplines, because the liminality of the in-between space is understood as a space for transgression and resistance (Bial 2004, 5). Or when Fischer-Lichte (2008; 2018)100 applies the ritual structure to her analyses of the transformative, not just potential, but power of performance. Fischer-Lichte refers to anthropologists Klaus Peter Köpping and Ursula Rao’s critique of Turner’s analyses of the liminal phase: that it only leads to the transformation of the participants’ social status, rather than transforming their perception of reality in all possible respects (Köpping and Rao 2000). Being more interested in the transformative potential, or power, of liminality in performances, rather than in the playful and negotiable characteristics of the liminoid, where the possibility to decline the offer is open by which the possibility to passively cross the threshold is open as well (Köpping and Rao 2000), she too stays with the term liminal to describe the transition period in the middle of the three-phased ritual process.

99  See Between Theatre and Anthropology (Schechner 1985).
As Fischer-Lichte herself clarifies in her introduction to her and performance scholar Benjamin Wihstutz’s latest anthology *Transformative Aesthetics* (Fischer-Lichte and Wihstutz 2018): “I prefer to retain the term ‘liminal’ since it captures the transformative potential of artistic performances much better than ‘liminoid’. The definition of aesthetic experience as a liminal experience encompasses the possibility of undergoing a transformation without determining its nature” (Fischer-Lichte 2018, 2). Perceiving aesthetic experiences to be transformative, liminality is central to Fischer-Lichte’s understanding of these: “I defined it as a particular kind of liminal experience. It is liminal insofar as it presupposes a phase of separation in which the participating subjects leave behind their daily contexts, as is also the case with rituals. The participants undergo a liminal phase – another parallel to rituals – in which they are transferred into an extraordinary state that allows for new and potentially disturbing experiences” (Fischer-Lichte 2018, 2). What is achieved through this ritual transformative process is the re-enchantment of the world (Fischer-Lichte 2008, 181ff), by which the Weberian\(^{101}\) disenchantment and the processes described by The Frankfurt School theorists above are challenged as the aesthetic experience is activated.

This resonates with the understanding of the performative space as a transformative space in recent studies on immersion (Kolesch, Schütz, and Nikoleit 2019) as it is perceived not just as the temporary time-and-space limited performance work, but more broadly, a way of being present in the world that activates an affective mode, and thus response, e.g. to the crises we are currently witnessing. This again corresponds well to *Transformative Aesthetics* being a call on contemporary artists to seek a transformative, sustainable impact on society at large. This process is supported by the transformation of the individual facilitated through the transformative process of performances (Fischer-Lichte 2008) – see also Skjoldager-Nielsen (2018, 79–80)\(^{102}\).

In resonance with this line of thought the postliminal third phase of the process is emphasized in my practice, where it is facilitated as an invitation to actively anchor the experience in everyday life by upholding the sensuous and poetic outside the liminal space of the artwork, and thus ultimately create change through it – change towards a more sustainable future through a sensuous stimulation of ecology\(^{103}\).

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101 I have not included the theories of sociologist and philosopher Max Weber in this dissertation, but when referring to a re-enchantment of the world it connotes his theories of the *disenchantment* of the world caused by the secular rationalization of modernity (Weber [1904] 1995).

102 “[…] the potential for social change, which – I would argue – first takes place on an individual level” (Skjoldager-Nielsen 2018, 79–80).

103 Later I will further elaborate on the need to strengthen and prolong the postliminality of the aesthetic experience.
STIMULATING ECOLOGICAL AWARENESS

As my analysis will revolve around the question of how the sensuous might support the transition towards a more sustainable future, I will outline theories that articulate perspectives on and necessary steps to be taken towards a sustainable future. These theories have been chosen as they are all widely referred to and operative within the field of humanities, and more specifically within aesthetics, which I respond to both in my thinking and my practice. As mentioned, these theories rarely mention the word sustainability or refer to the concept, but rather to ecology, which can be perceived as a study investigating the necessary processes to attain sustainability. This suits my field of interest in how the aesthetic supports the stimulation of ecological awareness through evoking the sensuous and poetic aspects of our being and our being together.

This section is organized into three parts, the first of which is “An ecology of mind” where I present this term as developed by Bateson who sees a new human epistemology that deeply understands the ecological interconnectedness of all things as a necessary step out of the ecological crisis (G. Bateson [1972] 2000; [1979] 1984). Thus, interconnectedness is a key term. In the second part, “Connectedness”, I illustrate how this emphasis can be traced to today’s thinking on ecology. Central to the presented subsequent thinking is also the notion of practice – which I read as invitations to engage in ‘ecological practices’ in order to stimulate an ecology of mind. I will subtract two of these ‘invitations’ in the third part “Practices to stimulate ecology”: that of psychoanalytical philosopher and ecosophist Félix Guattari ([1989] 2008; [1992] 1995) and that of Haraway respectively. Guattari ([1989] 2008), in direct response to Bateson, argues that environmental ecology is shaped by the activities and practices of people and their mental ecology (ecology of mind), which again is shaped in groups of social ecology (practices), which is a three-leveled understanding that I will apply in my analyses (Guattari [1989] 2008, 43ff). And Haraway ([1985] 1999) as her contemporary thinking encourages entanglement and multispecies kinship for ongoingness in a wounded world, which she emphasizes can be nurtured through artistic practices.

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104 The interconnectedness and cross-pollination of thought and dialogue between the contemporary thinkers on ecology, among other those that will be mentioned here (Latour, Braidotti, Haraway, Stengers) has been described by Haraway as string-figures where string takes a slightly, or radical, new shape as it is passed from hand to hand (Terranova 2016).

105 Even though Isabelle Stengers develops what she terms an ecology of practice (Stengers 2005), I understand all the different practice approaches introduced in the ecological theory of this chapter to represent different takes on ‘ecology of practices’.
Thus, the following outline of ecological thinking carries the threefold purpose of illustrating the importance of human transformation as a way out of the ecological crisis, pinpointing the importance of the understanding of everything’s connectedness in the transformative formation of an ecology of mind, and of showing the importance of practices in the stimulation of this formation.

An ecology of mind

“We are not outside the ecology for which we plan – we are always and inevitably part of it. Herein lie the charm and the terror of ecology” (G. Bateson [1972] 2000, 512).

To Bateson, an ecology of mind is the awareness of the interconnectedness of our mind and nature, even though our language and culture want us to understand these as separate (G. Bateson [1972] 2000; [1979] 1984). In his testimony on behalf of the University of Hawaii Committee on Ecology and Man, he outlines what he believes to be the basic causes of the ecological crisis: technological advance, population increase and “[…] conventional (but wrong) ideas about the nature of man and his relation to the environment” (G. Bateson [1972] 2000, 496). Or as he later writes: “[…] certain errors in the thinking and attitudes of Occidental [or Western106] culture. Our ‘values’ are wrong” (ibid., 498), which has led to human “[…] hubris […]” (ibid., 499).

Furthermore, he argues that all three factors (technological advance, population increase, and human hubris) are necessary conditions for the process of ecological destruction, which means that the correction of even one of them would save us. Additionally, these fundamental causes interact and interrelate; the increase in population spurs technological progress and creates anxiety, which makes us perceive our environment as an enemy and further reinforces human arrogance or hubris. Bateson illustrates this interconnectedness in his model termed “The Dynamics of Ecological Crisis” (G. Bateson [1972] 2000, 499), and furthermore explains that this connection is clockwise and thereby the importance of introducing anticlockwise processes into the system to create the necessary change. The most feasible entry point for its reversal is to change the conventional human attitudes towards the environment, which Bateson argues,

106 Which I prefer to use instead of ‘Occidental’. Both because since 1972 when Steps to an Ecology of Mind was first published, this thinking and attitude has spread beyond the so-called Occident. But furthermore, and more important, the distinction between the Occident and the Orient is generally perceived to be problematic due to its exaggeration and distortion of differences between Western people and the rest of the world. E.g. see studies in Orientalism and Postcolonialism and professor of literature Edward W. Said’s influential analysis in Orientalism (Said [1978] 2014). However, one could also question the term “Western” as the best alternative. Not at least because the capital culture sprung from the West is now a global phenomenon, or as Guattari states, it is an Integrated World Capitalism (Guattari [1989] 2008; [1992] 1995). Another term that is commonly used today is ‘The Global North’ and ‘The Global South’ to not only describe the stark inequality between the world’s richest and poorest countries, but referring respectively to richer or poorer communities which are found both within and between countries. See: www.rgs.org (accessed 10.12.2020).
has already being proven false by the great but ultimately destructive achievements of our technology over the last 150 years, and by ecological theory that proves that the creature that wins against its environment will always ultimately destroy itself. He summarizes these attitudes, now proven false, in their most virulent form arising from Industrialization: “It’s us against the environment. It’s us against other men. It’s the individual (or the individual company, or the individual nation) that matters. We can have unilateral control over the environment and must strive for that control. We live within an infinitely expanding ‘frontier’. Economic determinism is common sense. Technology will do it for us” (G. Bateson [1972] 2000, 500). He continues his argument that these attitudes must be reversed by the transformative change of mind of humans, and certainly not by ad hoc measures that always leave uncorrected the deeper causes or even worse, permit those causes to grow stronger. When the changes occur, they will impact all aspects of society as the old premises, now being challenged, are deeply built into all aspects of society, as everything is interconnected. One of his dreams was to facilitate an environmental center in Hawaii for the formation of the human ecology of mind, a new transformative epistemology (G. Bateson [1972] 2000, 496). Such a center as imagined by Bateson has not been realized; but the essential point here is also his assessment that the most important action to realize the necessary change to resist a catastrophic outcome of the ecological crisis is to stimulate an ecology of minds in humans. Bateson writes in the 1970s. However, as his daughter, anthropologist Mary Catherine Bateson, writes in the preface to the 2000 edition of *Steps to an Ecology of Mind* he was haunted in his last years by a sense of urgency, “[…] a sense that the narrow definition of human purposes […] would lead to irreversible disasters” (M. C. Bateson [1999] 2000, xiv). She furthermore explains that he was sure that only a better epistemology could save us, by which he meant a new way of thinking, a new attitude – an ecology of mind. As Mary Catherine Bateson writes this preface in 1999, she reflects: “[…] the situation has not worsened as rapidly as he predicted, and perhaps he sometimes succumbed to the lure of dramatizing a message in order to get it across” (ibid., xiv).

However, writing 20 years later, in 2019, the climate crisis is one of the most, if not the most, acute issues, and the news about children striking all over the world in order for adults to react and save our planet has gone completely viral. We are living in times where a Swedish climate activist, Greta Thunberg, has become a public phenomenon107, having initiated at the age of 15 the climate strike movement by striking instead of attending school. Warning us to act now on climate change, her impassioned speech at the World Economic Forum

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addressed the world leaders with these words: “Either we choose to go on as a civilization or we don’t.” In times like these, Bateson’s concerns seem as fresh as ever and not vastly dramatized. When revisiting Bateson today, the habits of the Western human mind that he describes, corresponding with the theory presented in the above section, “Democratizing the aesthetic”, is still very dominant. Thus, his analysis of the causes of destruction, which ultimately boil down to humanity’s loss of understanding of its interconnectedness with nature and everything, is still highly relevant.

**Connectedness**

The realization of the connectedness of all things as a necessary step out of the ecological crisis characteristic of the ecology of mind (G. Bateson [1972] 2000; [1979] 1984), can be traced to today’s thinking on ecology.

Guattari opens *The Three Ecologies* quoting the Bateson epigraph: “There is an ecology of bad ideas, just as there is an ecology of weeds” (Guattari [1989] 2008, 19). This particular epigraph is from the text “Pathologies and Epistemology” in *Steps to an Ecology of Mind* and illustrates how epistemologies, ideas of the mind of humans, shape our society. ‘Wrong’ ideas have dominated for centuries and it is now time to breed new ideas that will ultimately cultivate an ecology of mind in humans. Thus, in a direct response to the call of Bateson this is exactly the task that Guattari takes on with the development of *ecosophy*. Bateson’s strong influence in Guattari’s writings is also made very clear in the concluding words of the translators’ introduction: “As Bateson has argued an ecological struggle for survival is taking place in the domain of ideas. The task of every ecological analyst now is to promote ecologically ‘good’ ideas in the hope that these will prevail, through a process of natural selection, over ecologically ‘bad’ ideas that will prove fatal to the planet. *The Three Ecologies* is full of ecologically ‘good’ ideas. It is a modest proposal that we should protect not only the Earth and society, but also our own rare and singular minds from the encroachments of Integrated World Capitalism” (Pindar and Sutton [1989] 2008, 11). Ecosophy is characterized by its ability to respect the differences between all living systems and an approach, viewed in the light of Bateson, that might support the training of an ecology of mind, and furthermore, the *ethico-aesthetic* paradigm. Here, the aesthetic is used as a model for ethics, and an affective, sensuous, creative consciousness and the sense of connectivity replace the current *techno-scientific* paradigm, which is rooted in and aspires to the dominating capitalism defined by rationality and separation (Guattari [1989] 2008, 15–45; [1992] 1995, 98–118; Gade 2008, 213–16).

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109  Cf. the *Sensuous Society Manifesto*. 
In the contemporary thinking of anthropologist, sociologist and philosopher Bruno Latour (2011; [2015] 2017; [2017] 2018) whose voice represents a central response to the ecological crisis today, the sense of separation only intensifies. Latour sees the 45th American president Donald Trump as an embodied example of the human illusion of separation in its extremity and as the catastrophic outcome of this illusionary understanding (Latour [2017] 2018, 1ff). To Latour, this illusionary understanding contrasts with the realization of the environment’s aliveness and interconnectedness, so crucial for envisioning ways out of the human exploitation of nature that have led us into the Anthropocene\(^{110}\) (Latour [2015] 2017, 14–42). Latour theorizes on ‘Gaia’ in an attempt to bridge this disconnect by including narratives and images – artistic forms – that will allow us to realize the scale of this problem and act on it\(^{111}\). The Gaia theory, which argues that the earth functions as a self-regulating system just as any other living entity, was formulated by chemist James Lovelock and was co-developed by microbiologist Lynn Margulis in the 1960s and 1970s\(^{112}\). At first it was ridiculed by the academic community, but kept alive through Gaia conferences, amongst other initiatives. The first conference *Is The Earth A Living Organism* was in 1985, where Gregory Bateson’s daughter, Mary Catherine Bateson, was one of the invited speakers. Latour tasks himself with tracing the significance of the Gaia theory for the Anthropocene. Perceiving earth as Gaia, a living creature that is just as alive and self-regulating as any other living system on earth, provides the opportunity of realizing the profound interconnectedness. Humans are one of the many assembled deities that constitute earth’s total system of regulating entities. This must be understood by humans, so as not to misbalance the earth’s system as has happened in the Anthropocene, leading to the current very potent state of the ecological crisis. Or as expressed in a recent article in the New York Times “The Earth Is Just as Alive as You Are”: “We are part of this Earth and we cannot therefore consider our affairs in isolation [...] We are so tied to Earth that its chills or fevers are our chills and fevers also” (Jabr 2019). Writing this at the time of the Amazon forest fires of August 2019\(^{113}\) this quote from the same article also forefronts this argument:

110 As elaborated in footnote 57 in the chapter “Artistic research” the Anthropocene is the so-called ‘Age of Humans’ – an era where humans’ influence on earth has become the most influential factor for its geological development – the official geological epoch is the Holocene; however, the Anthropocene has been proposed, but this is also a contested term.

111 Which is also the ambition of his interdisciplinary School of Political Arts, opened in 2010 at Sciences Po, Paris: http://www.betonsalon.net/spip.php?article218 (accessed 29.08.2019). See also Bishop (2012, 242).


113 E.g. see here: https://www.dr.dk/nyheder/udland/tema/skovbrande-i-amazonas (accessed 30.08.2019).
“[…] the Amazon’s plight is the draining of our communal veins and arteries. We must learn to feel its thirst viscerally” (Jabr 2019). Because humans feel so disconnected from earth, which is seen as something outside the human domain, humans must learn to see it as completely integral to our being. Earth is not an external Blue Marble ball, it is a living being, Gaia, with which humans are completely integrated, which is why Latour invites humans ‘down to earth’ (Latour [2017] 2018). As with Bateson, the realization of the interconnectedness of all things is key in the theory on Gaia; to Latour this interconnectedness can be realized through the arts in which the image and narrative of Gaia is useful in developing this new understanding or epistemology, as Bateson would argue.

All the living entities inhabiting the earth are also central to contemporary posthumanism. Even though the term was first coined in 1977 by scholar of literature Ihab Habib Hassan, the posthuman turn arose in the late 1980s and the early 1990s and today carries with it multiple meanings114. But the central idea is the realization and nurturing of an entangled relationship with surroundings and a critical view on the Western human-centered approach, which has established the illusionary idea of separation between humans and surroundings. In 2013 Braidotti published The Posthuman as a call for a posthuman humanity, which celebrates the aspirations of the posthuman turn as an “[…] opportunity to decide together what we are capable of becoming […] and to identify opportunities for resistance and empowerment on a planetary scale” (Braidotti 2013, 195). Braidotti follows the lines of thought presented in The Posthuman (Braidotti 2013) in Posthuman Knowledge (Braidotti 2019) where she encourages posthuman knowledge production. To her this is not so much an alternative form of knowledge as a continuous battle to illuminate the discriminatory and violent aspects of human activity and interaction wherever they occur and to think hard and creatively about what humans are in the process of becoming115.

To a large extent this is also the plea of Haraway, to whom Braidotti pays tribute, among others, witnessed in the live-streamed and documented talk at the Stedeljk Museum Amsterdam: Talk Donna Haraway and Rosi Braidotti March 25, 2017 (Haraway and Braidotti 2017). Here Haraway and Braidotti engage in dialogue after Haraway’s presentation of her latest book Staying with the Trouble. Making Kin in the Chtulucene (Haraway 2016). Haraway is also known for her Cyborg Manifesto (Haraway [1985] 1999; 1991) in which she presents a take on

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114 In the article “Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms: Differences and Relations” (Ferrando 2013) philosopher Francesca Ferrando provides a good overview and illustrates how this multiplicity ranges from anti-humanism, which entails a criticism of traditional humanities to human extinction which is a future without humans at all.

feminism inspired by the cyborg, which is a being with both organic and biomechatronic body parts. Thus, to Haraway, it represents a rejection of rigid boundaries, which cultivates an unhealthy sense of separation. She encourages instead a coalition through affinity by which connection is created beyond fiction with any potential allies. Thus, nurturing the sense of interconnectedness is also at the root of Haraway’s thinking. In Haraway’s theorization this encouragement is continuously being promoted and is in many ways crowned in her 2016 publication and in the forerunning article “Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin” (Haraway 2015) where she presents the concept of Chthulucene as an alternative to the Anthropocene and as the defining term for our age and the age to come. Where the Anthropocene places the human at the center (anthro), the Chthulucene places “[…] the diverse earth-wide tentacular powers and forces […]” (Haraway 2015, 2) at the center (chthulu). In doing so Haraway names “[…] a kind of timeplace for learning to stay with the trouble of living and dying in response-ability on a damaged earth” (Haraway 2015, 2), or “[…] the time of the ongoing earthly ones […]” (Haraway and Braidotti 2017). Haraway’s plea is for complete interconnectedness through multispecies coexistence. Kinship is not posthumanism. Rather than being a posthumanist Haraway talks about being com-post (Haraway 2016, 11, 32) and composed (Haraway 2016, 40). As any other species, which comprises all living organisms, that is, everything on this earth, we compost into new material and regenerate into something else and we always have the opportunity to compose life in the middle of trouble. Thus, Haraway agrees with Latour’s notion that we are deeply Earthbound. However, she criticizes the tendency to create separation through inherent dualistic trades in his thinking: “Latour argues that we must learn to tell “Gaïa stories” If that word is too hard, then we can call our narrations “geostories” […] [t]hose who tell Gaia stories or geostories are the “Earthbound” […] Latour argues that we face a stark divide: “Some are readying themselves to live as Earthbound in the


118 “All the tentacular stringy ones have made me unhappy with posthumanism, even as I am nourished by much generative work done under that sign. My partner Rusten Hogness suggested compost instead of posthumanism), as well as humusities instead of humanities, and I jumped into that wormy pile” (Haraway 2016, 32).

119 “Latour, Gifford Lectures, Lecture 3, ”The Puzzling Face of a Secular Gaïa.”” Quotation from lecture manuscript (Haraway 2016, 178).
Anthropocene; others decided to remain as Humans in the Holocene” (Haraway 2016, 40–41). With the Chthulucene Haraway seeks to constitute complete multispecies kinship instead of registering those who do and those who do not, and to constitute the possibility for ongoingsness instead of the state of apocalyptic destruction emphasized by the Anthropocene. Haraway’s commitments are to “[s]taying with the trouble. Making kin in the Chthulucene. Making kin in the thick ongoing now with earthly others” (Haraway and Braidotti 2017).

**Practices to stimulate ecological awareness**

Central to the presented successive thinkers of Bateson is also the notion of practice, which I read as invitations to engage in ‘ecological practices’ in order to stimulate an ecology of mind. Below I will subtract Guattari’s and Haraway’s notions that will also be applied directly to the analysis.

**The three ecologies**

As the ‘Bateson-premise’ that everything is ultimately interconnected is fundamental to Guattari’s thinking, he additionally advocates for a practice that creates a rupture of the systemic pretext in which we live in order to stimulate a new ecology. Taking this as his starting point, the overall ambition of Guattari is to find a new approach in the ecosophy characterized by its ability to respect the differences between all living systems, and thus stimulate an ecology of mind. To Guattari, ecology refers to the connectivity of all elements as mentioned, but he zooms in on and finds particular interest in the connectivity between the environment (nature), social relations and human subjectivity. For each of these three categories, he develops an ecology: an environmental ecology, a social ecology, and a mental ecology – the three ecologies. They are not distinct territories but are formed relationally and transversally. This invokes a search for dissident vectors that run counter to the normal order of things (cf. Bateson’s idea on anticlockwise processes), particularly potential routes of subjectification and singularization. The dissidence of the individual is central in the mental ecology, as one must put an end to the “[...] isolated and repressed singularities that are just turning in circles [...]” (Guattari [1989] 2008, 34), which is currently being cultivated in education and beyond. Instead, we must create spaces and evolve practices for affective cathexis “[...] ([i]nvestissement) [...]” (Guattari [1989] 2008, 38) in human groups of all sizes, a social ecology in which the mental ecology can evolve (Guattari [1989] 2008, 39ff). The environmental ecology is shaped by the activities and practices of people of mental ecology shaped in groups of social ecology, through the ecology of mind and practices of human beings (Guattari [1989] 2008, 43ff).

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120 “War and Peace in an Age of Ecological Conflicts.” Quotation from lecture manuscript (Haraway 2016, 178).

121 Cf. Foucault’s biopower.
The three ecologies are also the turning point for the new ethico-aesthetic paradigm, and vice versa, where the aesthetic is used as a model for ethics, ecosophy, as a philosophy of ecological harmony or equilibrium, where the subject can go into ‘flight’\textsuperscript{122} anytime in a constructive self-construction, where one is not merely repeating the patterns of the dominating capitalist reality; and thus simultaneously realizes the ethico-aesthetic paradigm: “Rather than remaining subject, in periphery, to the seductive efficiency of economic competition, we must appropriate Universes of value, so that processes of singularization can rediscover their consistency. We need new social and aesthetic practices, new practices of the Self” (Guattari [1989] 2008, 45). Considering ‘new social and aesthetic practices, new practices of Self’ Bishop refers to Guattari in the final chapter of \textit{Artificial Hells} (Bishop 2012, 241ff) leading up to the conclusion. In this chapter, she turns her attention to participatory alternatives to the ones that ultimately end up reproducing neoliberal values and practices. She sees potential and hope in long-term art-pedagogical projects that expand or move beyond the time-and-space-limited institutional artwork and instead creates communities of the new ethico-aesthetic paradigm (Bishop 2012, 272–74);“[...] a new paradigm in which art is no longer beholden Capital”\textsuperscript{123} (ibid., 273)\textsuperscript{124} actualized through long-term experimental institutions, communities, and practices that produce “[...] new types of singular (rather than normalized, serialized) subjectivity” (ibid.).

The notion of a new aesthetic paradigm bears many resemblances to my thoughts on Sensuous Society and the practices producing new types of singular, rather than normalized and serialized, subjectivity can be traced in the art-pedagogical method of The Poetic Self in my artistic practice, which can also be seen as a method to realize the connectedness of all things. I will return to this in my analysis, where I will also apply the three ecologies as an analytical framework.

\textbf{Multispecies kinship}

To Haraway, ‘staying with the trouble’ is also to constitute partial healing, from where you are situated, through practices. Chthulucene contrasts the doomsday atmosphere of the narrative of the Anthropocene, which is so dominated by a sense of destruction that the possibility of ongoingness and living with each other in partial healing gets lost. The Chthulucene, thus, aims to inspire this possibility. And as we stay and go on, we must “[...] make kin [...]” (Haraway 2016, 1). As Haraway’s commitments are to ‘Staying with the trouble. Making kin in the Chthulucene. Making kin in the thick ongoing now with earthly others’ (Har-

\begin{itemize}
\item \textsuperscript{122} Cf. philosopher Gilles Deleuze and Guattari’s shared thinking and theories of ‘lines of flight’ (Deleuze and Guattari [1972] 2004; [1980] 2014).
\item \textsuperscript{123} Cf. The \textit{Sensuous Society Manifesto}.
\item \textsuperscript{124} Which Guattari argues we are on the brink (Guattari [1992] 1995, 104–6).
\end{itemize}
away and Braidotti 2017), she is interested in practices that make that possible. Practices that nurture the understanding of complete interconnectivity through and in multispecies kinship, in which we bond deeply and profoundly within and beyond the human in complete new formations (Haraway 2016, 134ff). Haraway’s notion of multispecies kinship will also be included in the analysis.

OUTRO

In summary, I have set up a substantial theoretical framework useful for my analysis, which revolves around the question of how the sensuous might support a more sustainable future.

In the first section “Democratizing the aesthetic”, I presented theory that illuminate what I mean by this. In first unpacking the aesthetic through the thinking and writing of Baumgarten as interpreted by Kjørup (2000; 2005; 2006), Thyssen (1998; 2005) and Jørgensen (2003; 2014; 2018) allowed me to conceptualize how I understand the key terms – aesthetic, art, sensuous and poetic – in my analysis and in this dissertation. Next, I continued in the line of thought of aesthetic philosophy and critical theory and unpacked the argument that the aesthetic offers liberation from repressive economic rationality (Adorno and Horkheimer [1947] 2002; Marcuse [1954] 1969; [1964] 1999; [1977] 2003). I also illustrated how access to the aesthetic is to some extent exclusive (Drotner [1991] 2006; Thyssen 1998; 2005; Gade 2008), which is why I intend to democratize the aesthetic. By this I mean to give access to the sensuous and poetic mode of being evoked by the aesthetic, which is cultivated in the arts. I then went on to illustrate how contemporary participatory artistic strategies of interactivity (Skjoldager-Nielsen 2008; 2018; Rosendal Nielsen 2011; Fischer-Lichte [2004] 2006; 2008) through the relational (Bourriaud [1998] 2002), immersion (De Oliveira 2003a; Machon 2013; Massumi 2015; Kolesch, Schütz, and Nikoleit 2019) and intervention (Thompson and Sholette 2004; Gade 2008; 2010) can be understood as means that support this intention. The subsequent critique on these strategies led to a discussion on my own position rooted in the Sensuous Society Manifesto in relation to the argument that our society is more aestheticized than ever and that the aesthetics is thus, ultimately, in service of capitalism. This discussion allowed me to conclude this section with the clarification on the intention of my practice to explore a reality – Sensuous Society – where the economic stands in service of the aesthetic, not the other way around. The reason I find this so crucial in our time of intense crisis lies in my interest in how the access to this mode of being in the world for all people, and not only those operating within the art system, will support the transition towards a more sustainable future. Therefore, the second section of the theoretical presentation was devoted
to the demonstration of theories commonly referred to both within the humanities and aesthetics, central to my practice, that articulate ecological perspectives on and necessary steps to be taken towards a sustainable future.

This section was organized into three overall parts, where the first presented the ideas of Bateson to develop a new epistemology as a way out of the ecological crisis, called an ecology of mind, expressed by its profound understanding of the interconnectedness of everything (G. Bateson [1972] 2000; [1979] 1984). With interconnectedness as a key term, the subsequent part showed how the centrality of the realization of everything’s connectedness can also be seen in today’s contemporary thinking on ecology (Guattari [1989] 2008; [1992] 1995; Latour 2011; [2015] 2017; [2017] 2018; Braidotti 2013; 2019; Haraway [1985] 1999; 1991; 2015; 2016; Haraway and Braidotti 2017). To all of these scholars, practices stimulating ecological awareness are central. I subtracted two of these practices, namely Guattari’s three ecologies (Guattari [1989] 2008) and Haraway’s multispecies kinship (Haraway 2016).

Thus, the first section in this chapter has clarified what I mean by key terms in my practice and research and how I position myself in the field of aesthetic humanities and contemporary performance art, which is an important premise to understand my line of thought. It has been foundational to my thinking and practice over the past decade and therefore, what I seek to evoke in my practice (the sensuous and poetic through an activation of the aesthetic cultivated in art spaces). The second section presented theories that I have not previously linked specifically to my practice, but which now seem highly relevant in order for me to study how the sensuous might support a transition toward a more sustainable future in the stimulation of ecological awareness.

Acknowledging the importance of transition, I also introduced an in-between section focusing on the transformative process. The transitions sketched out here can be understood as a transformative process from non-aesthetic to aesthetic, and from aesthetic to ecologic, or rather aesthetic and ecologic intertwined. In continuation of this and due to my overt interest in the transformative potential in the activation of the sensuous and poetic and thus, the explicit application of the three-phased ritual process in my practice, I presented the transformative process as described in ritual and performance theory (van Gennep [1909] 2013; Turner [1967] 2014; [1969] 2008; 1974; [1982] 2004; Schechner 1985; Turner and Schechner 1986; Fischer-Lichte 2008; Fischer-Lichte and Wihstutz 2018; Skjoldager-Nielsen 2018). I will investigate this process further in the analysis of how change towards a more sustainable future is created through the stimulation of ecological awareness and thus the emergence of a new mode of thinking (epistemology) and being (ontology) in the world evoked by transformative processes stimulated by ecological practices based on the sensuous.
The practice of this artistic research dissertation unfolds through the projects Dome of Visions and Sisters Academy, which both respond to and actualize the Sensuous Society Manifesto and share the intention to democratize the aesthetic, through different practice approaches. In this chapter, I will present the two practices prior to the subsequent presentation of their documentation and the analysis.

This illustration [3] is primarily intended to provide a brief overview of the different entry points into the actualization of the intention to democratize the aesthetic in the respective projects:

Dome of Visions

The Dome is a drop – not a drop lost in the ocean but a drop that will gather with the others to form the ocean of change we need.

*Dome of Visions* is a temporary construction based on ideas conceived by Fuller, intended to be a forum for inspiring sustainable solutions for the future. It is also a contemporary performance space that explores new curatorial approaches, new modes of engagement, and performative ways to evoke future visions and social and cultural change.

**Manifestations**

*Dome of Visions* at Krøyers Plads, Copenhagen, DK (spring 2013)
*Dome of Visions* at Bassin 7, Aarhus, DK (summer and fall 2013)
**Dome of Visions** at Søren Kierkegaards Plads, Copenhagen, DK (2014–2016)*125*
*Dome of Visions* at Pier 2, Aarhus, DK (2016–2018)*126*
SE *Dome of Visions* manifestations:
*Dome of Visions* at Lindholmen, Gothenburg, SE (2018–)

The ‘data’ subtracted and applied in this dissertation is generated in the two manifestations marked in bold above as the most focused generation and collection of material occurred in these manifestations.

The Danish manifestation of *Dome of Visions* has alternated between Copenhagen and Aarhus. It was last situated at Pier 2 on the harbor sites of Aarhus, Aarhus Ø, where the physical construction is still present, as it has been bought by the Municipality of Aarhus who now run it under the name *Domen*.*127* Prior to this location, it was placed at Søren Kierkegaards Plads next to the Royal Danish Library in Copenhagen (2014–2016), and before that, at Bassin 7 also in Aarhus Ø (summer and fall 2013). Its first manifestation was at Krøyers Plads in Copenhagen (spring 2013). *Dome of Visions* is conceived in collaboration with the Nordic construction company NCC who has also singularly funded the project up until the latest manifestation of the Dome in Denmark.

*125* Partners: NCC, Danish Architecture Center, The National Royal Library and Municipality of Copenhagen.

*126* Partners: NCC and The Municipality of Aarhus.

The latest Danish manifestation was funded half by NCC, who funded the running expenses, and half by the Municipality of Aarhus, who funded the construction of the physical building.

*Domé of Visions* has been refined over time. Architectonically, the current version of *Domé of Visions* is ‘3.0’ and was newly built specifically for the location at Pier 2 in Aarhus. Thus, ‘1.0’ moved between Copenhagen, Aarhus and then back to Copenhagen and was sold at a symbolic price to the socioeconomic fund Grennessminde, Tåstrup, Denmark, where it now functions under the name *Copenhagen Domé*[^128]. And ‘2.0’ was built and curated specifically for Sweden where it was first situated at the campus of KTH Royal Institute of Technology in Stockholm (2015–2017) and erected again at the campus of the Chalmers University of Technology in 2018 in Gothenburg. The Swedish manifestation is initially inspired by and more or less modeled after the initial Danish manifestation of *Domé of Visions*. The first Swedish manifestation of *Domé of Visions* was run and curated in a slightly different way to suit the Swedish context and prerequisites[^129]. Where the partnerships of the Swedish *Domé of Visions* have been with universities, the Danish manifestation of *Domé of Visions* has been with Municipalities. Furthermore, a partnership with the neighboring Royal Danish Library and The Danish Architecture Center who was then about to


[^129]: Björn Nordberg was recruited as the Swedish curator.
initiate the construction of and move to BLOX\textsuperscript{130} next to the Royal Danish Library, was established at the time of Dome of Visions’ manifestation in Søren Kierkegaards Plads between 2014–2016. Besides the Danish and the Swedish manifestations, Dome of Visions has inspired a series of Dome projects both nationally and globally. The founding team behind the original Dome of Visions is involved in different ways in some of these projects.

In this dissertation I will focus on the Danish manifestations of Dome of Visions, which were the first ones and the inspiration for the Swedish Dome and beyond. Furthermore, I will focus on ‘data’ generated at Søren Kierkegaards Plads (Copenhagen) and Pier 2 (Aarhus) as the most focused generation and collection of material occurred in these manifestations.

A distinction can be made between the physical dome-shaped construction and Dome of Visions as a concept. The former, to give an example, refers to the domes now running independently in Aarhus (Domen) and Grennesminde (Copenhagen Dome) and all the other dome-shaped constructions and concepts they have inspired. The latter refers to the concept in its totality and is associated with its founders and the Dome of Visions crew.

\textbf{History – Team and project biography}

The project was initiated in 2012 at Folkemødet (The People’s Meeting) in Bornholm. On this occasion Martin Manthorpe (Head of Strategy and Business Development at NCC Denmark) and Manthorpe’s advisor Flemming Wisler (founder of the innovation and communication agency NXT), met the two architects Kristoffer Tejlgaard and Benny Jepsen who drew and created the deconstructed Dome in Allinge, Bornholm, which was one of the meeting spots at The People’s Political Festival\textsuperscript{131}. Manthorpe and Wisler were intrigued by the atmosphere of the Dome and how it seemed to facilitate more interesting meetings between people, which led to a continued dialogue between the parties (Vilsbøll 2016b, 34). The architects, who are rooted in an activist approach to building, were skeptical of a collaboration with the corporate construction company NCC (Vilsbøll 2016c, 21–22). However, they agreed to come up with drawings and architectural renderings for an architectonic concept for what later became Dome of Visions 1.0. The idea presented by them was and is to place a building, which could in principle house a family and a garden within a transparent envelope. The house would be built with a minimum of resources, as it would be protected from wind and weather by the envelope. The question

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\begin{itemize}
\item \textsuperscript{130} https://www.blox.dk/ (accessed 11.06.2020).
\item \textsuperscript{131} Now made permanent by BL – The Danish Social Housing Sector.
\end{itemize}
posed in the dialogue between the architects and NCC was: How can we create buildings that are both sustainable in the broadest sense and simultaneously energy-optimized? In that way, the architects could intervene with their activist agenda in one of the currently largest Nordic construction companies. To their surprise, Manthorpe was keen to realize the idea and scraped together everything he could through activation of the other departments of NCC. Manthorpe had been focused on implanting a greener and more sustainable strategy into the construction company for more than a decade, and this was also why they visited The People’s Meeting in 2012 in the first place. There had been no plan in advance to construct a Dome of Visions, but it happened that way due to their meeting with the architects (Vilsbøll 2016b, 34). While the architects were working on the drawings and designs for Dome of Visions, and Manthorpe was working on funding it, Wisler, who was my partner in House of Futures132, a platform for experimentation with new performative approaches to future studies, asked me if I would be the artistic director and curator of Dome of Visions – because the Dome was not only meant to be an experiment with new and more sustainable approaches to building and living, but also a cultural platform. My responsibility would thus be to create a curatorial content strategy for the Dome. To me, this became a chance to implement my approach and vision for a sustainable future through the idea of ‘democratizing the aesthetic’ and to unfold the sensuous and poetic within an actual physical space, which,


132 http://houseoffutures.dk/blog/ (accessed 11.06.2020).
even though temporary, was more permanent than the performance manifestations I create. Though too general and imprecise, one could say that through my performance manifestations I created inner space for the unfolding of sensuousness, which then became physically manifest; and through *Dome of Visions* I was gifted with an outer space, which could lead to inner unfoldings.

To all of us involved in the creation and development of *Dome of Visions* in the fall of 2012 it became a 1:1 experiment where we could test different versions of sustainability rooted in our respective practice fields and visions. *Dome of Visions* brought together the totality of these visions and experiments and for everyone who later boarded the project as crew the same engagement applied, which meant that new visions and experiments continuously floated through *Dome of Visions*. The curatorial strategy, for which I have been responsible, has become one of the key practices of the project. By way of this responsibility it is also the area that responds to the *Sensuous Society Manifesto* and the intention to democratizing the aesthetic. Therefore, I will now further unfold that area below.

**Dome of Visions curatorial strategy**

In response to the intention to democratize the aesthetic, the curatorial strategy is created as an open invitation to the general public. This means that it is an open invitation to those interested to suggest content. In resonance with this approach we have come to name *Dome of Visions* an updated community center; in contrast to most art venues, where a curator or director selects content, anyone can use *Dome of Visions* and organize whatever they wish within it. However, in contrast to most community centers, each organizer has to relate to the curatorial intention (democratizing the aesthetic) and the thematic framework consisting of the three overall themes: sustainability, the sensuous and urbanity.

When I refer to *organizers* it refers to those writing to *Dome of Visions* to suggest content, engage in a dialogue with the curatorial team133, and organize events. When I refer to *makers* it refers to all those people who the organizers engage in the events, e.g. a musician in a band, a speaker at a debate, a poet doing a reading at a literature festival. When I refer to *visitors* it refers to those visiting

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133 Over the years we have come to refer to the artistic director and head curator, a curatorial assistant and supporting functions in regard to the curatorial aspects, as the curatorial team. The curatorial assistant role is a six-month internship. The interns at Søren Kierkegards Plads were: Signe Mai Vilsbøll (spring 2014), Sophie Ullerup (fall 2014), Nikoline Kern (spring 2015), Siv Werner (fall 2015), Weronika Salewski (spring 2016). At Pier 2: Silje Marie Schjdjt (fall 2016), Cecilie Julie Skov (spring 2017), Rikke Hesselholdt (fall 2017), Amalie Patricia Mortensen (spring 2018), Sandra Sohn (fall 2018). Many of the curatorial assistants have later been employed in other ways in the project, e.g. Signe Mai Vilsbøll, Cecilie Julie Skov, Silje Marie Schjdjt and Nikoline Kern. Supporting functions in regard to curatorial aspects refers to, for example, Nikoline Kern’s responsibility for partnership collaborations in Aarhus between 2016–2018.
Dome of Visions as guests. The founders are the people who initiated the project and the crew is everyone who has worked for Dome of Visions.

As Dome of Visions’ calendar\(^{134}\) attests, there is no restriction on what types of content can be suggested, and it varies from a wide range of artistic and cross-aesthetic genres to social, corporate, political, academic and activist content. Furthermore, the organizers range from newly established practitioners within their given field to those highly acclaimed. In line with the intention to democratize the aesthetic it is also an articulated curatorial intention to not reject anyone, but to present all suggested content. This results in days with up to four or even more different organizers coming into the house in just one day. The reason for this is a profound desire to offer the space to all those interested, even to those who might not be able to formulate their content as well as others. In this way it becomes the desired updated community center and a contemporary performance space that explores new curatorial approaches and activates new modes of engagement in a highly diverse group of people. An appreciated consequence of this is also that those very different organizers from very different segments and places and walks of life come to meet ‘in the doorway’ as they enter and leave Dome of Visions, which generates meetings intersecting the traditional boundaries or ‘silos’ (Hallberg 2016a; L. S. H. Nielsen 2016a; 2016b).

The curatorial intention and the thematic framework of Dome of Visions are described in various documents the organizers are asked to read and relate to before proceeding with the planning of the actually suggested content\(^{135}\).

\(^{134}\) http://domeofvisions.dk/events/ (accessed 14.10.2019) – go back in time to see content. Dome of Visions has facilitated more than 600 events in just the latest manifestation at Pier 2.

[8, 9, 10, 11, 12]

Dome of Visions at Søren Kierkegaards Plads, Copenhagen and Pier2, Aarhus, Denmark, 2014–2018. Photos: Jona-
than Worre Kronborg Grevesen and Stine Skott Olesen.
Besides sustainability, the sensuous and urbanity as thematic framework, the illustration [13] also contains three underlying premises for Dome of Visions, these being: spaces-in-between, experiments, and temporality. Where the thematic framework is communicated to the organizers, the underlying premises instead constitute common understandings and approaches internally. I will first unpack the three themes and afterwards touch upon the underlying premises.

The 2016 publication on Dome of Visions (Wisler et al. 2016) is subtitled Experiments Towards Sustainable Futures because sustainability is at the heart of the project. When the UN-report Our Common Future (Tolba and Biswas [1991] 2013) by The World Commission on Environment and Development came out it introduced the terms sustainability and sustainable development to a larger public. Sustainability is understood as the ability of on- goingness through sustainable development as an organizing structure, that simultaneously meets current human needs without damaging the natural environment and the common future (Tolba and Biswas [1991] 2013, 32ff). The former EU commissioner for Climate Action Connie Hedegaard also interprets this as the ability to meet our own needs without compromising the ability of future generations to meet theirs (Hedegaard 2020, 354). According to Hedegaard the second part of this definition is difficult because we perceive ourselves to be separate entities rather than realizing the deep connectedness we share.

136 Today often referred to as the Brundtland Commission due to its chair being the former Norwegian Prime Minister Gro Harlem Brundtland.
with everything around us and with the future generations that are our descendents (Hedegaard 2020). This is the sense of connectedness reverberating with ecological theory applied in this dissertation.

In *Dome of Visions* sustainability is approached from many different perspectives. It is at the heart of the experiments with architecture and construction\(^{137}\). To the architects, it is an experiment to introduce the idea of a family house as a self-sustaining greenhouse and to make a large construction company like NCC reconsider the way they build (Vilsbøll 2016c, 20ff). This is an intention shared by Manthorpe from NCC who is aware of the environmental impact of the construction industry (Vilsbøll 2016b, 33ff). As he often articulates both internally and publicly, the construction industry constitutes 10–20 per cent of the economy, 40 per cent of energy consumption, and 30–35 per cent of waste production. This is a dominating entity in the societal material circuit and thus changes here are impactful, which is likewise one of the reasons why intervention into this particular context has been of interest to me.

From a curatorial perspective, all organizers have been asked to share their vision for a sustainable future prior to their manifestation of content. This has resulted in a wide and varied patchwork of visions for sustainable futures. Many of these have been shared in our analog log- and guestbooks, and since 2016 they have been visible in the calendar\(^{138}\) as well. Furthermore, the organizers have been invited to plant these visions as actual seeds in real soil boxes situated inside the dome. The idea is to enhance the consciousness and embodiment of these visions in the organizers, and thus support their actual manifestation. Furthermore, they can witness how the vision grows whenever they visit the dome and thus also the soil boxes situated in *Dome of Visions*. In that way the curatorial framework also creates an interactivity design that responds to the three-phased ritual process (van Gennep [1909] 2013; Turner [1967] 2014; 1974). Organizers engage in both a preliminal preparatory phase as they read, respond to and initiate dialogue with the visions of the dome; they then proceed to the planning of the content that was actually suggested and its manifestation; and they end with a post-reflective postliminal phase of writing in the log- or guestbook and sometimes planting visions – seeding.

\(^{137}\) *Dome of Visions* is also a smart house where 12 installed sensors measure and record factors such as humidity, temperature, and CO\(_2\) levels. This serves one of the Dome’s aims – to continuously optimize the construction as it is not built as a “ [...] house, which would require heating to hold events and meetings [...] the dome is instead built as a space that is only heated by the sun” (Jepsen 2016, 107). It also allows NCC to collect knowledge on sustainable building solutions (as *Dome of Visions*) for future projects (Wisler et al. 2016, 106).

\(^{138}\) domeofvisions.dk/events/ (accessed 15.10.2019).
In relation to the curatorial strategy, sustainability is also closely connected to the intention to democratize the aesthetic and the idea that the sensuous might ultimately support a transition towards a more sustainable future through its stimulation of ecological awareness. By way of my practice and contributions to Dome of Visions its tagline has evolved to be ‘A sensuous space-in-between’, by which the importance of the sensuous is distributed and communicated very actively both externally and internally. That in itself gives voice to this agenda of sensuousness in very different contexts due to the varied palette of partners, founders, crew, organizers, makers, and visitors in Dome of Visions.

The intention to democratize the aesthetic is clearly seen through the open curatorial approach where everyone is provided with a space for aesthetic unfolding. Furthermore, the physical building itself also has a rich sensuousness to it. In Dome of Visions, all senses are amplified. The fragrance when one enters the dome is strong due to the living plants and the building material consisting primarily of wood, because Dome of Visions explores new and more sustainable material and methods of building. Moreover, due to the transparent envelope, the outside weather conditions also influence the inside environment directly, e.g. when the sun is out the entire space gets warm and bright and the fragrances are intensified. When the wind blows in the winter there is also a chilly breeze inside, and when the snow falls on the transparent envelope the space is covered in white. No matter what the weather is, you are in direct contact with it. Being a greenhouse, the dome reacts immediately to the outside environment, which again affects the body and being inside the dome.
The inherent sensuous aspect of the architectonic\(^{139}\) and physical dome is accentuated through the installment of performative guidelines that direct attention to the relationship between body and space:

**RIGHT NOW YOU ARE IN A THIRD SPACE** — We encourage you to notice how your body reacts to the temperature of the room in this space between inside and outside. Between nature and culture. Between you and the other. **Dome of Visions** is an experiment. We explore new modes of building, living, being and interacting. With nature. With culture ... You may want to notice how your body reacts to the temperature of the room. To the humidity. The ice crystals. The room depends on the surrounding universe. Just as your presence in the room affects its being. Connection. Interconnection. You are now entering a third space (Hallberg 2016b, 45).

The acoustics of the dome are also special and awaken the sense of sound. It seems like the sound travels upwards and spreads through the entire room when one is in certain spots in the room. In other spots, it seems like the sound circulates through the space and other spots again seem so quiet: “Schhhhhhh.... The dome is a sensitive space. The sound is thrown around the room and sticks close to the smooth surface of the dome” (Wisler et al. 2016, 137) and “If you tell a secret in the woods, others will hear it in the [...] bar” (Wisler et al. 2016, 136). The audio of **Dome of Visions** is augmented through a tailor-made soundscape\(^{140}\). In continuation of this sensuous awareness, the organizers are also asked to experiment with the use of space and particularly to be aware of the sensuous aspects of the dome.

**Dome of Visions** also influences the city space in which it is located and can therefore also be perceived as a vehicle for experimenting with urbanity; this is because it has the ability to attract diverse people due to the very varied range of organizers and makers who create content in the Dome. From the beginning **Dome of Visions** has been in dialogue with the international independent

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\(^{139}\) See also domeofvisions.dk/the-architecture/ and http://domeofvisions.com/architecture (accessed 14.10.2019).

\(^{140}\) Created by Ulf Rathjen Kring Hansen who also creates the soundscapes of Sisters Hope.
urban research center Theatrum Mundi\textsuperscript{141} initiated by sociologist Richard Sennett from whom the title of the center also derives. Cf. “The classical ideal of the Theatrum Mundi attempted to convey one union of aesthetics and social reality” (Sennett [1976] 2017, 313). \textit{The Fall of Public Man} ([1976] 2017) in which this quote appears is Sennett’s analysis of the decline of social interactivity in the city rooted in capitalist industrialization. Theatrum Mundi is a practical response to this, where makers of all sorts investigate how public space could be (re)designed to overcome this decline that has led to a strong sense of separation and instead stimulate a sense of belonging and connectivity, cf. the importance of connectedness in the stimulation of an ecological awareness presented in this dissertation. This also resonates well with \textit{Dome of Visions} curatorial statement:

\begin{quote}
Cities are full of unexploited spaces – construction sites, abandoned places and other sites between buildings [...] we realize that the spaces-in-between are opportunities waiting to unfold [...] [t]he possibilities of the Dome are multifaceted but its main goal is to create a patch of fertile soil for sustainable futures in both urban and rural areas and new social encounters that will move the world [...] by inspiring a rich cultural life in the spaces-in-between, by allowing cultural experiments, and sensuous and poetic unfolding – Across silos (Hallberg 2016a, 148)\textsuperscript{142}.
\end{quote}

The first collaboration between \textit{Dome of Visions} and Theatrum Mundi centered around the question of how to create a vibrant life in the spaces-in-between of the city\textsuperscript{143}. Since 2016, organizers have additionally shared their vision of the future city when producing content in \textit{Dome of Visions}.

\textit{Dome of Visions} also operates from some underlying premises that have informed the project from the beginning and have also influenced the different

\begin{Verbatim}
\textsuperscript{141} I have been a member of Theatrum Mundi since 2012 and have participated in various ways, for example, in two London-based seminars and a collective presentation by Theatrum Mundi at The Venice Biennale in 2012: https://theatrum-mundi.org/programme/common-ground-between-urban-and-art-practice/ (accessed 14.10.2019) as well as contributing with my thinking e.g. on Sensuous Society: http://theatrum-mundi.org/library/sensuous-society/ (accessed 14.10.2019).
\textsuperscript{142} The \textit{Dome of Visions} curatorial statement can be read in its totality here: http://domeofvisions.dk/downloads/DoV-CulturalMaker-UK.pdf (accessed 30.09.2019) and is also presented in the descriptive image texts.
\textsuperscript{143} See: http://domeofvisions.dk/spaces-in-between-byens-mellemrum/ (accessed 14.10.2019), as one occasion where the danger of becoming a tool for urban gentrification processes was and is debated, not least due to the temporality of the project.
\end{Verbatim}
aspects and approaches in *Dome of Visions*. These being: spaces-in-between, experiments and temporality.

**Spaces-in-between, experiments, and temporality**

I first used the term *spaces-in-between* in 2010 (Hallberg 2010a) and later wrote the hypothesis that the dominating economic premises have led to a continuous need for ‘special rooms’, which “[...] will be termed ‘spaces-in-between’” (Hallberg and Hansen 2013). My understanding of it is based on ritual theory and the idea of the liminal phase (van Gennep [1909] 2013) as a ‘between and betwixt’ (Turner [1967] 2014) mode of being where the premises of everyday life are on hold and a sensuous and affective experience is accentuated. This state is often used as a reference to describe the artistic experience, as when Bourriaud borrows Marx’s term ‘interstice’ (Bourriaud [1998] 2002, 16) or when theater studies labels it ‘transitional’ and ‘transformative’ (Fischer-Lichte 2008). Thus, I have understood and defined it as: “[...] spaces where the premises of everyday life are put on hold and an aesthetic, liminal and potentially transformative experience is activated” (Hallberg 2010a, 1).144

This understanding of mine has expanded to include physical spaces-in-between with *Dome of Visions*, in the sense of the space in which it is located, and in that *Dome of Visions* has positioned itself in urban spaces-in-between from construction sites to uninhabited places in the city. Furthermore, the architectonic space itself houses an in-between, as there is a space between the inside of the house and the transparent enveloping shield, which we also call ‘the third space’. The geographic and physical in-between space has also become a metaphor for the varied content allowing for a very rich variation in the program and thus new meetings and celebrations of all sorts of in-betweens. As the in-between escapes predefined understandings, it is also a good space to experiment.

Experimentation is another of the underlying premises of the project, indicated by the title of the 2016 publication (Wisler et al. 2016)145. This underlying premise is clear because the approach taken by the founders in the establishment of the project has become so foundational that everyone who later boarded the project as either *Dome of Visions* crew or organizers applied the same pattern of engagement. Consequently, as mentioned, new visions and experiments continuously float through *Dome of Visions*. This 1:1 experimental

144 This resonates with Fischer-Lichte’s understanding: “[...] a liminal phase [...] in which they are transferred into an extraordinary state [...] that allows for new [...] experiences”, which I argue allow for the creation of “Universes of value [...] new social and aesthetic practices, new practices of the Self” (Guattari [1989] 2008, 45).

145 Titled *Dome of Visions – Experiments Towards Sustainable Futures*. 
approach means that the answers do not necessarily exist beforehand, but that a series of potential solutions are tested along the way.

The underlying premise of temporality is rooted in the temporary nature of the physical construction. It is meant to travel from site to site and to stay at one site for a limited number of years. Temporality as a strategy both holds possibilities and challenges (Vilsbøll 2016a). Some of the possibilities lie in the energy sparked with the awareness that it is temporary, and also the willingness to experiment increases as ‘bad results’ or ‘poor findings’ are merely part of the experimental process rather than the final results. Temporality can also be used as an activist strategy to intervene with a new agenda in the status quo as witnessed with both Bey’s T.A.Z. Temporary Autonomous Zone (2003) and Thompson and Sholette’s The Interventionists: Users’ Manual for the Creative Disruption of Everyday Life (2004), and the focus of tactics and seized opportunities ‘on the wing’ in Certeau’s The Practice of Everyday Life (1988) since it has no place. However, the freedom gained when there is no territory to rule also comes with a price to pay. Thus, the critique on, for example, interventionist strategies introduced earlier also applies here. The critique especially regards the danger of neoliberal exploitation in time- and space-limited temporalities, where permanence, on the contrary, can solidify a new status quo, cf. Bishop’s focus on long-term art activist strategies through pedagogic projects (Bishop 2012, 241ff).

The relationship between temporality and permanence is also interesting in regard to Sisters Academy and to the relationship between the two projects: Sisters Academy with its durational formats is closer to permanency than most performance art pieces. However, compared to the manifestations of Dome of Visions that have a duration over years, they are very temporary. Still, with the Sisters Performance Method, a long-term pedagogical approach is introduced, which we shall see in the following description of Sisters Academy.
Something has landed in a space-in-between of the city. It is round, transparent, filled with greenery, and lit by light in different colors at night. The doors are open every day and every night too, when something is going on in there. But what is going on? Curious, they go to ask in the bar and are told that this is for everyone, that they call it an updated community center, and that anyone can suggest content by writing to the curatorial team. “Actually, there is something that I always wanted to do” they think when they hear this. When they get home they write to the curatorial team...

‘Homework’

After they have written, they receive quite a rapid response from the curatorial team, in which they are thanked for the inquiry and given ‘homework’. Or, more specifically, they are asked to look more closely at the curatorial strategy of Dome of Visions, rooted in the intention to democratize the aesthetic. And its thematic framework consisting of sustainability, the sensuous and urbanity, and the underlying premises and approaches of spaces-in-between, experiments and temporality. To that purpose they are invited to read the following material...
Cities are full of unexploited spaces – construction sites, abandoned places and other sites between buildings that are not yet vibrating with life. At The Dome of Visions we realize that the spaces-in-between are opportunities waiting to unfold and that is why we aim at using and utilize these sites by placing the Dome in their midst as an updated community centre, that can house anything from sleep concerts to board meetings.

The Dome contributes to the area it is situated in by its ability to enhance and create a rich and vibrating cultural and social life, a base for dialogue, participation, fellowship, and interaction across platforms. It also insists that that the most interesting cultural meetings take place outside the known categories in the unforeseen.

The Dome of Visions is a third space that deals with the way, we as humans are present and act in relation to each other. The Dome is not exactly a room in a building or a space in open air – it is something in between and for many organizers it constitutes a third place. The Domes’ unique nature lets it act as place where people will encounter each other in new ways because of the diversity and variety of the programme the Dome presents – Paths will cross in the Dome of Visions.

The possibilities of the Dome are multifaceted but its main goal is to create a patch of fertile soil for sustainable futures in both urban and rural areas and new social encounters that will move the world amongst other by inspiring a rich cultural life in the spaces-in-between, by allowing cultural experiments, and sensuous and poetic unfolding – across sites.

The term ‘updated community centre’ also covers how the Dome of Visions is a gift for the people living in whatever city it is placed. People are welcomed inside and encouraged to submit ideas for events. Perhaps this would be a type of event that is not yet present in the city they inhabit. The Dome of Visions will accommodate all kinds of cultural initiatives, that people feel their city lacks or are unable to find at other venues in the city - A platform to speak from.

At Dome of Visions we celebrate experiments and we are not dependent on a certain amount of people attending our events. The organizers willing to participate, within an overall framework that celebrates sustainability, inclusiveness, experimentation and sensuousness characterize our cultural profile.

It’s a rare possibility to accommodate experiments and cultural organizers in a building that evokes the senses and is free from the constraints that many of the other buildings that usually contain cultural activity in a city have. The climate, the scent of wood and the transparent nature of the domes curved architecture makes it an inspiring and special place to linger.

At Dome of Visions we want to inspire and collect new visions. Big and small. Those who contribute to and those who oppose the current agenda.

One vision, or perhaps rather a sense - is the vision that we call Sensuous society – the idea that the sensuous and poetic experience, perception and recognition of the world that currently defines the artistic practice becomes the centre – not just for artistic recognition – but a central premise of the whole way we build our society. Could the Dome be a possible form of housing in a sensuous society? Maybe you have a vision or an idea? Would you like to share it? We will make the Dome available to you and help you make your vision reality! Let’s make a change for the better by acting out the changes we want. By becoming more sensuous beings, we will also become more ethical – more aware of a sustainable way of living.

Dome of Visions is a space that wishes to inspire to new ways of living and reflecting. All senses are brought into play. Contractors, designers, engineers and architects and other experts are invited to meet people with other skills such as musicians, performance artists and sound artist who deal with the individual’s perception of space and buildings. The Dome of Visions is an inviting room filled with aural ambience and our lush plants fill the air with pleasant smells. It’s the perfect place to generate knowledge and contemplate inspirational conditions for future ways of living.

Dome of Visions offers itself to the city as a frame for everything from underground art movements to international networks of organizations. Here you can experience: Performances, Concerts, Mini Festivals, Workshops, Talks, Dinner parties, Seminars, International student camps and Pop up happenings. The most important thing is how we experience these things within the frame of the dome, and the new possibilities for cultural life in the city it unfolds.

Dome of Visions is in itself a universe and a story that stretches from its physical manifestation as a building into the global virtual culture and into the consciousness of the participants and co-creators. At some occasions this universe will embody itself through performers. Humans that have travelled through time and space to be physically present and create an enchanting presence for people in the Dome of Visions.
Cities are full of unexploited spaces – construction sites, abandoned places and other sites between buildings that are not yet vibrating with life. At Dome of Visions we realize that the spaces-in-between are opportunities waiting to unfold and that is why we aim at using and utilize these sites by placing the dome in their midst as an updated community centre, that can house anything from sleep concerts to board meetings.

The dome contributes to the area it is situated in by its ability to enhance and create a rich and vibrating cultural and social life, a base for dialogue, participation, fellowship, and interaction across platforms. It also insists that that the most interesting cultural meetings take place outside the known categories in the unforeseen. Dome of Visions is a third space that deals with the way, we as humans are present and act in relation to each other. The dome is not exactly a room in a building or a space in open air – it is something in between and for many organizers it constitutes a third place. The domes’ unique nature lets it act as place where people will encounter each other in new ways because of the diversity and variety of the program the dome presents – paths will cross in Dome of Visions. The possibilities of the dome are multifaceted but its main goal is to create a patch of fertile soil for sustainable futures in both urban and rural areas and new social encounters that will move the world amongst other by inspiring a rich cultural life in the spaces-in-between, by allowing cultural experiments, and sensuous and poetic unfolding – across silos. The term ‘updated community centre’ also covers how Dome of Visions is a gift for the people living in whatever city it is placed. People are welcomed inside and encouraged to submit ideas for events. Perhaps this would be a type of event that is not yet present in the city they inhabit. Dome of Visions will accommodate all kinds of cultural initiatives, that people feel their city lacks or are unable to find at other venues in the city – a platform to speak from. At Dome
of Visions we celebrate experiments and we are not dependent on a certain amount of people attending our events. The organizers willing to participate, within an overall framework that celebrates sustainability, inclusiveness, experimentation and sensuousness characterize our cultural profile. It's a rare possibility to accommodate experiments and cultural organizers in a building that evokes the senses and is free from the constraints that many of the other buildings that usually contain cultural activity in a city have. The climate, the scent of wood and the transparent nature of the domes curved architecture makes it an inspiring and special place to linger. At Dome of Visions we want to inspire and collect new visions. Big and small. Those who contribute to and those who oppose the current agenda. One vision, or perhaps rather a sense - is the vision that we call sensuous society - the idea that the sensuous and poetic experience, perception and recognition of the world that currently defines the artistic practice becomes the centre - not just for artistic recognition - but a central premise of the whole way we build our society. Could the dome be a possible form of housing in a sensuous society? Maybe you have a vision or an idea? Would you like to share it? We will make the dome available to you and help you make your vision reality! Let’s make a change for the better by acting out the changes we want. By becoming more sensuous beings, we will also become more ethical - more aware of a sustainable way of living. Dome of Visions is a space that wishes to inspire to new ways of living and reflecting. All senses are brought into play. Contractors, designers, engineers and architects and other experts are invited to meet people with other skills such as musicians, performance artists and sound artists who deal with the individual’s perception of space and buildings. Dome of Visions is an inviting room filled with aural ambience and our lush plants fill the air with pleasant smells. It’s the perfect place to generate knowledge and contemplate inspirational conditions for future ways of living. Dome of Visions offers itself to the city as a frame for everything from underground art movements to international networks.
of organizations. Here you can experience: performances, concerts, mini festivals, workshops, talks, dinner parties, seminars, international student camps and pop up happenings. The most important thing is how we experience these things within the frame of the dome, and the new possibilities for cultural life in the city it unfolds. *Dome of Visions* is in itself a universe and a story that stretches from its physical manifestation as a building into the global virtual culture and into the consciousness of the participants and co-creators. On some occasions this universe will embody itself through performers. Humans that have traveled through time and space to be physically present and create an enchanting presence for people in *Dome of Visions*.

**Dome of Visions white paper, letter for cultural makers, curatorial guidelines**

Furthermore, there are the white paper, the curatorial guidelines and the letter for the cultural makers. All to investigate and explore before coming back with the actual content proposal. As all organizers respond to the curatorial intention and to the thematic framework, a patchwork of voices and bodies of response is created, and these are made very tangible through the shared visions of the organizers…
DOME OF VISIONS

AN UPDATED SENSUOUS COMMUNITY CENTER,
A PLATFORM FOR CO-CREATION
AND A PLACE TO BE AND BE TOGETHER

As an overall frame for the content profile at the Dome of Visions, we’ve decided to understand the dome as an updated community center.

Partly because we don’t operate with an actual production budget, though we do have an operating budget, we’ve been dependent on the citizens, in the city where the dome happens to be located, to take the building to heart, feel co-ownership and a desire to produce content for it. And partly because we hereby operate with an activating and co-creative urban strategy, that activates the citizens by generously offering a room, a platform, that gives a voice, and not at least a space, to the individual.

In that way, we live the vision of co-creation, diversity, and transparency. The magic happens at the intersection between the different approaches, thinking and ways of life!

THE UNUSUAL MEETING
We also perceive the dome to be a “third space”. This can be understood as the literal space between the inner house and the surface, but also as an analogy of the third/ unusual meeting, which might happen between a wide variety of users of the building. The dialogue can potentially unfold the door between a board chairman and a punk rocker – One on his way in, one on his way out and they meet on the threshold. This meeting can be valuable as it’s not one we necessarily have access to very often. When we involve ourselves in dialogue across everyday life silos we might find that the decision-making and creation process accelerates, and thereby increases the potential for transformation. The third space is also experimental and invites new thought-patterns and procedures – The classically trained musician might want to explore the more experimental side of her practice; the board meeting representatives might think more radically out of the box in their decision making.

HIGH QUALITY
In this way, both the content and the shape are experimental and manifests in high quality no matter what the background or the outset was. We create a synergy between the actual construction and the created content. The construction itself is an experiment, that is also used as a communicative frame of inspiration for those who produce content in the dome. It’s more important to act and initiate, than to have the perfect plan on paper – we’ll refine it along the way. Eventually, the vigor and revenue will accelerate into reality and praxis.
CURATORIAL GUIDELINES
WE WANT YOU TO SHINE. WE WANT TO SHINE WITH YOU.
By Gry Worre Hallberg

Dear partner, we want you to shine. We want to shine with you. Together we walk into the unknown landscapes of tomorrow. Together we take a leap. Now. Today. Tomorrow. When you manifest: Always. As we sensuously leap into a sustainable tomorrow made as we walk the path. As we walk the talk. As we walk the talk we invite you to act out your dreams in the Dome. Materialize your inner life. Donate your flesh to the idea. Breathe.

We invite you to follow these curatorial guidelines as you manifest in the Dome of Visions:

- There is soil and seeds in the Dome and we kindly ask you to plant you dream for a sustainable future at some point during your manifestation in the Dome.

- The social, the cultural, the poetic and the sensuous is also a part of tomorrow. Please, celebrate vibrating life by at least including one cultural event during your manifestation.

- Before your manifestation in the Dome the sound of the space will be activated indicating and celebrating your manifestation.

- The Dome host or hostess, will greet you at your arrival and your manifestation will be initiated by a small presentation and celebration of the space by this human.

Further guidelines to the above will be given.
DEAR ORGANISER / CULTURAL MAKER,

Dome of Visions is a place of diversity, an updated community center where we kindly welcome all sorts of content that contributes to the co-creation of city spaces.

The Dome is also designed sustainably, and the transition to green is an important topic in and around the Dome of Visions.

The space also has a unique sensual lyricism and we expect you, as event organizers and “cultural makers”, to take this actively into consideration. It would be a good idea to think about these traces and include them in the description of your event.

A third space: Dome of Visions is also a third space for culture and offers a new platform for meeting outside or away from the traditional venues and in-between institutions. In terms of climate, it is somewhere between inside and outside. It also means that the surrounding environment, like the weather, has an influence on events and we expect you to consider this actively as well.

A ROOM OF VISIONS

The Dome of Visions is a space for the sharing of visions. We collect visions from all the event organizers who populate the Dome for a period of time. By doing so, we hope to gather a patchwork of visions from the various events that we choose to host to contribute to a more sustainable future. So please start to consider your vision to be shared on our various platforms.

What is your Vision?

We look forward to sharing with you.

[Signature]

Gry Worre Hallberg
Artistic director and head curator

DOME OF VISIONS
PIER 2, 8000 AARHUS C
WWW.DOMEOFVISIONS.DK
Vision for sustainable futures

As part of the preparatory dialogue all organizers are asked to share their vision for a sustainable future. These can be perceived as an archive of visions created by the multitude of people who have created content in Dome of Visions. These visions are written into the logbook and shared digitally and also exhibited when the Dome of Visions manifestation closes down. They can be perceived as one of the treasures of Dome of Visions. The organizers consider their vision in response to the content they intend to create. When they are ready, they share it and are invited to visit the space, to consider how they want their specific content to unfold here, in this room, which they can inhabit in whatever way is most suitable for their content creation...

Preparatory visit

Where should the content unfold in the space and how? As Dome of Visions invites an experimental approach to space this is an important question the organizers are invited to ask themselves. It could be on the balcony of the two-story tree house, it could be by the transparent envelope with the sea in the background, or in the gardens of trees and plants inside the Dome. The gardens that smell of eucalyptus, rosemary, lavender, bark and much more. The gardens that provide shade from the sun in the
summer months, and a shelter for more silent encounters at night. The gardens in which you can hide, both during the day, but mostly at night. Where you can seat yourself on one of the large pillows or wooden homemade benches covered in sheep fleece. It could perhaps be here...

**Manifestation of content**

After the dialogue, preparations and planning, it is time to unfold the content in *Dome of Visions*. They arrive with their gear as if it is concert; props and costumes as if it is live art; banners and flags, oysters and books, whatever is needed for unfolding the event in the desired way. They meet the *Dome of Visions* technician and the daily leader of the dome, who are there to help them get settled and ready. Often there are two or even three different events happening on the same day. They meet in the doorway, or they stay and enjoy whatever is next on the program.

Each content is potentially so different that it becomes a meeting beyond the group they usually identify with. Beyond silos...

[24] Dancers and choreographers from The Danish National School of Performing Arts situating their classes in *Dome of Visions*, Søren Kierkegaards Plads, Copenhagen, Denmark, 2014-2016, Photo: Jonathan Worre Kronborg Grevesen.

[25] The performance collective Senna as part of Roskilde Festival art curator Signe Brink Pedersen's PhD deliveries in the three-day program called Making the City in *Dome of Visions*, Søren Kierkegaards Plads, Copenhagen, Denmark, 2014-2016. Photo: Jonathan Worre Kronborg Grevesen.
Beyond silos

Artistic Perspectives on an Everyday Life with Disabilities\textsuperscript{146} unfolds in Dome of Visions as the presentation of a long-term project by the Central Disability Council of Denmark...

EU’s Environment Commissioner Karmenu Vella visits Dome of Visions as part of Sharing Copenhagen – Green Capital Days...

Buster film festival for children offers a workshop on carrots and a screening of the movie King Carrot in Dome of Visions...

The largest music festival of Scandinavia Roskilde festival invites the punk rock band Iceage to perform as part of the head curator’s PhD process presentation...

\begin{flushright}
\textsuperscript{146} Original Danish title: Kunsteriske blikke på et liv med handicap.
\end{flushright}
Social theorist and economist Jeremy Rifkin is in town invited by CPH DOX documentary film festival and visits Dome of Visions...

Queer performance artist Michiel Tange van Leeuwen manifests a dystopian future vision performance intersecting circus and dance art – Neo thunderdome...

On the occasion of the UN’s International Peace Day, Fredministerium.dk invites people to a seminar, a concert and a demonstration in and from Dome of Visions...

A sleep concert in Dome of Visions where all visitors stayed the night as the concert continued into and beyond the dawn...

147 Original Danish title: Fredspartiet.
Impressions from Dome of Visions

The house inside the house and the third space

Inside the transparent dome-shaped envelope there is a house. The house is a two-story family house and important for the architects and the construction company NCC, who explore new more sustainable ways of building, where one idea is for Dome of Visions to represent the possibility of being a home for a self-sufficient family. The family could grow their own vegetables in the third space between the envelope and the house, which is heated by the sun. It is a house built without chemicals, such as putty and silicone; and insulation can be kept to a minimum because of the surrounding envelope, which is also a climate shield. Dome of Visions is also a smart house where 12 installed sensors measure and record factors such as humidity, temperature, and CO₂ level. This, among [34] Dome of Visions, Pier 2, Aarhus, Denmark, 2016–2018. Photo: Helle Arensbak.
other things, serves the aim to continuously optimize the construction as it is not built as a house that would require heating, rather it is intended to only be heated by the sun. It also allows NCC to collect knowledge on sustainable building solutions for future projects. This house, however, is also housing an office for *Dome of Visions* crew, balconies, a staircase and a meeting room for everyone – visitors, organizers, makers. In the summer, the rooms stand quite empty, but in the colder months of the winter, they are full and warm since bodies get together in here. The house is built from leftover building material, taking into consideration the circuit of life...

**Interior in Dome of Visions**

Much of the furniture is handmade by *Dome of Visions* crew Maria Engholm from leftover furniture, as are the walls of the two-story house. It blends in with soft couches and chairs, mostly on wheels, also monitored by *Dome of Visions* crew, so that it can be moved around. The scent of trees is everywhere. Tree structures holding the transparent envelope, tree house, tree furniture, tree bar...
The bar in Dome of Visions

The bar is open every day. It is hosted by Dome of Visions crew, who also present the content. Wooden walls, wooden shelves, the green, in the bar too, this scent is dominating...

Sound in Dome of Visions


The sounds travel in *Dome of Visions* and awakens the sense of acoustics. The round shape of the dome makes the sound travel from one spot to another in circular movements. A word whispered in one end of the space moves along the round envelope and may land in the garden. The audio of *Dome of Visions* is augmented through a soundscape. In continuation of this sensuous awareness, the organizers are also asked to experiment with the use of space and be particularly aware of the sensuous aspects of the dome, including the acoustics...

**Light in Dome of Visions**

The space is transparent and depends on the light from the outside. In the daytime it is bright, when the sun shines through. Very bright. Almost as a celebration of transparency...

**Atmosphere in Dome of Visions (hot, cold, dry, wet...)**

When cold outside it is cold inside, when warm outside it is warm inside. When hot it is also humid. When cold, the air is dry. *Dome of Visions* is as an organism corresponding with the rhythm of the seasons. Clearly, it does not exist independently of its surroundings...
After up to two years of manifestation Dome of Visions moves. The physical building might stay, as in Aarhus, where it is now curated by the local municipality (Domen), or it might move, as Dome of Visions 1.0, now in Grennesminde (Copenhagen Dome). But the concept in its totality, together with the founding people and the Dome of Visions crew, is dormant until it manifests again. Until then the seeds planted live on in the people who have considered, articulated and sometimes also planted their visions for sustainable futures in Dome of Visions. These seeds might sprout in unforeseeable ways of ramification...
Arriving

There it is. It has landed in what for most people in the city is the outskirts, or even a non-space. It is the hour of dusk, or early evening, and the lights from the city are shining in the background. The ground on which it stands seems barren and somewhat inaccessible. However, the lights shine welcomingly, and perhaps they might visit one day...

Participating

When they came there was yoga in the dome, however, they could still get a coffee at the bar and find a space on the soft couch behind the house close to the envelope, perfect for being warmed in the early spring sun, as the air is cold outside. Curious to know why there is yoga right now (is it always yoga and only yoga?), they go to ask in the bar and are told that the content varies a
lot; that they can find the full program online and that most content is free of charge. They get really curious, and when home again they visit the calendar and seek out something in the program they can participate in…

**Program and visit**

Folk dancing from Sønderho, Fanø in *Dome of Visions*. The air is hot and moist. It is a bright summer night that seems to go on forever. People of all age dance with and among each other…

Photo exhibition preview in *Dome of Visions*. A young photographic talent having one of her first exhibitions, on body hair…

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[43, 44] Sønderho party (Original Danish title: Sønderhofest) (left) and Disco dusken; a photo exhibition on body hair (right) in *Dome of Visions*, Pier 2, Aarhus, Denmark, 2016-2018. Photos: Helle Arensbak.
Performances in *Dome of Visions*. A man in a room. The only one standing. Everyone else seated, looking at him. The dome is dark, only lit by one bulb. It lights up his chest.

Inside a woman in a cage, with books and paper. Outside the cage a woman is addressing her, another one seated on one of the wooden benches in the dome. Outside it is foggy...

The dome is colored blue, a concert is going on. They stand on the balcony of the two-story house, while others are on the ground floor, listening attentively...

A young woman with balloons and eyes painted white, hair in a tight braid. Dressed in white. Balloons are white too. Room is colored in blue. They look at her as she stands tilted, with one hand on the wooden benches of the Dome...
In *Dome of Visions* with children and grandchildren. Watching and investigating the trunk of a tree, that seems so sculptural as it lies here. And herbs and roots. All to be learned about...

**Modes of engagement**

You can be the organizer and create the content in *Dome of Visions*. You can visit it, participate, make or inhabit...
Seeding

All the many different people who have organized content in Dome of Visions and articulated their particular vision is celebrated, as these visions are exhibited in a celebration of this patchwork of dreams for the future...

Fertile ground

After a while the earth is no longer barren, but planted and alive due to local forces. Small hills of grass surround the dome, and different plateaus to lie or sit on have been brought out. As always, the dome is located close to the water, and the fresh air and breeze is welcomed in the middle of the city. This area continues to blossom...

I was once asked how I knew I had fallen in love. “Why it was when every day became poetry”, I replied. How would it feel then, to live as if you were always in love? That’s what I experienced at Sisters Academy [...] Our poetic selves waited for us to find them through broken mirrors [...] I found the poetry that had spoken to me my entire life sang in loud, unafraid, shining verses around and around my head, in circles of light and shadow. It was the song of my rebirth, of finding my twin through my poetic self. Her name was the Moon.148

Sisters Academy is a performance-experiment and art educational laboratory exploring new sensuous modes of being, being together and learning by Sisters Hope. It currently unfolds through the two different large-scale formats Sisters Academy – The Takeover and Sisters Academy – The Boarding School. Sisters Academy works from Sisters Hope’s own performance method, Sisters Performance Method – Sensuous Learning, to which The Poetic Self is central.

Manifestations

Overview of Sisters Academy manifestations:

- Sisters Academy at HF & VUC, FYN, FLOW, Odense, Denmark (winter 2014)
- Sisters Academy at Nuuk Art Museum as part of PS1 #21, Nuuk, Greenland (summer 2015)
- Sisters Academy at Inkonst, Malmö, Sweden (fall 2015)
- Sisters Academy at Nova Academy, Simrishamn, Sweden (spring 2016)
- Sisters Academy at Myndlistaskólinn, Reykjavik, Iceland (fall 2016)
- Sisters Academy at Fremtidslinjen, Køge, Denmark (spring 2017)
- Sisters Academy at Den Frie Centre of Contemporary Art, Copenhagen, Denmark (fall 2017)
- Sisters Academy at AFUK, Copenhagen, Denmark (spring 2021)149

149 This manifestation was planned to manifest in the spring of 2020 but has currently been postponed to the spring of 2021 due to the Covid-19 pandemic.
The ‘data’ applied in this dissertation is generated in the two manifestations marked in bold to represent the two different large-scale formats of Sisters Academy and two different Northern European countries. The one at Den Frie Centre of Contemporary Art (hereafter Den Frie) manifested as a Boarding School format, and the one at Nova Academy as a The Takeover format. Furthermore, focused generation and collection of material have happened in these manifestations.

Through Sisters Hope, Sisters Academy also unfolds at the explorative intersection of performance art, activism, research and education, cf. the logo.

The starting point is activism, because the whole project is itself rooted in the activist intention to democratize the aesthetic, by exploring what the school (cf. the educational approach) of a Sensuous Society would potentially be and thus activate Sensuous Learning. Sensuous Learning is learning based on the aesthetic and thus on sensuous experience, perception and cognition (Baumgarten [1750–1758] 1961; Kjørup 2005; Thyssen 2005; D. Jørgensen 2014), which inspire poetic appreciation, characterized by openness, more specifically to

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150 Focused generation and collection of material has also happened in other manifestations, but as the amount of material generated in Sisters Academy is very expansive subtracting from one of each format is sufficient.
something else and more than to the merely physically and empirically measurable (D. Jørgensen 2003; 2014; 2018). Thus, the individual participants gain access to their inherent sensuous and poetic potential. The ambition of Sisters Hope is to manifest ‘takeovers’ in other sectors as well as the educational – e.g. at a hospital (health sector), a prison (criminal justice sector) etc. However, due to the formative nature and impact of the educational system on the individual, and thus society at large, it is considered a good point of departure. As written in the Sensuous Society Manifesto:

When we change our educational system, we change the lives of many.

Performance art is the method applied to explore this question through embodying and living the vision instead of only thinking and imagining it. Sisters Hope draws on interactive, immersive and interventionist strategies: Interactive in the sense that there is no fourth wall and the work unfold through encounters. Immersive in the sense that an otherworldly sense-activating space is established. Interventionist in the sense that we intervene in contexts outside the boundaries of the art institution, using art to argue the need for the aesthetic dimension as an integrated part of life, rather than something exclusive and autonomous. Furthermore, the three-phased ritual process (van Gennep [1909] 2013; Turner [1967] 2014; 1974) is applied in the interactivity design of Sisters Academy, which always encompasses an initiating and preparatory preliminal phase and an anchoring and integrative postliminal phase enveloping the potential liminal experience. For example, as the student arrives at Sisters Academy – The Boarding School they go through an initiation ritual, meant as a preparatory process.

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151 See footnote 64 in the chapter “Theory” for elaboration on ‘poetic’ by Jørgensen in our mail correspondence in March 2019.

to their stay and as they depart they go through an exist\textsuperscript{153} ritual, meant as a process to anchor and integrate the experience – potentially also into everyday life. The same pattern applies in The Takeover format although the pre- and postliminal rituals are here facilitated collectively and not individually with the entire school. The research approach materializes through a continuous encouragement of reflection, and in the invitation to share these as their notebooks are donated to The Archive when the participants exist the manifestation.

\textsuperscript{153} As Sisters Academy is a school of a Sensuous Society, questions of all sorts arise, regarding how different aspects of life would unfold in a Sensuous Society, including the question of language. Reflections on what the language of a Sensuous Society might be are ongoing, and new words are continuously developed, just as prevailing words are continuously placed in new contexts in a response to these reflections. Exist is one such example. Previously the anchoring departure phase was called Exit ritual, however, as many students are saddened to leave, Exist replaced Exit in the latest manifestation of Sisters Academy – The Boarding School. It created a decisive change to say “it is time to exist” rather than “it is time to exit”, as the latter points to an end, whereas the former, on the contrary, points to a beginning, and thus the activist potentiality for the sensuous and poetic to be integrated into everyday life beyond the performative framework of Sisters Academy. This terminological innovation was suggested by the performer The Timer performed by Ingrid Einarsson: http://sistersacademy.dk/cast/the-timer/ (accessed 07.12.2020) during a preparatory meeting on the interactivity design of the manifestation. See “Existing” in the descriptive image texts.
History – Team and project biography

Sisters Academy was conceived in the early 2010s by Sisters Hope. At that time the founders Anna Lawaetz and I, who as The Sisters manifested as poetic twin sisters, made up Sisters Hope, hence the names Sisters Hope and Sisters Academy. Sisters Hope was initiated in 2007 as a performance-duo, a continuation of our collaboration in the Theater and Drama Pedagogics class in Theater and Performance Studies, Department of Arts and Cultural Studies, University of Copenhagen. In this class, we translated the potential of the interactive performance-installation\textsuperscript{154}, a relatively new performance art phenomenon at the time, into a drama-pedagogical strategy defined, among other things, by intersecting fiction and reality and an embracement of darkness and playfulness, ultimately leading to a sense of liberation informed by aesthetic activation in these areas (Hallberg and Lawaetz 2007). Thus, the methodological intersection of performance art and pedagogy and the inspiration from aesthetics has been at the heart of Sisters Hope from the beginning. We began to work in two realms, one being non-institutional interventions in everyday life contexts – such as dressing up and drinking tea in the street or doing rituals at the rooftop of The Danish Royal Theater or celebratory rituals in, among other places, the forest and by the sea. By doing so we inaugurated intervention as a strategy into our work by which it already began to differ a lot from the performance-installations that had first informed it, as these operated in more concealed art spaces\textsuperscript{155}. The other realm was schools where we taught this method to students. Sisters Academy was born from a combination of these two. Marie Lind who was also teaching the class where we developed the method, invited us to teach the method to the students at the school where she was, and still is, employed. This school was HF & VUC FYN FLOW in Odense, Denmark, which is the school where we later did the first Sisters Academy. Lind expressed amazement at the students’ engagement in this course\textsuperscript{156} and a dialogue was initiated that led us to suggest a more radical format – a takeover, where the entire school would be led from the aesthetic dimension in resonance with

\textsuperscript{154} And more specifically informed by the work of SIGNA, with whom I performed between 2006–2008.

\textsuperscript{155} E.g. see Ritual of in memory of Rose performed in Copenhagen in 2008: https://www.flickr.com/photos/113316806@N06/albums/72157640316198066 (accessed 08.12.2019).

\textsuperscript{156} As e.g. this quote from “About Sisters Hope” (Hallberg 2012) illustrates:

I experienced that everyone got a lot out of this process. Both personally and professionally. It’s a process that none of us will forget. Because of the intensity of the process, the way it pushed our everyday boundaries, the way it encouraged our sense of community – and because things were so cleverly facilitated by the Sisters. Placed in a new framework and in a different context than the everyday life […] An engaging and enchanting way of teaching that captivates all of the participants. I have an absolutely uncritical admiration for the way the Sisters made the participants take part in their universe and how they made them subject to the structures and premises of the process. Through this the tough nuts were cracked, and the shy girls grew balls! It’s not the last time I will leave my participants to the loving care of the Sisters!
the Sensuous Society Manifesto. While Lawaetz and I together nurtured the ground for this very first Sisters Academy between 2012–2013, I took over the artistic leadership of both Sisters Hope and Sisters Academy in 2014 because Lawaetz chose to withdraw after a long period of leave; and so my Poetic Self and I became singular – The Sister\(^\text{157}\). This was a difficult process both personally and professionally as the whole project was so very rooted in our ‘twin-ship’\(^\text{158}\). However, the group also expanded. The first expansion of the group had already happened in 2010 when a photographer documenting our poetic interventions was included\(^\text{159}\). Further expansion happened in 2012 when we invited people in to support a development process and perform with us in a smaller manifestation\(^\text{160}\). During the preparations in 2013 for the first manifestation of Sisters Academy, the group further expanded to include a larger team of performers, set, sound and light designers, and documenters (photography and film)\(^\text{161}\), which has expanded ever since and continuously evolves.

Today Sisters Academy is rooted in the vision of the Sensuous Society Manifesto and explorations of Sensuous Learning and beyond is also co-created through the community of practice that Sisters Academy has come to constitute (Ejrnæs 2019). In regard to Sisters Hope it evolved from being a performance-duo to a

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157 E.g. see this Ritual of singularity performed in Rijeka where the divide had just happened: https://www.flickr.com/photos/113316806@N06/albums/72157646856278979 (accessed 16.10.2019).

158 In regard to this see the visual process from brighter colors in the joint appearance of The Sisters and the dominance of black and veils once singular as The Sister. In the latest manifestation of Sisters Academy, a new color appeared, red. At that time I had just given birth to not only poetic, but very fleshy (cf. Haraway’s terminology when describing that which is ‘organically manifest’ (Haraway 2016, 12) with reference to Stengers (2010)) twins: The Sisters: https://www.flickr.com/photos/113316806@N06/albums/72157640316198066 (accessed 16.10.2019). The Sister (here with The Cousin which was a function created as support in a time of mourning the loss of a Sister); http://sistersacademy.dk/cast/the-cousin/ (accessed 16.10.2019): https://www.flickr.com/photos/113316806@N06/1695562780/in/album-72157651540748910/ (accessed 16.10.2019). The Sister with the twins: https://www.flickr.com/photos/113316806@N06/23695662780/in/album-7215768426008853/ (accessed 16.10.2019).

159 This was Julie Johansen – The Cousin (The Poetic Self of the involved will be listed after the biographic name in this dissertation). E.g. see the photo albums: https://www.flickr.com/photos/113316806@N06/albums/721576430316198066, https://www.flickr.com/photos/113316806@N06/albums/72157640326750343, https://www.flickr.com/photos/113316806@N06/albums/72157640316033376, https://www.flickr.com/photos/113316806@N06/albums/721576425970513 (accessed 16.10.2019).

160 These being: Denis Rivin – Skyggen, Pernille Kragh, Marie-Louise Werner – Protector of the Archive (stone) and Bo Eggert Dahl – The Gardener.

161 Since this manifestation, Diana Lindhardt – The I (photography) and The Eyes (which we called everyone involved with documentation has not taken an individual Poetic Self), Meeto Worre Kronborg Grevsen (film, with support from Jonathan Worre Kronborg Grevsen for the 2017 manifestation of The Boarding School) has portrayed and documented our work. Furthermore, Stine Skott Olesen has been doing graphic and web design. Through our ongoing collaboration we have developed a very strong mutual understanding of the visual representation of Sisters Academy and Sisters Hope.
performance group constituted by a smaller development group162 and a large associated national and international troupe of performers and creatives from various backgrounds, who are invited to participate in the continuous development of the group and its activities. Currently Sisters Hope is moving into a new phase where consideration on the development will be a more integrated part of the organization. Besides being a performance group today Sisters Hope can also be understood as a movement, since the Sensuous Society Manifesto resonates with a growing group of people, and it is often due to this resonance that people contact Sisters Hope to seek out opportunities to be part of, collaborate with, or contribute in other ways to the work. On more than one occasion I have witnessed the process of people engaged as students, then asking if they could join as performers, and while performing in Sisters Academy becoming performance artists in their own right; sometimes they go on to leave the group to manifest their own practices, often highly inspired by what they have absorbed, understood and learned while performing with Sisters Hope. In this way Sisters Academy can also be perceived as an incubator, and buds that shoot off from Sisters Academy can be witnessed in many different contexts.

A current aspiration is to establish a Center of the Sensuous, which would also include the expanded group in new ways. It would function as a space for national and international residency programs, talks on our work, workshops on The Poetic Self, and courses on the Sisters Performance Method. It would be a home for those interested from the group Sisters Hope and it would be completely different from other such centers as it would also house a permanent immersive performance-installation; anyone could check in at any hour of the day and stay for as long as desired to ‘train’ and nurture the sensuous and poetic aspects of their being. It would continuously evolve in the process of establishment, manifestation and beyond. It is an intention to add to the productions of temporary and time-limited frameworks a more permanent platform from and in which to democratize the aesthetic. Thus, it can be perceived as part of the activism and long-term preferences of Sisters Hope in terms of facilitating deep impact on both an individual, institutional and societal level.

In regard to this long-term integral perspective, a daily training of the inherent sensuous and poetic aspects of our being could be recommended. This also resonates with the earlier avant-garde movement’s celebration of art as daily routines, in a general recommendation that art and life be merged, e.g. The Fluxus movement’s play with experiments, like brushing teeth with heightened conscious attention in a poetic performance of this functionality, as expressed

162 From 2018-2019 this group was constituted by Nana Elisabeth Paja Senderovitz – The Link, Nikolaj Friis Rasmussen – The Asteroid, and Anna Sofie Keller Brandsborg – The Heat and myself.
by artist and art historian Allan Kaprow and art critique and curator Jeff Kelley: “[...] ordinary life performed as art / not art can charge every day with metaphorical power” (Kaprow and Kelley 2003, 222). This is also relevant in considering Sisters Hope as a ‘life-form’\(^{163}\).

**Sisters Academy performance formats**

Since 2014 Sisters Academy has manifested in a series of Northern European countries and the intention is to continue as a global movement beyond this point.

I will now elaborate on the two large-scale formats of the project: *Sisters Academy – The Takeover* and *Sisters Academy – The Boarding School*.

**Sisters Academy - The Takeover**

In *Sisters Academy – The Takeover*\(^{164}\) Sisters Hope takes over the leadership of and intervene in actual youth schools\(^{165}\). The dialogue with each youth school is typically initiated a year or two prior to the manifestation. The preparatory work with the teachers and regular staff at the school is initiated approximately half a year before *Sisters Academy - The Takeover* intervenes and consists of an overall presentation, Poetic Self workshops, individual meetings and reflective homework on how to innovate within each respective subject field; for instance, on how to teach math or geography sensuously. The schedule continues even though we now inhabit the school of a Sensuous Society. At this school governed by aesthetic premises the collective question explored is: how would you teach if the aesthetic dimension, rather than the economic, was governing society, and if sensuous perception was valued as highly as the rational? Sensuous Learning is thereby co-created by the staff and teachers of the actual youth school, and the Sisters staff; it unfolds during the manifestations of *Sisters Academy* rather than being a well-described formula to be stringently followed.

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\(^{163}\) Cf. Schütz’ request to do research on Sisters Hope as a life-form in her forthcoming postdoc as part of the larger *Affective Societies* project.

\(^{164}\) This description of the takeover format is also presented in Hallberg and Darsø (2019).

\(^{165}\) We have currently worked with a variety of different youth schools. Thus, the first school where we took over the leadership was a Higher Preparatory Examination and adult education center (HF & VUC) in Odense, DK; the second unfolded in collaboration with seventh graders (from Hans Lyng School in Nuuk, GL); the third was an ordinary public upper secondary school (Nova Academy, SE); the fourth, a private upper secondary school with special focus on the arts (Myndlistaskólinn, IS). The fifth one is a STU-school (STU is an abbreviation of the Danish ‘Særlig Tilrettelagt Undervisning’ which literally means: ‘specially designed teaching’ and refers to schools for young people with special needs, ranging from ADHD to mental illnesses such as schizophrenia. The forthcoming fifth is a production school (AFUK, DK). As *Sisters Academy* is ongoing, the intention is to continue to work with a range of different youth schools nationally and internationally and also expand our format to include primary schools (and kindergarten and nursery levels as well) and academic institutions. Besides STU all other technical terms are translated with support from the Danish-English Educational Terminology translation device created by the Ministry of Higher Education and Science – See: https://ufm.dk/uddannelse/ anerkendelse-og-dokumentation/dokumentation/termbase (accessed 01.10.2019).
The level and extent of the preparation depends very much on the available resources and timeframe at the particular school. Sisters Academy is a radical and unconventional project, the implementation of which in itself presents a challenge to the schools. Justifying reserving several weeks for preparation prior to the manifestation can sometimes be difficult. However, a minimum of two full workshop days (including presentations and exercises) are necessary, with at least a few months for reflection between them. Furthermore, Sisters Hope organizes a presentation of the project and the facilitation of a Poetic Self Exercise for the students in the preparatory process before the actual manifestation. The idea is, however, that the teachers and regular staff at the school assume the responsibility for introducing the project to, and preparing the students. This is primarily to encourage long-term impact by not bypassing the teachers and staff at the school in communications with students. Sisters Hope typically moves into the school a week prior to the manifestation, installs the bunk beds that the Sisters staff will sleep in during the manifestation, and stay for the following three weeks. This is often during school holidays so the first week comprises an all-encompassing scenographic transformation of the school involving the installation of an immersive set, light and sound design. Basically, all school lights are filtered, and an atmospheric soundscape is installed in every space of the school, including toilets, corridors, the schoolyard, the gym, classrooms, etc. Furthermore, every corner of the school is transformed using set design. Most of the existing furniture at the school is removed, such as the traditional rows of tables and chairs in the classrooms, and new types of materials and objects are installed to evoke new Sensuous Learning experiences. Thus, the school is completely transformed before the students return after their holidays on a Monday morning, with the exception of certain things that are left open for the students’ input – for instance, an unfinished room, or set design in spaces that depend on student interaction to ‘come alive’.

The props are brought to the school in several large trucks, and a number of items are borrowed from teachers, local second-hand stores and people in the neighborhood (sofas, beds, tables, carpets, armchairs, etc.). The transformation of the school is done by a team of set, light and sound designers, working alongside the artistic director and the performers. The school’s janitor is present, and the other regular staff and teachers are encouraged to take part in this transformation on a voluntary basis. The performers of Sisters Hope manifest as the Sisters staff and unfold a Poetic Self. Thus, the Sisters staff embody, for instance, The Untamed\textsuperscript{166}, who works with learning through ‘untaming’ struc-

\textsuperscript{166} The Untamed is performed by Camilla Maike Juul: \url{http://sistersacademy.dk/cast/the_untamed/} (accessed 17.10.2019).
tures: The Gardener\textsuperscript{167}, who understands learning through and with living elements such as plants, fungus, moss and wax; and The Contiguous\textsuperscript{168}, who explores the potential of borders and the borderland, etc. (See Hallberg 2017a; 2018; Hallberg and Darsø 2019). When manifesting, each Sisters staff member furthermore steps into a function necessary to run the school that Sisters Academy is. The primary functions are: The Evokers, The Octopus, The Teaching Staff, The Protector of The Archive, The Headmistress, The supporting function to The Headmistress and The Janitor. Sisters staff step into functions both in Sisters Academy – The Takeover and Sisters Academy – The Boarding School, but as the formats are different, the functions manifest in different ways. The main difference in terms of the manifestation of the functions is that in Sisters Academy – The Takeover the schedule of the school continues, which provides an overall infrastructure, whereas Sisters Hope invents that infrastructure in Sisters Academy – The Boarding School as this is not an intervention into an already existing system. But in general terms The Evokers facilitate initiation and exist rituals and function as the glue of Sisters Academy, who make the infrastructure run smoothly, The Octopus distributes classes in Sisters Academy – The Boarding School and creates ‘friend couples’ between old or permanent staff, that is, the teachers of the school, and the new or temporary staff, that is, the performers of the Sisters staff, in Sisters Academy – The Takeover. The Teaching Staff offer the Sensuous Learning classes in Sisters Academy – The Boarding School and all Sisters staff members are able to provide Sensuous Learning classes before, after and in-between the pre-scheduled classes in The Takeover format. This is in collaboration with the teachers of the school, which typically evolves organically during our stay. The Protector of The Archive has an office in front of The Archive, which we bring with us every time we manifest; they find archive material for potentially curious visitors and receive donated archive material from all participants. The Headmistress leads the school, and The supporting function is supporting The Headmistress; The Janitor takes care of all practical and technical matters that may arise during our stay. The function shifts so that different Poetic Selves potentially step into different functions each time we manifest. I, however, have so far been the only one to step into The Headmistress, which could change over time. How the functions manifest more specifically in Sisters Academy – The Boarding School will be introduced further under that subheading.

\textsuperscript{167} The Gardener is performed by Bo Eggert Dahl: http://sistersacademy.dk/cast/the-gardener/ (accessed 17.10.2019).

\textsuperscript{168} The Contiguous is performed by Maja Størseth: http://sistersacademy.dk/cast/the-contiguous/ (accessed 17.10.2019).
In order to maximize long-term impact, the overall focus of Sisters Academy – The Takeover is to work with the teachers as the primary agents of influence. While students move through the educational system, teachers usually remain longer. Furthermore, when we enter a youth school as external artists, the students are often quite attracted to the alternative we present. This can have the effect that everyday learning experiences seem drab and dull. It is important for us to signal to the students that Sisters Academy is a co-created project between Sisters Hope and the staff at the school. We create and own this together and they therefore also ‘own’ the poetry, so to speak, also beyond the manifestation, by which we signal to both staff and students that the school is not dependent on external artists for their Sensuous Learning experiences and the enchantment of their school. Part of the preparation phase is to help the teachers understand and take in this sensuous universe so that they can discover and explore the sensuous and poetic aspects of their regular curriculum from their own Poetic Self, and be inspired to innovate or expand their educational practice through Sensuous Learning processes.

During the two-week duration of Sisters Academy, the teachers are invited to work with their subject on three levels:

1. Thematically: Each teacher can select a theme from their curriculum to work with that they feel resonates with the overall intention of exploring Sensuous Learning.
2. Methodically: Each teacher can choose how to develop a method or process for their teaching that they feel resonates with the overall intention of exploring Sensuous Learning.
3. The teacher role: Each teacher can develop their Poetic Self to embody during the manifestation in order to deepen their understanding and exploration of Sensuous Learning (See also Hallberg and Darsø 2019; Hallberg 2018).

The overall aim is to evoke Sensuous Learning innovations at the actual school and to stir a debate about the potential and value of aesthetic educational approaches, Sensuous Learning and sensuous being, and being together more broadly. Thus, Sisters Academy – The Takeover does not only emphasize and amplify the value of the creative subject fields at upper secondary school level but takes an even more radical approach in resonance with the Sensuous Society Manifesto: the aesthetic dimension is fundamental to all subject fields in the curriculum. On the last day of the manifestation, the teachers all share vows on Sensuous Learning elements that they commit to integrate into their classes for an experimental time period of two years after the takeover. These vows are witnessed by colleagues, leadership, and students of the school and sent to respectively The Ministry of Culture and The Ministry of Education in the corresponding country. The project, thus, also seeks to have an actual political impact on the educational system.
Sisters Academy - The Boarding School

In Sisters Academy – The Boarding School an art institution is transformed into a sensuous boarding school manifested as a large-scale interactive and immersive performance-installation where the general public can enroll as students for at least 24 hours to explore new modes of Sensuous Learning with the performers manifesting as Sisters staff at the school. Thus, to the art institution, this might also seem like some kind of takeover as Sisters Hope moves in and inhabits the art gallery 24/7 for the duration of five to eight weeks for preparation and three to four weeks for the manifestation and one week of postproduction\(^\text{169}\). After the preparatory transformation of the art institution, it becomes a boarding school complete with dormitories, dining halls, receptions, offices, and classrooms. Except it is the boarding school of a Sensuous Society and instead of classrooms the participant thus enters into the performers’ very different visual and sense-activating tableaux. All other areas of the school also work from the same premise to utilize sense-stimulating and otherworldly spaces evoking and allowing mind and body to unfold and explore from the aesthetic dimension. The moment a participant purchases a ticket to Sisters Academy – The Boarding School they enroll as a student, and together with their individual enrollment time they receive an acceptance letter with information about what to pack in a suitcase, and further instructions and preparatory questions. Upon arrival the acceptance letter is presented as an entrance pass and is stored together with the personal belongings of the student. The acceptance letter is brought forth again upon departure from the school as it also contains ‘exist questions’ that are answered as part of the anchoring ‘exist ritual’. Afterwards it is archived together with the student’s notebook and other donations.

Upon arrival, the student is greeted by Evokers, the Sisters staff carrying out the preliminal function of supporting the transition into this new world and experiment of a Sensuous Society. As part of the initiation ritual, the student receives a white shirt with the Sisters Academy logo on the back, student guidelines, a map of the school, an overview of Sensuous Learning classes, a notebook and a pen. They go through rituals such as hand washing and presence in darkness. The initiation ritual concludes when they are greeted by The Octopus, the Sisters staff member carrying out the function of distributing

\(^{169}\) The first boarding school manifested at Inkonst, Malmö, Sweden, 2015 had eight weeks of preparation and three weeks of manifestation; and the second boarding school at Den Frie, Copenhagen Denmark, 2017 had five weeks of preparation and four weeks of manifestation. Thus, the timeframes depend on the possibilities offered by the collaborating institution and available resources. Where Inkonst is a performance art venue used for longer pre-production periods, Den Frie is a visual art institution accustomed to shorter times for the installation of new exhibitions. Thus, to Den Frie, five weeks was a lot as they usually install the artwork in a week; this was a relatively short time for Sisters Hope as a performance group who need to work with immersive installations. However, we are flexible and find solutions together with the institution we collaborate with that works for both parties as witnessed by our dialogue with Den Frie.
classes. The Octopus is a three-headed, nine-armed and nine-legged creature of three conjoined bodies, who assigns the classes to each student based on their individual dialogues. There is no schedule at Sisters Academy · The Boarding School as The Octopus designs the individual learning journey by assigning Sensuous Learning classes individually, based on dialogue. Whenever a student wants to take part in a new class, they go to see The Octopus in The Octopus’ Reception. An important element of the interactivity design is that the student is assigned the first class subsequent to the initiation ritual, and once assigned a class the student must go straight to class. However, after the first class it is up to the individual student to decide whether to go back to The Octopus to be assigned a new class. Thus, in principal a student could decide to only do the first assigned class and spent the rest of the time in the academy lingering. This has been an important choice as I have experienced many interactive immersive performances where as a participant I have felt too constrained by the tightness of the interactivity design and thus, consequently not been able to follow my own impulses; I have also felt the opposite, where I have been too much on my own and thus not opened myself up to new modes of experiencing and perceiving. With this interactivity design the intention is to accommodate the possibility of different modes of engagement. The Sensuous Learning classes are facilitated by Sisters staff stepping into the function of the Teaching Staff. Each Sisters staff member has a different entry point into the sensuous which resonates with their Poetic Self, and this specificity is the starting point for all staff including the classes of the Teaching Staff. For example, The Well\textsuperscript{170} works with the depth of being, the darkness, and stillness of the well, The (w)Hole\textsuperscript{171} with (wholesome) sustainability and openings in all its forms, and Moments\textsuperscript{172} with memories. As part of the stay, the student receives a bed in The Dormitory where the night is spent with 72 other students and staff. Meals are eaten in the Dining Hall and everyone collectively partakes in Morning and Evening Gathering in The Grand Hall. There are almost no clocks at The Boarding School, and it is likely that the student will lose track of time and be surprised when told by an Evoker that it is time to go and exist. Upon Existing the student makes their bed, so that it is ready for a new student, goes to The Archive to process and donate their reflective material in a dialogue with The Protector of The Archive and is led to the Exist rooms where The Evokers facilitates an integrative and anchoring postliminal ritual before the student re-enters into the world.

\textsuperscript{170} The Well is performed by Fabiola Paz: http://sistersacademy.dk/cast/bronden/ (accessed 17.10.2019).

\textsuperscript{171} The (w)Hole is performed by Iwona Reimus: http://sistersacademy.dk/cast/whole/ (accessed 17.10.2019).

\textsuperscript{172} Moments is performed by Rune Bosse: http://sistersacademy.dk/cast/moments/ (accessed 17.10.2019).
This format also involves residencies by visiting teachers/researchers/artists/activists. They are invited to set up their artistic research laboratories within the overall framework of the boarding school to explore the Sensuous Learning aspects of their practice\textsuperscript{173}, daily school excursions by actual youth school classes, plus seminars and concerts co-curated with the co-producing institution and potentially other involved partners.

\textsuperscript{173} This residency program also expanded to The Takeover format with the manifestation at Myndlistaskólinn, Reykjavik, Iceland, 2016 and at AFUK, Copenhagen, Denmark (forthcoming). Prior to and in-between that there have also been residencies in other Takeovers, but not in response to formal calls. Rather people have expressed this interest, which was then made possible. See an example of a call for participation for visiting teachers/researchers/artists/activists here: http://sistersacademy.dk/wp-content/uploads/2016/05/Call_Vistings.pdf (accessed 17.10.2019).
Participatory levels, performance framework and
Sisters Performance Method – Sensuous Learning

Both Sisters Academy formats operate with more participatory levels, an overall performance framework, and the Sisters Performance Method – Sensuous Learning. These three elements will be elaborated below.

Participatory levels

Both Sisters Academy formats involve more participatory levels. The Takeover manifestations each involve the entire school of hundreds of students, all the regular staff and teachers at the school, often visiting teachers/researchers/artists/activist, guests for an open house and for other occasions, an expansive production and set, sound and light design team and 10–20 performers. The Boarding School manifestations each involve hundreds of enrolled audience-participants who engage as students, 70 visiting teachers/researchers/artists/activists, visiting students and teachers from actual youth schools. In addition there are guests for concerts, seminars, tours and pre-planned meetings and for other occasions, an expansive production and set, sound and light design team and 20–30 performers in total, with approximately 70–80 people in the school at all hours. Thus, both formats involve more participatory levels, as I have termed it, and are referred to differently in the two formats:
<table>
<thead>
<tr>
<th>Sisters Academy</th>
<th>The Takeover format</th>
<th>The Boarding School format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students:</td>
<td>The students at the school where we take over the leadership.</td>
<td>The people who purchase a ticket and thereby enroll as students.</td>
</tr>
<tr>
<td>Teachers:</td>
<td>The regular teachers at the school also called old or permanent staff.</td>
<td>Sisters staff stepping into the function of Teaching staff.</td>
</tr>
<tr>
<td>Visiting teachers/researchers/artists/activists:</td>
<td>Teachers, researchers, and artists who have informally asked to participate in residencies or responded to a call for participation.</td>
<td>Teachers, researchers, and artists who have responded to a call for participation.</td>
</tr>
<tr>
<td>Guests:</td>
<td>Guests for the open house and for other occasions where meetings and tours have been arranged.</td>
<td>Students and teachers from actual youth schools, guests for concerts, seminars, tours and for other occasions where meetings have been arranged.</td>
</tr>
<tr>
<td>Sisters staff before manifestation:</td>
<td>Performers, production and creative team (set, light and sound) and documentation and beyond.</td>
<td>Performers, production and creative team (set, light and sound) and documentation and beyond.</td>
</tr>
<tr>
<td>Sisters staff during manifestation:</td>
<td>Performers. Also called new or temporary staff.</td>
<td>Performers.</td>
</tr>
</tbody>
</table>

[62] Participatory levels in Sisters Academy.
Sisters Academy performance framework

In my master’s thesis (Hallberg 2009) I categorized six artistic strategies present in interactive performance-installations, each of which thickens the theatricality, and thus the performativity, which frames the space. Based on the theorization on theatricality by theater and performance scholars Josette Féral (2002) and Fischer-Lichte (1998), among others, I understand theatricality to be a frame within which a parallel reality that is staged in a specific manner becomes the operational reality, which affects the being and interaction of and between people that take place within the frame (Hallberg 2009, 31). Furthermore, and in resonance with Féral (2002), I understand performativity to be the modalities at play within and informed by the theatrical framework. The six artistic strategies are\(^\text{174}\): the installation strategy; the performance strategy; the style-concept strategy; the site-specificity strategy; the narrativity strategy; and the interactivity strategy. Each strategy contributes to the thickness of the theatricality, and thus the possibility for the experience of otherworldliness, and as such, the strategies can be regarded as a sort of toolbox where each strategy is a parameter that the facilitator can focus more or less on depending on the desired outcome. The site-specificity strategy refers to the physical space that is being transformed. The installation strategy refers to the physical transformation of the space. The style-concept strategy refers to the specific style of the installation and thus the visual and auditory universe that the participants are immersed in. The performance strategy refers to the human bodies inhabiting the space. The narrativity strategy refers to the narrative framework of the performance-installation and the interactivity strategy to the interactivity design by which the performers and the space facilitate the visiting participants’ journey through and within the universe.

Some years after my master’s thesis I drew out the performance framework\(^\text{175}\), where an intention is placed at the center in response to my experiences

\(^{174}\) I also elaborated on the six strategies in this article (Hallberg and Harsløf, 2013).

\(^{175}\) Together with my friend and collaborator, designer Karin Dam Nordlund.
with the creation of Sisters Academy. When applied to Sisters Academy the over-
arching intention is to evoke the sensuous and poetic. This intention can be
traced in all six strategies: As Sisters Academy does not operate with a narrated
fiction, the articulated vision of a Sensuous Society can be understood as the
narrativity strategy, since it is a written and narrated context for all activities
within Sisters Academy. The schools in The Takeover format, and the transfor-
mation of art institutions into Boarding Schools, and thus the educational con-
text, also informs the narration, as well as relating to the strategy of site-spe-
cificity in Sisters Academy, which is an actual physical context strongly informing
the work. The installation strategy is the complete immersive transformation
and installment of almost all visual and auditive aspects into the specific Sisters
style\textsuperscript{176}. Finally, the performance strategy and the interactivity strategy will be
elaborated further through Sisters Hope’s own performance method – Sisters
Performance Method – Sensuous Learning below.

Sisters Performance Method – Sensuous Learning

Central to the work of Sisters Hope is the Sisters Performance Method. Even
though it has not been articulated specifically as a method from the beginning,
the development of a new art educational method was at the center of Lawaetz’
and my investigation since 2007. Through the work, especially Sisters Academy,
I have developed and continuously refined the method through facilitation,
direction, and experimentation with the larger group of Sisters Hope. Many
developments and realizations have furthermore unfolded as I have been
Teaching the method in other contexts, e.g. in programs up to four weeks long
with students at various art schools and at higher education institutions and
beyond\textsuperscript{177}. The Poetic Self\textsuperscript{178} is central to the Sisters Performance Method. It is
a starting point for new performers entering the group of Sisters Hope, who

\textsuperscript{176} E.g. see the publication on Sisters Academy (Luna et al. 2017), and further elaboration on
the ‘Sisters style’ in this dissertation, for instance in the descriptive image texts of Sisters Academy.
Also see the photo documentation on Sisters Hope flickr account: https://www.flickr.com/photos/113316806@N06/ (accessed 03.10.2019).

\textsuperscript{177} E.g. Stavanger University (Choreography and Dance students), Danish National School of
Performing Arts (Choreography and Dance students), Rhythmic Music Conservatory, Copenhagen
(students of Music and Composition), Kunsthojskolen (students at performing arts course) and
Adger University (students at the new project and program Art as Education/Education as Art). See
also scholar of art didactics Helene Illeris’ article about this process: “The poetic self is not a fiction’
– studies of aesthetic experience in collective learning processes with contemporary art” (origi-
nal Danish title: “The poetic self is not a fiction’ – undersøgelser af æstetisk erfaring i kollektive
læreprocesser med samtidskunst”) (Illeris 2018), in Aesthetics and Pedagogics (original Danish title: 
Æstetik og Pædagogik) (Blok Johansen 2018). See also Activities at www.sistershope.dk: http://sis-
tershope.dk/activities/ (accessed 02.10.2019).

\textsuperscript{178} The Poetic Self as a term was coined by my poetic twin sister Anna Lawaetz and I prior to a
workshop we conducted at Goldsmiths focusing on this aspect of our practice in 2011.
are inducted in the Sisters performance methods prior to a manifestation;\(^\text{179}\) it is also the beginning of the dialogue and workshops with the teachers in The Takeover format prior to a manifestation and it is introduced to the students in both The Takeover and at The Boarding School format and often becomes central to their explorations within the performatve framework. In 2018 the first full-time course on the method was offered to everyone interested. It now runs as a four-month course offered each spring at Ryslinge Højskole, which is a Danish folk high school where the students live at the school during the program. This is a major difference to previous courses where the method was available primarily to the performers, teachers and students in the manifestations and to the students at the various courses, where I have been teaching.

Whenever Sisters Hope manifests, each performer lives, rests, sleeps, teaches, fights, worries, dreams and more in their Poetic Self for the entire duration of the performance. However, as The Poetic Self is not a fiction or a character, it merely means to be present in and from the sensuous and poetic aspects of being. The Poetic Self can also be perceived as a tool that provides access to inherent poetic potential which might not be unfolded in everyday life. Where the everyday life self of contemporary society, roughly speaking and consistent with the theoretical framework of this dissertation, is limited by the premises of a society based on economic rationality, The Poetic Self can be perceived as the self of a Sensuous Society. With the development of the Sisters Performance Method the art activist interventionism is not only linked to the integration into systems outside the art institution, e.g. the schools, but can be perceived as an integration directly into the participants\(^\text{180}\). Hence, when we invite everyone to consider and unfold their Poetic Self at manifestations of Sisters Academy, either at a collaborating art institution in The Boarding

\(^{179}\) This introduction together with the method and the performance framework becomes the initiation of continuous explorations that then unfold within the manifestations of Sisters Academy. The primary continuous evolvement happens within the framework and between the performers in the community of practice that Sisters Academy also is, cf. Ejrnæs (2019). However, the things evolve from the initial introduction to the method and the framework and, thus, from the artistic choices behind this, such as intention, style, sound. E.g. it is not coincidental that the evolved dress-code that Ejrnæs subscribes to the community of practice (2019, 31) has come to be kimonos, fur, masks, feathers, veils, mouth- and blindfolds and much more; it is simply, to a large degree, a continuation of ‘The Sister’s wardrobe’.

\(^{180}\) Cf. the critique of Marie-Louise Werner in the article “Anchored in reality” (original Danish title: “Et anker i virkeligheden”) (Werner 2017), where she argues that the impact of Sisters Academy is at an institutional level, as Werner’s focus is primarily on the transformative impact Sisters Academy might have on the schools in The Takeover format and therefore she would like to see the school as an institution involved on a deeper level. However, she misses the point that the method of Sisters Hope operates at an individual level as well, not least through the integration of the ontology of The Poetic Self, which stays with the individual participant independently of the institution. Thus, Sisters Hope also work with a method of change-creation through the individual, or what could also be called societal revolution through human revolution, which is also in resonance with Bateson’s focus on an ecology of mind as the primary parameter for both institutional and societal change (G. Bateson [1972] 2000).
School format or at a collaborating school in The Takeover format, it is directly linked to the activist intention to democratize the aesthetic, because the person unfolding their Poetic Self become aware of the potentiality of the more sensuous and poetic aspects of their being. And once they have found it, they own it as it lives within, and not outside of, them.

Through The Poetic Self, it is possible to experience an increased spectrum of possibilities and an expanded field of maneuverability, manifested, for example, through an expansion of what can be sensed, perceived and expressed and how relations can take shape based on the sensuous and poetic aspects of our being. Being rooted in the aesthetic dimension it opens the possibility to be with others in new and more absorbed ways, stimulating interconnected exchange with the self, others and the environment. The Poetic Self is neither essentialist nor constructivist. It is the discovery of new ways to navigate in the world. It is both/and rather than either/or. I understand The Poetic Self and the performative possibilities of it as a third approach, which is best understood as an expansion of our field of maneuverability. Expansion from a point, but this point is not restrictive as it carries the possibility of eternal expansion. Somewhat like the universe, if we subscribe to the Big Bang theory, that is, the universe is expanding from a single point, with an infinite number of coexisting galaxies, an infinite number of parallel possibilities within it. Likewise, with The Poetic Self

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181 The stimulation of relations based on the aesthetic activation of the sensuous and poetic was of special interest to scholar in aesthetics Max Liljefors as he visited Sensuous City by Sisters Hope and shared his reflection on Facebook afterwards, which later was modulated into this reflective piece: https://www.idoart.dk/blog/enter-the-sensuous-city (accessed 17.10.2019) (Liljefors 2019a). The piece opens with this David Abram quote: "Humans are tuned for relationship. The eyes, the skin, the tongue, ears, and nostrils — all are gates where your body receives the nourishment of otherness" (Abram 2017, ix). Abram is a philosopher and performer who links phenomenology with ecology.

182 There is a tendency in performance studies to distinguish between essentialism and more celebrated and contemporary constructivist approaches that are perceived to liberate us from the static and false posture of truth presented by the former. As written in my chapter on performativity in my master’s thesis (Hallberg 2009, 32-35): “Within poststructuralism, and in continuation within theory on performativity, the theatrical is perceived to portray the discourses that society want to hold us captive within and wants us to believe are essences. However, through the performative act you can escape those discourses temporarily” (Hallberg 2009, 32). (Original Danish text: “Indenfor poststrukturalismen og i kølvandet heraf performativitetsteorien bliver teatralitet [...] et billede på de diskurser som samfundet tvinger os ind i, og vil bile os ind er essenser, men som man gennem den performative handling kan fravriste sig midlertidigt” (Hallberg 2009, 32). Footnote 50 reads: “Fried Michael in; Absorption and Theatricality: Painting and Beholder in the Age of Diderot, University of California Press (1980). Citeret i Davis and Postlewait (2003), s. 20.” Referring to Postlewait and Davis’ 2003 reference of Fried (1980), I end up concluding that the theatrical framework supports the liberating performative act and thus, that the two do not contradict but instead support each other. In relation to the critique mentioned here see also performance studies scholar Connie Svabo who has developed what she, with reference to Deleuze and Guattari’s schizoanalysis (Deleuze and Guattari [1972] 2004; [1980] 2014), terms a performative schizoid method (Svabo 2016). This, among other things, seeks to escape a constraining essentialist approach that the talk of a ‘self’ in itself seems to indicate. This is a celebration of the fluid, fragmentary – the schizoid. It is against this dualistic backdrop that I find it necessary to clarify how The Poetic Self is neither essentialist nor constructivist; it contain endless performative possibilities, but also expands from a point.
- a point of departure is chosen out of multiple ones and then externalized and performed. But it is performed over time, and over time it takes many different shapes, which is what I understand as a continuous expansion and simultaneously, a containment of endless parallel possibilities within it. The Poetic Self is not a static method, it is a method of a body becoming and an exploration of the territories of the unknown including that which is normally hidden in the dark (Hallberg 2017a).

The Sisters Performance Method currently unfolds at three levels starting from The Poetic Self:

- The Poetic Self.
- Externalizing The Poetic Self.
- Relating from The Poetic Self.
Below I elaborate further on these three levels. When presenting them I will refer to the one facilitating the exercises presented as the *facilitator* and the one being facilitated as the *participant*. In the presentation I am thinking of myself as the facilitator and of new Sisters Hope performers being introduced to the Sisters Performance Method as participants.

The Poetic Self

The Poetic Self is not a fiction. Not a character. It is you. Something that lives within you that you might or might not express in your everyday life. Your inner inherent poetic potential that you explore and unfold.

The first step towards finding The Poetic Self is The Poetic Self Exercise. This might best be understood as a sort of facilitated dream journey in a space enriched through immersive approaches such as the atmospheric Sisters-soundscape and dimmed lighting and/or colored light, which will mostly be red or pink in resonance with the overall visual style of Sisters Hope. When presence is established the facilitator asks a number of questions to the participants – or more precisely to the participant’s Poetic Self; to their inherent poetic potential; to the life already living in them that they may not have paid much attention to before. Like our soundscapes, the Poetic Self Exercise is also available on our

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183 I have been the facilitator of these exercises up until this point. However, Nana Elisabeth Paja Senderovitz has been supporting me as a project leader, PA and performer in Sisters Hope between 2014–2020 and has witnessed my presentations and facilitation of The Poetic Self Exercise on countless occasions; she has presented Sisters Hope’s work and facilitated The Poetic Self Exercise since 2018. Furthermore, with the establishment of the program of Sisters Performance Method – Sensuous Learning at Ryslinge Højskole, a handful of performers have been further introduced to the facilitation of these exercises. These are performers who responded to our call in the Sisters performer group to manifest and teach from their Poetic Self for 2–6 days as part of the program, on a first come first serve basis. The intention and the result was for them to manifest as interesting and lived examples of Poetic Selves and to illustrate their interactivity designs evolved through Sisters Performance Methods in the context of *Sisters Academy* manifestations over time. This marks the initiation of allowing for this method not only to expand beyond the participants of the manifestations, but also for the facilitation of them to expand. This has already happened with the request of The Dramaturg performed by Kirsten Kaagaard: http://sistersacademy.dk/cast/the-dramaturg/ (accessed 07.01.2020) to facilitate The Poetic Self Exercise at a salon where she was invited to present partly because the facilitators knew of her involvement with Sisters Hope. Furthermore, the three performers The Heat performed by Anna Sofie Keller Brandsborg: http://sistersacademy.dk/cast/the-heat/ (accessed 03.12.2020), The Invitation performed by Nathalia Fleron: http://sistersacademy.dk/cast/the-invitation/ (accessed 03.12.2020) and The Passion performed by Helene Sally: http://sistersacademy.dk/cast/passion/ (accessed 03.12.2020) facilitated the three levels of the Sisters Performance Method on a one week tour with me, as the participants had to be divided into smaller groups due to the COVID-19 social restrictions in November 2020. I perceive this expansion as a quality that may strengthen the community of practice and the movement of Sisters Hope.

184 All of Sisters Hope’s soundscapes are designed by Ulf Rathjen Kring Hansen, The Ear, in close dialogue with me as the artistic director.
Soundcloud\textsuperscript{185} so participants can subsequently train and expand the experience and opportunities of their Poetic Self outside the framework of the facilitated exercise (cf. Sisters Hope as a movement and the wish to implement the sensuous and poetic in everyday life). Subsequent to The Poetic Self Exercise, the participant is asked to write down reflections or if in a longer-term process on the Sisters Performance Method, to compose their Poetic Self biography – the life story of their inner inherent poetic potential\textsuperscript{186}. They are also asked to consider the visual expression of their Poetic Self, which relates to the second level of the Sisters Performance Method – Externalizing The Poetic Self.

**Externalizing The Poetic Self**

The Poetic Self does not live a secret inner life, but is externalized and made visible to oneself, others and the surroundings at large. The process of externalization entails discovering the gestures, movements, and expressions of The Poetic Self. How The Poetic Self dresses, through building up a wardrobe (as The Poetic self is ‘lived life’, not a character needing only one costume) and through the visual expression of the tableau of The Poetic Self. In the Sisters Performance Method ‘tableau’ refers to a space created and inhabited by The Poetic Self. The tableau is a visual scenographic expansion of the Poetic Self. Thus, when Sisters Hope manifests Sisters Academy the tableaux have very different visual expressions as The Poetic Selves of the Sisters staff are quite different.

However, they always reverberate with the overall visual and auditive style concept and performance strategies and methods of Sisters Hope as they have been created in resonance with these.

Participants are also encouraged to find a totem for their Poetic Self, by which is meant an object that might be pocket size, so that it is possible to carry around as a reminder of the inherent inner poetic potential. And furthermore, to find an old suitcase, or another carrier, in which artifacts, props, clothing, literature, objects, materials etc. for The Poetic Self can be assembled. It starts as a process of discovery that includes more random items, but over time the content of this suitcase will be refined, and for performers who have performed with Sisters Hope for a while it contains carefully chosen items that are in complete resonance with their Poetic Self. Ultimately this suitcase becomes the smallest entity of the tableau of The Poetic Self. It can be unpacked everywhere to establish an externalized expression of The Poetic Self. The tableau becomes a space from which to relate to others from The Poetic Self, cf. the third level

\textsuperscript{185} https://soundcloud.com/user-208979542 (accessed 03.10.2019).

\textsuperscript{186} See examples on the Poetic Self biographies of the Sisters staff here: http://sistersacademy.dk/cast/ (accessed 17.10.2019).
[66, 67] The Mechanic’s tableau (left) and The Wild’s tableau (right), Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017. Photos: I diana lindhardt.
of the Sisters Performance Method – *Relating from The Poetic Self*, which will be unfolded below. It also relates to the interventionists’ approach, where ‘poetry is mobile’ and can be unfolded in any everyday life context and beyond, cf. the first interventions of Sisters Hope as tea drinking ceremonies in streets and on rooftops, where Lawaetz and I brought suitcases that were unpacked to facilitate these, so they could potentially have happened anywhere\(^\text{187}\).

While the process of finding The Poetic Self is initiated through an inner journey, the process of externalizing The Poetic Self is often initiated collectively. This is because the externalization process is precisely about making the inherent poetic life visible to oneself and to others. Thus, in one of the main exercises of this level in the method, the participants are invited to walk around freely in the room with the soundscape as an auditory backdrop. The soundscape is important in terms of establishing a sense of otherworldliness in a rehearsal space that is not otherwise necessarily transformed. Furthermore, in my experience, it invites a kind of intensified and deepened way of being present individually and collectively in space and time. Once a collective presence is established in the group of participants, a process is facilitated where each participant is invited to present their Poetic Self to the others in an organic manner attempting to lessen the fear of delivery that is often so present in the performance rehearsal (and manifestation) space. The lessened fear of delivery that is so empowering for the performers to experience is strengthened and maintained by the otherworldliness that the performative framework provides. This has among other been explored by theater and performance scholar Ida Krøgholt, who examines how the focus shifts from oneself to the playfulness between people and the inhabitation of the fictitious world in contemporary immersive performances and LARP\(^\text{188}\) due to the fact that the framework in these contexts is more important than any individual performer (Krøgholt 2002). Although Sisters Hope does not operate with an actual fiction, there is a strong otherworldly framework rooted in a vision of a future society, resembling a narrative structure, and a transformed immersive space to inhabit. An aspiration that may arise in the participants in such an environment is the desire to move to a place where everyday life is left behind, where dreams are turned on and the possibilities of the unknown explored. A place of daring to do less and instead, allowing for a sort of organic process following intuitive impulses. The Sisters Performance Method also evokes what one might call an ‘installatoric awareness’, by which I mean awareness of the images that the

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\(^{187}\) E.g. see: https://www.flickr.com/photos/113316806@N06/albums/72157640316198066 and https://www.flickr.com/photos/113316806@N06/albums/72157640316033376 (accessed 18.10.2019).

\(^{188}\) Short for Live Action Role Play.
bodies create in space, which are supported by the universe that the visual and auditive style of Sisters Hope create. The dramatic conflict is dismissed in favor of a saturated sensuous and poetic space\textsuperscript{189}. Against this background, participants are relieved of the worry about performing or not performing, but rather ‘just’ focus on being and being together in this new world that accentuates the sensuous and poetic (Hallberg and Lawaetz 2011a; 2010).

To return to the exercise: The facilitator presents each Poetic Self to the others. For example, the facilitator says: “Everyone stands still but The Island” – thus, The Poetic Self who has taken The Poetic Self name The Island\textsuperscript{190} continues to move in the space from her Poetic Self, as everyone is present in their Poetic Self from the beginning. Her movement is ‘just’ an organic expansion of what she already is. The facilitator directs the collective attention and thus, e.g. says: “Let your gaze follow The Island and be curious – Who is she – Be curious”. This introduction may be more or less guided, depending on the atmosphere of the space and the particular Poetic Selves that are being presented. But the instructions are always quite different and require that the facilitator sense each individual Poetic Self and facilitate in resonance with them. In my experience, The Poetic Self presented becomes very distinct in this process both to the respective Poetic Self, who gets a first embodied and lived experience of moving and being from their Poetic Self when in the focus of the other participants observing and interacting with it, from their Poetic Selves\textsuperscript{191}. The exercise, which might take hours, concludes with everyone silently finding a space in the room where they want to create a temporary space for their Poetic Self. The participants bring to this space their suitcase, or carrier, with objects, items and clothing for The Poetic Self and begin to unpack and dress and, thus, slowly

\textsuperscript{189} Whether the participant is an experienced performer or a novice become less important, as the prerequisite is not to ‘master theater’ but rather to be in the space. This also relates to the way I take in new performers in Sisters Hope. It mostly happens in that people write because they have experienced the work and/or share the intention. I do not ask for or look at CVs. This also applies when we have occasionally sent out a casting call. Professional background is less important in this context. More important is sharing the intention rooted in the vision of a Sensuous Society and being turned on by the performative framework.

\textsuperscript{190} The Island is performed by Amalia Kasakova: http://sistersacademy.dk/cast/the-island/ (accessed 18.10.2019).

\textsuperscript{191} Due to the sensitivity of this exercise, where the facilitator really does the best to sense everyone and work from that place so to speak, I have not experienced much resistance. When I have sensed resistance in some, I have worked around it. E.g. a performer worked with sound and felt a little uncomfortable with expressions created through bodily movement, thus instead of asking how his Poetic Self moved, I asked what the sound of this Poetic Self was. Furthermore, I have experienced resistance when teaching the students in the Art as Education/Education as Art program. Here some students found it difficult to navigate the realm between the everyday life self and The Poetic Self, and they had a hard time devoting themselves to the ‘poetic realm’ due to a critical distance that was created during the very first presentation of the project. This was not overcome later but, on the contrary, it expanded due to the radicality of the method and the strong atmospheric performative framework. E.g. see Illeris’ article on this process (Illeris 2018). This is also interesting in relation to The Critical Gaze and The Devoted Body.
expand the externalization of their inner poetic landscape. Eventually, these spaces are turned into tableaux installed in an entire room. The process from externalizing the Poetic Self in the collective space of the workshop to manifesting it performatively is a process of expansion, refinement and a continuous deepening of the understanding of The Poetic Self and its possibilities. While building the tableau of The Poetic Self the participants gain a scenographic understanding of the creation of space, as the tableau should both mirror their Poetic Self and be an immersive space for intensified presence and encounters; a space where the premises of everyday life do not apply, but rather a sense-activating poetic home for The Poetic Self. In this process, participants also get a deeper sense of the immersive aspects of the work of Sisters Hope.

Once the participants have found, or have an idea of The Poetic Self and have begun the process of externalizing it, the facilitator moves on to the third level — Relating from The Poetic Self.

*Relating from The Poetic Self*

This level is the creation of The Poetic Self’s interactivity design. While the Poetic Self moves from the sensuous and opens an inner landscape of poetry and the next step of the method externalizes this inner landscape, the interactivity design is about how to relate to others from The Poetic Self. The interactivity design creates a framework for encounters between two or more people.

In *Sisters Academy*, the interactivity design functions as the framework for the meetings between the Sisters staff and the students, and some of the question that I ask the performers at this level in the preparatory process are: When someone enters into your tableau, how do you receive them? What happens in your tableau? What do you want them to learn through this interaction? How do you open and unfold an interaction? And how do you close the encounter down? How do you secure the integration and anchoring of the experience and learning situation? Do you give your students homework to anchor the experience and as preparation for your next meeting?

The interactivity design is created from:

- The four approaches of Sisters Hope and *Sisters Academy*: activism, performance art, education, and research.
- The three applied performance art strategies of interactivity, immersion, and intervention.
As illustrated in this drawing:\footnote{192}

The drawing attempts to illustrate the intersection of the four approaches, being rooted in activism and the vision of a Sensuous Society as a shared framework, while performance art is an applied method to embody and explore this vision. It also seeks to illustrate the three applied performance art strategies of interactivity, immersion, and intervention, and furthermore the ritual structure and the artistic research approach, encouraging reflection. The ambition is to unfold the potential of the intersection of these approaches. Therefore, even though different participants might have different points of interest in the project that might relate more to one or two of the approaches, we continuously move towards this intersection no matter what entry point one might have had.

\footnote{192} This drawing was first created at the conference \textit{Participatory Live Art} (original Danish title: \textit{Deltagerinvolverende Scenekunst}) in 2014 at Aarhus University, where I was invited to explore and unfold the work of Sisters Hope together with a group of artists and researchers also working with interactive and participatory live art. See also my presentation in the panel \textit{Participation as poetic transformation} (original Danish title: \textit{Deltagelse som poetiske transformationer}) here: http://konferencer.au.dk/scenekunst/video-af-fokusgrupper/ (accessed 11.11.2019).
The unfolding of these approaches through the interactivity design is guided by a worksheet\textsuperscript{193}, which poses questions consistent with each approach, and thus supports each performer’s active consideration on how the interactivity design of their Poetic Selves responds to each of these. Thus, the approaches both apply at an institutional level and to the overall interactivity design of Sisters Academy and at the same time are integrated into the work of every participant of the Sisters Performance Method as the performers consider these and apply them in their individual interactivity design. This resonates well with Sisters Hope’s simultaneous focus on institutions and people. Besides intervening and opening access to the sensuous and poetic through institutional takeovers, which also stirs public debate about the current value system of both education and art and society at large, Sisters Hope works at an individual level as well, not at least through the ontology of The Poetic Self. This resonates well with Bateson’s focus on the development of a new epistemology (an ecology of mind) leading to changed behavior, practices and ultimately institutions (G. Bateson [1972] 2000). The usage of the three-phased ritual process (van Gennep [1909] 2013; Turner [1967] 2014; 1974) indicates the ambition to create a space of transformative impact. As the sensuous and poetic is what Sisters Hope wants to evoke, the transformative impact will be the acknowledgment of and explorations within that mode of being and being together in the world, which again might stimulate ecological awareness, which I will investigate in the forthcoming analysis.

\textsuperscript{193} See appendix: “Sisters Performance Method – Sensuous Learning Worksheet”.

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SISTERS ACADEMY – THE BOARDING SCHOOL
FROM A STUDENT’S PERSPECTIVE

Enrollment

Sisters Academy

ACCEPTANCE LETTER

Dear [Your Name] (fill in your name),

We are pleased to inform you that you have been accepted as a student at Sisters Academy – The Boarding School.

Please enrol at Oslo Plads 1, 2100 Copenhagen Ø, Denmark on [Date] at [Time] AM/PM (fill in your personal check-in time). The destination is a 1 minute walk from Østerport station.

Please read this letter carefully and bring a signed print-out when you arrive to verify your enrolment.

You will be part of a laboratory. You will take part in classes exploring the quality of the sensuous, do homework and unfold the potential of new modes of poetic and sensuous modes of learning.

During your stay at Sisters Academy you might have sensuous encounters with babies, creatures, dirt and strobe lights. You will be in a highly immersive space of sound and light and will not leave the facilities during your stay at the academy.

Sisters Academy always ensures documentation of their manifestations and as a student you are likely to be filmed or photographed and this documentation might later appear in different places and medias.

Sisters Academy is research-based and before your departure you will donate your notes to The Archive as part of your exit ritual. Personal belongings such as telephones and cameras will also be stored in The Archive, and they cannot be used for the duration of your stay. All things brought to Sisters Academy will be on one’s own responsibility.

What to pack in your suitcase:

| White toothbrush (should be completely debranded) | White towel | White toothbrush (should be completely debranded) | White towel |
| Toothpaste (should be completely debranded) | Cash money (for bar) | Toiletries (should be completely debranded) | Black money
| Toilet-bag (black or white) | Black shoes | Underwear (black, white or matching your skin color) | Black shoes
| White tank top (that we may stamp) | Black socks | Black/white gym wear | Black socks
| Black pants and/or skirt/dress/shorts | Eye plugs | Underwear | Eye plugs
| with skin-coloured stockings | Pyjamas | White paper | Pyjamas

Please pack your belongings in an old suitcase.

What to wear when you arrive:

Black clothes, no jeans. Black elegant shoes.
Please consider and answer the following before your enrolment:

What is your state of mind right now?

What is your mode of being right now?

What senses are you aware of using in your everyday life?

What is your dream for the future of education?

Upon exiting:

What is your state of mind right now?

What is your mode of being right now?

Warm regards on behalf of Sisters Academy, Sisters Hope

[Signature]

The Sister

You, The Student

The acceptance letter is set with the same font (new courier) as most other written material from *Sisters Academy*. It has the *Sisters Academy* logo of a unified heart, brain and uterus at the top and the letter itself contains important information. The participant receives the acceptance letter after her enrollment at *Sisters Academy*, which begins when purchasing a ticket. From the ticket bought one is thus considered a student at the school. The letter states that the students shall arrive individually, and each are therefore assigned a personal check-in time together with information about the place of arrival. The students are informed that personal belongings, such as phone and watch, cannot be used during the stay at *Sisters Academy*, and furthermore, they are instructed what to wear on their arrival and what to pack in their suitcase, plus that they shall debrand all belongings. All clothes must be black, white or matching their skin color. Finally, the students are asked to respond to a series of questions such as what is your state of mind right now? Your mode of being? And what senses are you aware of using in your everyday life? The two former questions are asked again when the students are about to exist, which is the term used by *Sisters Hope* to articulate the departure of the students after at least 24 hours of enrollment at *Sisters Academy – The Boarding School*...

**Arrival**

The red neon sign lights up the words ‘*Sisters Academy*’ at the top of a double door stately entrance framed by an arch and pillars. On each side of the white ornamented building the *Sisters Academy* logo is displayed and lit. This logo reoccurs in the light boxes right beside the entrance. Besides these lit elements the outdoor space in front of the building is kept dark. It is as if the lights call out “come on in”, “enter”. However, the entrance does not reveal much of what is to be found inside the walls. It is here, at this entrance that the students are asked to arrive individually at a given check-in time with their suitcase of debranded necessities for their stay at *Sisters Academy*. The location is Den Frie Centre of Contemporary Art in Copenhagen, where the manifestation of *Sisters Academy* takes place night and day.
non-stop for four weeks. Behind the walls of the gallery everything has been transformed. Most of the white walls and ceilings are draped in heavy fabric or painted a dark dusky blue or red. Much of the floor is covered in fabric and an atmospheric soundscape and The Sisters Academy Radio\textsuperscript{194} has been installed everywhere. It is no longer the white cube as we know it, it is a laboratory to explore new modes of Sensuous Learning...

\textsuperscript{194} Sisters Academy has its own radio channel that is set up every time we manifest on a larger scale. The radio can be reached within the academy, where the tunes and programs create the overall landscape of sound, and reaches approximately 1 kilometer around the site of manifestations. This means that locals outside the walls of Sisters Academy are able to tune into the radio and listen to the old tunes and the programs by the Sisters staff during the manifestations. The radio is curated by the Sisters staff The Ear, Ulf Rathjen Kring Hansen, as the sound designer of Sisters Hope: http://sistersacademy.dk/cast/the-ear/ (accessed 23.09.2020).
A Sisters staff member stepping into the function of The Evoker is seen from behind, opening the door to the little room that separates the inside from the outside. To evoke means to open and bring forth, and The Evokers are the ones who guide the students through the initiation on their arrival and the exist rituals when they leave. Here The Evoker is about to invite the awaiting student inside, to The Reception where the formalities of enrollment will proceed. As the student enters the inside, they will be immersed in an otherworldly décor of heavy drapery, thick carpets and ornamented furniture in dusky colors, and embraced by an atmospheric soundscape mixing with The Sisters Academy Radio playing old tunes and programs by The Sisters staff embodying their Poetic Selves – Not a fiction, not a character, but inherent poetic potential. The student might also hear different human sounds of voices, laughing, humming and singing, and perhaps an instrument used in one of the many Sensuous Learning classes, as the house at all hours is inhabited by approximately 80 people, consisting of the 30 Sisters staff, the 30 enrolled students, five visiting teachers/researchers/artists/activists in residency and the staff of the art institution hosting Sisters Academy. Furthermore, students and teachers from actual youth schools, guests for concerts, seminars, tours and for other occasions
where meetings have been arranged, float through the academy, and the baby twins of The Sister live in The Nursery next to The Reception, as they were born just before Sisters Academy moved into Den Frie. Besides their occasional crying, all the voices are soft, sometimes whispering, and contrast with the loudness of the outside. The people also move differently, much more slowly and more consciously. It is as entering another world; a Sensuous Society; The school of a Sensuous Society...

Another Sisters staff member who has also stepped into the function of The Evoker receives a student at the front desk in The Reception, which is a continuation of the entrance. On arrival the student fills in two ID cards with their name and check-in time, a free slot for the Poetic Self, which they might find during their stay at Sisters Academy and a golden fingerprint. One ID card is placed on the box, where the personal belongings they don’t need or cannot bring during their stay at Sisters Academy, are kept, and the other on the briefcase, which they are given together with a notebook and a pen, a map of the school, a list of classes and the student guidelines that they can

read sitting on chairs in The Reception, while they await
the invitation for the initiation ritual by yet another
Evoker. The sounds of the space still embrace the students
as they watch new Evokers come in and out of the room,
inviting students to follow them for the next step of the
process in which they will receive their student shirt
with the Sisters Academy logo and participate in a sensu-
ous initiation ritual before they meet The Octopus…

Each morning or evening The Evokers and The Protector of
The Archive prepare for the next day as the ‘enrollment
packages’ for the students must be ready when they ar-
rive. The Evoker behind the desk is wearing a lace blind-
fold, which might be seen as an obstacle when conducting
administrative work in everyday life. In Sisters Academy,
however, it is one out of many means to experiment with
and unpack the potential of a more sensuous and poetic
mode of being and being together in the world…

[74] Evokers and ID Cards in The Reception, Sisters Academy
– The Boarding School, Den Frie, Co-
penhagen, Denmark, 2017. Photo: I diana
lindhardt.
Welcome to Sisters Academy – The Boarding School. We are looking forward to explore new sensuous and poetic modes of being, being together and learning in a co-creative process with you. Sisters Academy is a project that unfolds in the intersection of performance art, educational development, research and activism. We are about to investigate and unfold the intersection with you.

This letter contains a series of information and guidelines for you to keep in mind while enrolled at Sisters Academy.

**Content in your briefcase**
- A notebook/diary
- A map of the school
- A list of classes

**Data**
- After your stay in Sisters Academy – The Boarding School you will be asked to hand in your notebook/diary to the Archive. In that way all students contribute to our data collection, which will support the research we are conducting in new mores sensuous and poetic modes of learning and transformative impact of projects unfolding in the intersection, such as this. For more information on the research-part of the project please go to our website: [www.sistersacademy.dk](http://www.sistersacademy.dk).
- The data will be digitalized during and after the manifestation. If you wish to copy some of your notes before you leave, you can do so by the copy stand.
- The Archive is open from Infinity till Union. During this time all students are welcome to visit The Archive to either donate data or explore our data-collection. The Contiguous and The Heart of Gold, who are protecting The Archive will greet you by your arrival.
- Confession booths are placed in three different spaces at the Academy: in the Evokers room, in The Mechanic’s tableaux, in the Sister's office, in the Link's office and in the Archive. You can go to one of these booths if you have something on your mind that you'd like to share during your stay.
- All our data is open source.
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**A day at Sisters Academy – The Boarding School**

<table>
<thead>
<tr>
<th>Time of Day</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earth</td>
<td>Dormitory opens</td>
</tr>
<tr>
<td>Water</td>
<td>Breakfast</td>
</tr>
<tr>
<td>Death</td>
<td>Morning gathering</td>
</tr>
<tr>
<td>Air Stone</td>
<td>Classes</td>
</tr>
<tr>
<td>Air Infinity</td>
<td>Lunch</td>
</tr>
<tr>
<td>Air Life</td>
<td>Classes</td>
</tr>
<tr>
<td>Air Death</td>
<td>Dinner</td>
</tr>
<tr>
<td>Half past Infinity Stone</td>
<td>Evening Gathering</td>
</tr>
<tr>
<td>Half Past Infinity Air</td>
<td>Classes</td>
</tr>
<tr>
<td>Infinity Infinity</td>
<td>Dormitory closes</td>
</tr>
</tbody>
</table>

**To keep in mind**

- **ID card:** You briefcase contains an identity card. Please, keep this with you during your stay at Sisters Academy, as this amongst others identifies your personal belongings.

- **Class schedule, The Octopus and Egg-totems**: We use egg-totems in the Academy. Each totem represents the poetic selves of the Sisters staff. The Octopus is distributing the classes based on your conversation and the available classes. If an egg is missing on the shelf and placed outside a room it means that something is going on and you should not disturb. If there is no egg but a closed door, you can knock on the door and a staff - be it a Teacher, Evoker, Sister, Link, I or Protector - may greet you and invite you in.

- **Sleeping:** You are provided with a bed after your first meal at the Academy. We kindly ask you to be mindful and quiet in the area of the Dormitory when it's past Air Stone in the evening.

- **Smoking:** As a student in Sisters Academy you can smoke outside by The Dining Hall. If you wish to do so, a staff member should escort you.

- **Maintenance:** Please, help us sustainably maintain the school by cleaning after yourself, bring dishes to the open kitchen and sort the garbage that you throw out.

- **Sister:** During your stay at the Academy we encourage you to visit the Sister's office - either alone or together with other students. The focus in her office would often be on how to translate your experience in the Academy into your everyday life/practice. When you find time to visit the Sister, you can go to the Link's to see if the Sister is available to talk.

- **Staying, Linger:** If you feel that you need more time in The Academy than you have signed up for, you can go by the Link's and ask if there's space available for you to stay another Infinity Magnet Hours or longer.

Unfold and explore the layers between, above, under and beyond the walls of Sisters Academy – The Boarding School. Welcome.
The student guidelines have the same visual appearance as the acceptance letter and describe how *Sisters Academy* is a framework to explore the sensuous and poetic within. The guidelines further notify that their notebooks will be donated to The Archive upon departure and the conditions of this donation. The Archive is open source and can be accessed anytime upon request. The importance of The Archive is to transport ‘data’ out while immersed in the sensuous and poetic experience as opposed to before or after, thereby providing unique information about the aesthetic experience. As such The Archive contributes to the movement towards a more sensuous society as these experiences and their value can be explored through this ‘data’. In order to move beyond status quo, we must first know the premises on which they work and then illustrate how it is beneficial to move beyond them. The student guidelines also contain different kinds of instructions to keep in mind during the stay, such as how to prolong the stay or advice on how to anchor and integrate the experience into everyday life in order to keep the sensuous and poetic alive beyond *Sisters Academy*. The daily structure of the school is also listed in the special number system of *Sisters Academy*. “When is ‘Earth’?”, “when is ‘Water’ or ‘Infinity Stone’?”, the student might wonder when they read this. But not everything is thoroughly explained at *Sisters Academy* but will be illuminated through the curious engagement of the student as the stay progresses. For the staff it is just everyday life, as they are living in the school day and night during the process of manifestation – inhabiting the school of a Sensuous Society...
The number system

The number system of Sisters Academy is a very simple way to intervene into the way we talk and thereby think about time. Zero is stone, one is air, two is infinity, three is life, four is magnet, five is sun, six is union, seven is earth, eight is water and nine is death. A crescent moon is a half and a fire is a quarter. The number system is appealing to many students who draw it in their notebooks as they reflect on time and the influence different experiences of time have both on the mode of being and being together...

The notebook

The first page of the notebook is a text explaining that this is a book in which the students can share their “dreams, streams of consciousness, reflections, explorations, drawings, homework, longings, visions and intimate in-betweens during Sisters Academy.” Besides that, the students receive no further instructions in regard to their use of the notebooks. However, some Sisters staff at the school encourage the students to reflect in their books after they have, for example, taken their sensuous class; and they are encouraged to do it after...
The Poetic Self Exercise in the morning gathering at the school on the second day of their visit...

They are writing, probably in the notebook. A stillness is present. Alone and taking this time to reflect while immersed in this landscape of red. The boots are off, and the body lies randomly on the red couch; one shoulder is sloping towards the ground as if pulled down by the law of gravity. The moment is still and precious. Time to reflect, while immersed...

[79] Writing on a couch by The Dining Hall, Sis
ters Academy - The Boarding School, Den Frie, Co
enhagen, Denmark, 2017. Photo: Diana Lindhardt.
Map of the school, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
**Map of the school**

Every student is also provided with a map of the school as part of the 'enrollment package'. This is central to the interactivity design as the students have to find their own way around the school of a Sensuous Society as they would at any other school. As the student first receives the map they might wonder, “what is The Poet Builder or The Grand Hall?” But it will unfold during the next 24 hours...

![Map of the school](image)

**The secret map**

Some students also find the secret map, which is hidden in different places in the academy. However, not many do, perhaps three to four during an entire manifestation. Furthermore, if the secret map is found, it comes with no explanation and it is up to the 'finder' to figure out how to unlock it. The secret map unlocks another level of *Sisters Academy*, by which both spaces and the interaction with the Sisters staff might change and become more surreal or 'go deeper'...

![Secret map](image)

**List of classes**

The final document received upon arrival is the list of classes. This will be asked for when first meeting The Octopus …

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Sisters Academy

The Ship  The Nectar
Flow  The Melt
The w(Hole)  The Dramaturg
The Well  Teetotum
Moments  The Image of the Hanged Man
The Mortal  The Timer
The Mechanic  The Pleasure
The Translator  The Shape-shifter
The Untamed  The Shaman
The Wild  The Heart of Gold
The Gardener  The Contiguous
The Poet Builder  Visiting - Stone
The Seer  Visiting - Air
The Woman  Visiting - Infinity
The Invitation  Visiting - Life
The Balance  Visiting - Magnet
The Seamstress  Visiting - Sun

[82] List of classes, 
Sisters Academy – 
The Boarding School, 
Den Frie, Copenhagen, Denmark, 2017.
Octopus reception

Two to four bodies joined by a rope at the waist seated at a large rolling chair in the middle of the grand Octopus Reception. These are Sisters staff stepping into the function of The Octopus. The room is draped in heavy dark and dusky blue fabric and lit by a series of chandeliers hanging from the top and middle of the high ceiling that points towards the sky as a spear. The wooden plank floor is painted black and along the walls heavy dark wooden benches are placed with long dusky blue tailor-made cushions. Many people, both staff and students and other people in the academy such as visiting guests walk barefooted through the room, but some wear shoes and heels, as does The Octopus and when they move through the room the sound of these heals reverberates through the space. The Octopus is dressed in black tight full body-suits and joined by a rope at the waist. Some parts of the multi-armed, -legged and -headed creature wear jewelry that clinks when The Octopus moves. The Octopus moves a lot, as the function of The Octopus is to distribute the enrolled students to the Sensuous Learning classes. The students first meet The Octopus as they are led to The Octopus in continuation of the initiation ritual. The student’s first class is assigned by The Octopus after an individual talk. The different entities of The Octopus might disagree on where to send a particular student and be in dialogue with the student about it for a long time, in this way The Octopus is not just one entity de-

[83, 84] The Octopus and Students in The Octopus Reception, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, 2017. Photos: I diana lindhardt.
ciding the journey of each student, but rather the stu-
dent’s process is based on dialogue amongst the different
entities of The Octopus and the student. Once assigned to
class the student gets an egg, which represent the par-
ticular Teaching staff member they will go to for their
first Sensuous Learning class, once they give the egg to
the teacher. Once the class is over, they can either go
back to The Octopus to be assigned a new class or they
can linger in the academy…

**Sensuous Learning class I**

All Sensuous Learning classes take their
starting point from the particular Poet-
ic Self of the Sisters staff stepping into
the function of Teaching staff in *Sisters
Academy*. The number of students in the
classes varies from approximately one to
20. Thus, they can be very small and inti-
mate or collective explorations in larger
groups. No matter the size, the classes
always contain some level of intimacy and
intensified presence in their focus on sen-
suous and poetic explorations.

We are in The Well’s class. A space of darkness and water
and stillness, as at the bottom of a well. The two stu-
dents also seem focused, still and wrapped in the dark,
even deeper darkness as they are both blindfolded. And
then there is water. Water in the hands of one of the stu-
dents, who holds a carafe with water carefully between the
hands, as if they are about to drink or have just drunk.
The other blindfolded student is holding out their hands
in a receiving gesture, as if ready for the carafe to be
passed on to these gentle, patient and welcoming hands.
But there are more than two bodies in the space. There is
a third body. This is The Well. Bare legs but arms wrapped
in a dark heavy cloth. Her legs crossed and between them,
in all its simplicity, an iron bucket with water. In this
Sensuous Learning class, the students are exploring the
stillness, the darkness and the watery life of The Well…
Everything is white, and transparent bottles are aligned on shelves along the wall. The bottles are not empty, they contain memories. Moments who has also stepped into the function of Teaching staff collects memories, or rather moments of memory, which are brought to the surface in his Sensuous Learning class. Every time a memory is recalled the student is invited to pick a plant and preserve it in a bottle with chlorine, by which the life of this memory is prolonged. A student is sitting on the floor and Moments is standing in a gesture of taking off his coat, or to be precise, his Grandmother’s coat, as he wears memories too…

Dining

The room is bathed in red. Heavy red draping covers the walls. Red soft dining chairs surrounded by a golden frame stand side by side around a long dining table with a mirrored tabletop. Flowers, crystals, porcelain figures and candleholders adorn this mirrored tabletop, and all of them are reflected in it, which creates a moving, floating light pattern on the ceiling of the room. The room
is waiting to host the many students enrolled at Sisters Academy – The Boarding School for dinner, for lunch, for breakfast – the three meals served during the at least 24 hours stay at this boarding school of a Sensuous Society. Two students are present in the room. They wear white shirts with the Sisters Academy logo on the back, suspenders, given to them in the initiation ritual. They arrived in the black trousers that they wear now, as they were advised to come in black bottoms in the acceptance letter. We can only see the students’ backs. But they are moving. They are on their way. They are just passing through the dining hall, to go somewhere else. If you look carefully and closely, they are following a Sisters staff member. They are dressed in black and only their neck is visible. It is as if they are about to enter through the red-draped wall. As if a secret room is to be found on the other side...
In *Sisters Academy* there is a collective gesture of standing on the chairs and humming until the cooks announce that the meal is served. Often the meals are eaten in silence. The dinner is the first occasion in which everyone in The Boarding School is together at once...

**Evening gathering**

The second occasion of collective gathering is the evening gathering. This is facilitated by one or more or all the Sisters staff, decided upon in the evening meeting of the staff after dinner and right before the gathering, or by a visiting teacher/researcher/artist/activist or student upon their request or encouragements from a Sisters staff member.

Even the staircase leading down to The Grand Hall, where the evening gathering is facilitated, is covered in red wall-to-wall carpet that meets the heavy red drapery on the walls on the sides of the staircase. A body finds its way to sit on this staircase, in what looks like a waiting position. Soon more people will come. Actually, everyone inhabiting the academy at this hour, Sisters staff, students, visiting teachers/researchers/artists/activists and guests – they will all come or be guided there by Sisters staff. Sometimes this guiding is a sensuous exploration journey in itself. It could for example
be the whole group moving in slow motion as one organism that more and more people attach themselves to as the formation moves towards The Grand Hall. Sometimes all the Sisters staff wait on the staircase and when they sense the students’ bodies they slowly lead them one by one to The Grand Hall.

In this case, a body is also already in The Grand Hall and a candlelight. This might be a Sisters staff member preparing for the facilitation of the evening gathering. It looks like The Sisters staff member Flow. Soon all the bodies will arrive and enter one way or the other and the collective ritual of sensuous and poetic explorations of the evening gathering begin...

Sleeping
Old wooden-framed beds that could be from anytime between the 1920s and the 1970s are lined up, side by side, with white linen neatly covering the duvets and pillows that are placed at one side of the mattress. The beds are unused – still... But right outside the door covered in light and white curtains, students are arriving and are taken through the initiation ritual by The Evokers. Very soon these Evokers will transport the suitcases of the arriving students.

[89, 90] Sisters Hope: Stairs leading down to The Grand Hall and activities in The Grand Hall, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, Photos: Idiana lindhardt.

students to the beds, and when it is time to go to sleep, the students will find their suitcase on a bed in The Dormitory and then they will know where to spend the night. As they go to bed, the students rest side by side, allowing the Sensuous Learning explorations nightly digestion...

Morning gathering: The Poetic Self Exercise

Yet another room bathed in red – The Grand Hall. The floor too is covered in a red carpet, to soften the otherwise hard floor of the art gallery. Central to Sensuous Learning is The Poetic Self. All Sisters staff find their Poetic Self during the preparatory workshops and live in it during the manifestation. During the students’ 24 hours stay at The Boarding School they too are invited to find and unfold their Poetic Self. Every day everyone at the school meets for morning gathering in The Grand Hall. The morning ritual is The Poetic Self Exercise facilitated by The Sister. The students are silently welcomed in The Grand Hall as they arrive in the morning and are asked to lie down on the floor and close their eyes and find a comfortable position and allow themselves to be guided by the
voice, which is embraced by the soundscape. The voice poses a series of questions for the students’ Poetic Self, not a fiction, not a character, but inherent poetic potential. All the students are asked to do is to listen and to allow the images, thoughts, reflections and other impressions that occur, to occur and embody what needs to be embodied. This is the initiation of the unfolding of The Poetic self...

**Existing**

“It is time to go and exist” the student has just been told. This means that the departure from *Sisters Academy* is nearing, however, the wording was not “it is time to exit”. Where exit points to an ending, exist points to a beginning, which resonates very well with the activist emphasis placed on anchoring and integrating the sensuous and poetic into everyday life independently of surroundings and beyond the performative framework that *Sisters Academy* offers, thus, it is time for the student to go and exist. With this in mind the students make their bed, so that it is ready for a new student, and then go to The Archive to process and donate their reflective material in a dialogue with The Protector of The Archive. Lastly the students are led to the Exist rooms where The Evokers facilitates an integrative and anchoring postliminal ritual before the students re-enter the world outside – Perhaps anew...

**The Archive**

Upon entering The Archive, which contains all the donated reflective material from both the present and previous manifestations, The Protector of The Archive washes the hands of the student, slowly and carefully or if more students are present, they are asked to wash each other’s hands. Then the student is ready to enter The Archive. The Archive is full of boxes upon boxes filled with precious notes and objects from all previous manifestations and the current one collected while the students have been immersed in the sensuous and poetic rather than before or after. Due to this preciousness The Protector of The Archive protects it carefully. She asks the students a series of question about their time in *Sisters Academy*, now that they are going to exist. The student takes this time
Sisters Academy is research-based. All data collected during our manifestations is donated to our Archive. The Archive is open source. This means that everyone can access the Archive, which we attempt to bring whenever we manifest in larger scale. The data in the Archive is accessible for everyone interested – e.g. in relation to use for research, visual representations etc.

I have donated my notebook to The Archive and agree to the Archive guidelines above.

____________________________
Signature

in dialogue with The Protector of The Archive as a space for reflection and integration of what has been experienced, what was important, what to integrate into everyday life. When ready the student makes the donation and moves on to the final step of the exist process. The exist room...

The written consent is signed by the student upon donating the ‘data’ to The Archive during the dialogue with The Protector of The Archive...

Exist room
Existing. The student is now met by The Evoker again, just as they were at the initiation, but this time the questions roaming around are not “what are behind these walls?” but rather “what is on the other side? What will the so-called ‘real life’ be like now?” What will it be like now that the student has been immersed in the school of a Sensuous Society for at least 24 hours, now that the student has searched and perhaps unfolded a Poetic Self, now that touch has been stimulated, now that silent and slow have predominated over loud and fast... Before the student is given back clothes, phone, watch and other personal belongings in a changing room, The Evoker facilitates an exist ritual to allow this search to continue on ‘the outside’ – to go Exist...
SISTERS ACADEMY – THE TAKEOVER
FROM A STUDENT’S PERSPECTIVE

Initiation

Preparatory process

Time/ The manifestation will be taking place in less than three weeks now. This will be a new experience that will make us grow. In what way? Nobody knows. At this point it sometimes feels like an uphill struggle to get the time to do things like this. Wright your thoughts. If we only had(e) more time and less to do[,] we would al(l) feel better. Maybe the sisters experience will give us a new way of thinking about time as well. Because we must be given the time to think and reflect. I will be promoting this when [I] let my inner poetic self come out./ I am ‘The keeper of undisturbed thought’.

The keeper of undisturbed thoughts is The Poetic Self of one of the teachers at the upper secondary school Nova Academy in Sweden. Several months ago, they were first introduced to Sisters Academy, as the preparatory process of Sisters Academy – The Takeover is long, between half a year and two years, to be exact. They are first introduced to it by either their leadership or one of their colleagues, who have been in dialogue with Sisters Hope during the manifestation of Sisters Academy prior to the formal presentation. But now they meet. At this first meeting a presentation of the project, The Poetic Self Exercise and individual meetings, or meetings in smaller groups with the teachers, is facilitated by Sisters Hope. All of this is done to prepare them. To prepare to manifest their Poetic Self while teaching for the two weeks the Sisters are at their school. For the two weeks the school is turned into the school of a Sensuous Society. The schedule continues, they teach math when math is on the schedule, language classes when they are on, biology, chemistry, philosophy and so on when it is on. But they now teach from the premise that we are at the school of a Sensuous Society, and they will now teach from their Poetic Self...
Before the first day

Ready?/ To all of you who doesn’t feel ready for tomorrow, fully loaded with energy or an open mind./ Neither do I./ I wish I could say I did. I want to get the most out of this experience. Maybe it’s just today’s tiredness [sic] I’m feeling./ Hopefully the wonderful persons I will meet tomorrow will fill me up with energy./ Who knows what to expect?/ It’s okay to feel nervous. I think we all do./ No one knows what to expect./ I just believe that we all will create something beautiful together./ See you all tomorrow./ Love

Tomorrow the students will arrive at their school. But it is not the school they left when they went on winter vacation last Friday. They know that their school will be transformed, that lights will be filtered and that soundscapes will be installed everywhere, but not how this will affect them. They have met Sisters Hope at a preparatory presentation for the students, where The Poetic Self Exercise was also facilitated, with the soundscape as an atmospheric backdrop. And they have heard about it from their teachers, who have prepared them beforehand. They have prepared their clothes; black bottoms and white tops, which is also the colors of the teachers, those visiting and the performers, when in training. It is the colors until you find and begin to externalize your Poetic Self. They know that they will receive a white shirt with the Sisters Academy logo on the back as they arrive in school the next morning, they know that they will be leaving electronic devices at home or pack them away on their arrival, as Sisters Academy is analog, but they don’t know how that will be. They have debranded all their belongings and clothing, might have ‘gaffer-taped’ the Nike logo on their shoes and found an old glass bottle for water to replace the empty Coca-Cola bottle, they usually use for that purpose. They know their teachers will teach from their Poetic Self, but they haven’t met those Poetic Selves, and they know that they will meet the performers manifesting as Sisters staff, but they haven’t yet. They know that going to school the next two weeks will be partaking in a laboratory and experiment to
explore more sensuous and poetic modes of learning, Sensuous Learning, but yet they don’t know exactly how...

The first day

It is early morning and the students have just arrived. So far, the only thing that is different is that ever since arriving, actually from the moment they stood outside the door about to enter the school, the space is embraced by an atmospheric soundscape, and statues, golden fabric, black lace and a running waterfall meet them at the entrance. When inside a neon light sign says Sisters Academy, and on the shelf at the side, the brochures from the school is replaced with the Sensuous Society Manifesto, Poetic Self Exercise instructions and other documents of Sisters Academy, and they see fabric and installments peeping out of the rooms that were previously only installed with table and chairs in rows. Furthermore, their teachers all wear black or white, or the clothing of their Poetic Self, if they have begun the process of externalizing this. And then some of the Sisters staff, the new staff, are there. Some, all in black, who will later become known to them as The Link¹⁹⁶, or

¹⁹⁶ The Link is performed by Nana Elizbeth Paja Senderovitz: http://sistersacademy.dk/cast/the-link/ (accessed 16.11.2020).
The Conjuress\textsuperscript{197} stepping into the function of The Octopus, and others in long black skirts and white elegant shirts, that are different Sisters staff stepping into the function of The Evokers. The new staff provides them with the white shirts with the logo on the back and let them know where they can change. They also give them a black notebook, with the logo handprinted in gold and the instruction handwritten in gold: “This is a book to share your dreams, streams of consciousness, reflections, explorations, drawings, homework, longings, visions and intimate in-between during Sisters Academy.” As the notebook is handed over to them, they are also told that it will be archived on the final day. But right now the final day is far away, and Sisters Academy finally so near...

Sisters staff functions in Sisters Academy - The Takeover

The Evokers

Flow has stepped into the function of The Evoker. It is Open House at the school, the last Friday of the first week of the manifestation. The day where parents and other curious guests from ‘the outside’ are welcome to come and visit, get a tour of the school and witness some of The Sensuous Learning classes that go on. She had stepped into evoking on the very first day, when she welcomed all the students back to school after their winter vacation. Back to a school, which had been completely transformed as all lighting is filtered, the soundscape is installed everywhere, scenographic tableaux of the performers established, and the classrooms completely transformed. She will also step into The Evoker on the last day of the collective exist ritual, and each morning to welcome the students.

\textsuperscript{197} The Conjuress is performed by Nana-Fransisca Schottländer http://sistersacademy.dk/cast/the-conjuress-2/ (accessed 16.11.2020).
As an evoker she wears a long black dress and white elegant shirt and here she is also balancing a book on the top of her head, without further explanation. She is holding the hands of the guests, so that they can sense her before they enter...

**The Octopus**

The Conjures has stepped into the function of The Octopus. In contrast to The Boarding School she is not unified with anyone, but singular. However, she still wears her black velvet full bodysuit, black veil and high heels. So high that she needs crutches to walk or move at all. Therefore, The Octopus moves very slowly. Her instability might seem precarious, but she displays deep strength even though, or maybe exactly because, her possibilities of movement are constrained. Constrained by herself. Maybe it is a Sensuous Learning experiment on fragility to her. When she is on her large black rolling chair she can move around freely, and she is mostly situated here. Situated at the geographical center of the school, so that she is approachable to anyone. Therefore, as in The

Boarding School, she knows most of the students, who often come to her. And she most definitely knows the staff. Both the new, or temporary staff of Sisters Hope, naturally, but also the visiting teachers/researchers/artists/ who are doing a short residency on Sensuous Learning within the framework of *Sisters Academy*, and the permanent staff of the teachers at the school, as all of these are asked to go to The Octopus within the first couple of days of *Sisters Academy*, so that she can create ‘friend couples’ between the permanent staff and the new or temporary staff, who are the performers or the Sisters staff, in The Takeover. These couples are created in a ceremonial teacher meeting that the Octopus also conduct...
Eyes are closed and the expressions are soft. The colors are rosy. They are not alone, but many human bodies engaged in softness. The faces show no signs of stressful tics around the mouth or eyes. The head is slightly tilted and thus, the neck is laid bare in a trustful gesture that indicates no fear. The day begins every morning in The Grand Hall, where any one of the Sisters staff manifesting as the new staff at the school, the students or the permanent staff can take the lead in facilitating a sensuous and poetic morning gathering...

The Poetic Self

One morning they revisit The Poetic Self Exercise in the morning gathering. The carpet is red. A body is lying on the carpet in a restful gesture in this intimately lit room. The shirt is white, eyes and mouth are closed and peaceful, the hair is dark and a strand of it has strayed onto the face, but it doesn’t seem to bother her. A foot covered in a black elegant shoe at the top of her head, which doesn’t seem to bother her either. Not alone, but surrounded by people, all lying on the floor in search of their Poetic Self...
The Sister’s office

At the back of The Grand Hall you find The Sister’s office from which the overall visual style of the general areas of Sisters Academy flows. The general areas are everything that is not the performer’s individual tableaux, which is a visual externalization of each individual Poetic self of the staff, and the classrooms. The general areas are hallways, dining hall, toilets, dormitory, bathroom... Four students are situated around The Sister’s coffee table, working. Most probably they have a class, and during Sisters Academy the classes are not necessarily bound to one area or space. They move freely. Behind the lotus patterned screen in large bamboo chairs the everyday life leader of the school and The Sister are engaged in conversation. A situation that they must discuss has arisen. That is not rare in Sisters Academy, which always seem to make the invisible visible and trigger reactions...

The Link’s office

The Link has stepped into The supporting function to The Headmistress, which is located in the latter’s front office. She is principally the only one connected to the outside world via the world wide web as all other Sisters staff are analog during the time of the manifestation, as are the permanent staff and the students while at the school. She is wearing a black bodysuit and a fur hat, which are items worn by other Sisters staff in this Sisters style of kimonos, bodysuits, fur, long dresses, lace, blind- and mouthfolds, masks, velvet and heavy boots, among other things, which has developed. The candy at her desk is also ‘Sister style’ candy in its pink, lush color and fluffy texture. It could equally have been gold or silver wrapped chocolate, or strong and strange ginger caramel and cherry wine. She is writing, she seems busy, as The Sister who has stepped into the function of The Headmistress whispers in her ear. Her office is located by the entrance to The Grand Hall, where The Sisters office is also located, where the daily morning gatherings, the daily teachers’ meetings, and many classes takes place. Perhaps the room around them is filled with activity as they speak...
Sisters staff tableaux and Sensuous Learning I

No Sisters staff member steps specifically into the function of Teaching staff in Sisters Academy – The Takeover as the schedule of the school continues and the permanent staff of the school conduct their classes, although they now do that sensuously. The Sisters staff also explore Sensuous Learning with the students by collaborating with teachers in the classrooms or in between their other classes, or before or after the hours on the schedule in their tableaux.

The body of the student in the midst of the naked tree branches of The Untamed’s tableau. Behind and around the student white tulle is hanging, or rather it seems, casually, or aggressively thrown on, and it is also stuck in the branches. In the midst of the ‘noise’ of the branches and the tulle and the red lamp pointed at her, which paints her body and face slightly red, the student seems calm and ready and focused on something or someone. That someone might be The Untamed, as this is her tableau in Sisters Academy. As The Untamed is exploring untaming, she has created a tableau, which makes this Sensuous Learning exploration possible. Very soon the student will not be sitting still, but will be wildly moving and shaking in and with the branches…
Sisters staff tableaux and Sensuous Learning II

The body of another student in the midst of the labyrinthic wooden structure of The Nurse’s tableau. Now placed in the middle of an open learning landscape at the school. The student gazes to the side. Or actually she seems engaged in conversation with The Nurse, as the trousers and naked feet of The Nurse are visible behind the crystal lamp, the ritualistic bowl and a few other objects. Outside the labyrinthic wooden structure the sounds of the soundscape, voices from the classes and the radio might be heard, but in here it is as if intimately private. The dialogue might unfold around breaking un-nurturing structures, inhibiting sensitivity as this is important to The Nurse...

Collaboration between the permanent staff and new staff and Sensuous Learning III

Collaborations between permanent and new staff begin to unfold organically as they get to know each other better.

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198 The Nurse is one of the only performers of Sisters Hope who has more than one Poetic Self. Thus, she is now primarily The Woman. However, The Nurse was originally thought of as a function inviting explorations on what the nurse of the school of a Sensuous Society might be like. Questions as these also penetrate The Woman’s practice. The Nurse/Woman is performed by Louisa Yaa Aisin: http://sistersacademy.dk/cast/the-school-nurse/ (accessed 16.11.2020).
The students who now have their Media class with their teacher are in The Gardener’s\textsuperscript{199} tableau.

Bathed in the green light of this tableau placed in the corner of a general area, the different tools of The Gardener, which he uses when working with plants, wood, soil, beeswax, fruit, tea, sand, fire, honey and more. He offers these as other ‘media’ to the students as their class is analog, which has been a challenge for the Media teacher, a permanent staff member, to figure out. But couldn’t and isn’t ‘media’ many things? And now they play with their hands in The Gardener’s tableau...

\textbf{Classrooms and Sensuous Learning IV}

The classrooms have also been transformed. Most tables and chairs have been removed and instead different arrangements, which invite different ways of inhabiting space, have been installed in the classrooms. They do not only invite new inhabitations, but also new modes of learning, Sensuous Learning, as in this case where the classroom of Chemistry and Physics is darkened, and UV color has been added to water in the carafes, bowls and glass sculptures all around the room. The lights installed also color the white in the room, such as the

\footnotesize\textsuperscript{199} The Gardener is performed by Bo Eggert Dahl: http://sistersacademy.dk/cast/the-gardener/ (accessed 16.11.2020).
white *Sisters Academy* shirts that all students wear; bright blue and the chemical experimentations also shape their own pattern of color. The teachers have chosen a theme resonating with the sensuous explorations of learning, involve themselves in methodological development supported by the re-orchestration of the classrooms, and now teach from their Poetic Self. Meeting the students from their Poetic Self creates a situation of mutual explorations in which everyone co-discovers on new ground, on new premises – the premises of learning in a Sensuous Society...
Classrooms and Sensuous Learning V

Again, no tables or chairs in this classroom, only a new structure of wood and fabric and dimmed light. Fluffy carpets and pillows on the floor available for those participating in the class. A teacher is sitting with the students on the floor. Wearing black and shoes with a heel. It is a language class, French. The students, all wearing their white shirts and black bottoms, without their phones, tablets or other devices, no bottles with logos displayed, but immersed in concentration. However informal it seems, since the removed tables and chairs allows for a new inhabitation of the classroom and a flexible body placing itself in the preferred posture in this learning situation. One student is lying on the floor, in a posture of stretching, another seated on the floor with their back towards the installation focusing on a text, others lying on the floor, writing. It seems as if every student allows their body to be present in the learning situation, and that they place themselves wherever they choose. The teacher is not correcting their mode of being in the room, or unifying it, she is present, she is available, she is also in a process of study with them...

In this classroom, which embraces the light of the space shining through the large ceiling windows, hanging bowls with sand that flows through them and onto the floor, has replaced chairs and tables. It could be perceived as merely an installation, but it only really comes alive when someone interacts with it, and passes sand through the bowls to create different patterns on the floor. Sometimes, when there is no class in here, smaller groups of students on their own visit the room and engage in playful or meditative interactions with the sand and the bowls. The room constantly transforms through their interactions. This is the Media classroom, and usually the room is filled with computers, cameras and other mediums. Now the medium is the sand. The student lying on the piano in The

Grand Hall is in Media class, she allows herself to rest embraced by the Sisters Academy soundscape as her plaster mask dries. The mask is also a medium and the class can take place anywhere during Sisters Academy...

**Collective exist ritual**

The room is dark but lit by the red light of the staircase that leads up to the Sisters Academy office, and by the light of wall, floor and table lamps, of an older date, shedding a soft dimmed light around them. The office is homely, and besides the lamps, it is also decorated with framed paintings, plants, shelves, stuffed animals, crystal glass, and to the right a human-scale cage can be seen. It has been moved from a secret chamber to The Grand Hall in front of the office, for the special occasion of the collective exist ritual. Everyone at the school is gathered for the collective exist ritual to exist Sisters Academy and the world inhabited for the past weeks. Sisters Academy appreciation for the otherworldly and ‘unheimlichere’ is visible here. A table is placed in the middle of the office, which is not usually there. The principal of Nova Academy, The Island, and The Sister stepping into the function of The Headmistress at Sisters Academy is seated at it. The Watch, an old, or permanent

teacher, of the school is standing on the floor in front of a microphone. She articulates her vows, three elements that she has explored during Sisters Academy, which she commits to integrate into the classroom for at least the next two years after existing. The Wows are typed and sent to the Ministry of Education and the Ministry of Culture. It is the final day of Sisters Academy – The Takeover...


Existing

A student is standing in the middle of the room, and in the middle of a circle of people. The people are the fellow students, new and old staff and the leadership of the school. The student is standing in front of the suitcase. A white suitcase colored red by the lights, which contrasts with the green light shed from behind. He is holding the book to his chest, as if in a gesture of gratitude. It is the notebook that he was given on the first day with the invitation to express his “dreams, streams of consciousness, reflections, explorations, drawings, homework, longings, visions and intimate in-between during Sisters Academy.” He has done this, and the last two weeks of being a student at Sisters Academy – The school of a Sensuous Society – now flow through him, before he plants the notebook in the open white leather suitcase in front of him. By placing it there he donates it to The Archive, and by doing so his experiences and reflections now flow into a larger collective stream of reflections, dreams and impressions. One by one everyone in the room, students, new and old staff, stand up, on their own initiative, and move to the suitcase, to donate their notebook to The Archive. It is time to exist Sisters Academy...
[122] Existing, *Sisters
Academy – The
Takeover*,
Nova Academy,
Simrishamn, Sweden,
2016. Photo: I diana
lindhardt.
In this chapter I have provided practice descriptions of the projects *Dome of Visions* and *Sisters Academy* that each in different ways aim at actualizing the *Sensuous Society Manifesto* and thus democratize the aesthetic.

Where the dome-shaped temporary construction *Dome of Visions* provides a sensuous and poetic space to the general public for aesthetic contribution and creation due to its open curatorial framework, *Sisters Academy* works through a performance method evoking the sensuous and poetic aspects of our being within a highly immersive performance-installationary space.

They both operate with:
- The notion of giving access to the sensuous and poetic through intervention.
- A formative process through which the potentials of the sensuous and poetic is unfolded in the individual participant.

*Dome of Visions* presents itself to the general public through an intervention into urban spaces-in-between and into a range of organizations responding to the open curatorial framework. But it is also an institutional intervention into a large cooperation, and furthermore into the collaborating municipalities, where it affects the way of thinking and doing. *Sisters Academy* operate with interventions at an institutional level in The Takeover format and it allows people who might not necessarily seek out art pieces such as the ones *Sisters Hope* creates, aimed at evoking the sensuous and poetic aspects of their being, to access this space. As Kolesch pointed out at my pre-defense “‘Your average neighborhood girl’ is also a student at this school, and she wouldn’t otherwise have encountered a space such as this”\(^{200}\). This does not mean that the ‘criteria of success’ is the immediate and complete transformation of the school, or of the collaborating institution\(^{201}\), but rather that people who would not otherwise encounter such a universe now are enabled to do so, by which a more sensuous and poetic mode of being begins to spread into new spaces and to people otherwise informed primarily by the dominating economic rationality of our time. Furthermore, in line with Bateson ([1972] 2000) it is exactly these changes in humans that over time will affect, and ultimately change, the institutions and society from within.

\(^{200}\) Kolesch used the German expression ‘the baker’s daughter’ in my pre-defense, which my native English-speaking proofreader Stefanie Borkum has translated into ‘your average neighbourhood girl’.

\(^{201}\) Cf. my response to Werner’s (Werner 2017) critique in footnote 182 in this chapter.
This chapter is organized into three sections. The first two sections present the overall categories of documentation in my work that I term **reflective material** and **mediative material** and the classifications of pre-, in situ and post-categories in this material. The second section presents the ‘data’ subtracted from this material. This section is divided into three subcategories where the first clarifies what has been subtracted from *Dome of Visions* and *Sisters Academy*, the second provides an overview and the third elaborates the prioritized subtracted ‘data’ here within the in situ focus.

**REFLECTIVE AND MEDIATIVE MATERIAL**

Theater and performance scholar Matthew Reason's *Documentation, Disappearance and the Representation of Live Performance* (Reason 2006) introduces two different perspectives on the documentation of art practices that correspond

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202 Referenced by artistic researcher Robin Nelson operating in the strand of artistic research termed Practice as Research (PaR). Nelson defines PaR as:

[A] research project in which practice is a key method of inquiry and where, in respect of the arts, a practice [...] is submitted as substantial evidence of a research inquiry. In contrast to those sceptical scholars who dismiss, or look down upon, PaR as insubstantial and lacking in rigour, I recognize that PaR projects require more labour and a broader range of skills to engage in a multi-mode research inquiry than more traditional research processes and, when done well, demonstrate an equivalent rigour. I have been known to steer prospective PhD students towards more traditional approaches since a PaR process is tough. Indeed, to take on a PaR PhD student, I would need to be convinced that the proposed inquiry necessarily entailed practical knowledge which might primarily be demonstrated in practice – that is, knowledge which is a matter of doing rather than abstractly conceived and thus able to be articulated by way of a traditional thesis in words alone” (Nelson 2013, 8–9).

Even though my artistic practice demonstrates my practical knowledge, the format of this PhD does not take into account the quality of my practical work in the PhD assessment, which is why PaR has not been a relevant artistic research methodology to follow in this dissertation.
particularly well to the performing arts due to the centrality of liveness\textsuperscript{203}. The first perspective refers to those who perceive documentation to be a betrayal in that they savor the ephemerality of the practice, and the other to those who believe that significant moments in (live) art history should not be allowed to evaporate (Nelson 2013, 71ff). The documentation of \textit{Dome of Visions} and \textit{Sisters Academy} operate from both and neither. On the one hand, there is a great sensitivity when it comes to documentation, which is caused by the unwillingness to disturb the experience of the participants\textsuperscript{204}, and by the acknowledgement that it is this documentation that lives on after the manifestation, and thus, it should correspond well with the live expression and atmosphere\textsuperscript{205} of the manifestation. On the other hand, documentation is highly prioritized. However, the documentation is not created from a fear of losing “[…] significant moments in the history of arts events” (Nelson 2013, 71), but rather it is either integrated as reflective processes within the actual manifestation of the projects or to communicate them externally. In line with these intentions I have divided

\textsuperscript{203} Liveness is a feature of particular interest to Reason. E.g. see \textit{Experiencing Liveness in Contemporary Performance. Interdisciplinary Perspectives} (Reason and Lindelof 2016), in which I have contributed with the article “\textit{Sisters Academy: Radical Live Intervention into the Educational System}” (Hallberg 2016c).

\textsuperscript{204} Which is particularly true for the documentation of \textit{Sisters Academy}, where the participants are often deeply immersed in the experience.

\textsuperscript{205} When talking about atmosphere it is relevant to refer to the philosopher Gernot Böhme’s understanding of atmosphere as that which affects us in our environment. In his studies on atmosphere Böhme also subscribes to a notion of aesthetics as sensuous (or sensory) perception, which corresponds well with the understanding of aesthetics presented in this thesis. E.g. see Böhme (2018).
the documentation of the projects into two overall categories, respectively, reflective material and mediative material. The material subtracted from both categories and made operational when included to serve as empiric information in this dissertation is termed subtracted ‘data’. The mediative material is primarily subtracted in support of the practice descriptions and to give insight into the practice of this dissertation. The reflective material is subtracted for and foundational to the analysis.

The categories reflective material, mediative material and subtracted ‘data’ will be unfolded further below.

**Reflective material**

The reflective material is generated as part of co-created aesthetic processes in the manifestations of the projects. The generation of this material is facilitated through the artistic frameworks of the projects and it feeds back into it. More concretely all organizers in Dome of Visions are asked to share their ‘visions for a sustainable future’\(^{206}\) as part of the curatorial framework and the participants in Sisters Academy are given notebooks to share their ‘dreams, streams of consciousness, reflections, explorations, drawings, homework, longings, visions and intimate in-between during Sisters Academy’\(^{207}\) as part of the performative interactivity design. Furthermore, Sisters Academy participants are asked, or encouraged, to share reflections on their processes before and after the manifestation on the Sisters Academy blog\(^{208}\). In correspondence with the three-phased ritual process (van Gennep [1909] 2013; Turner [1967] 2014; 1974) the reflective material is created both prior to the manifestation, which I term pre-reflective material, during the manifestation, which I term in situ material, and afterwards, which I term post-reflective material. The shared pre-, in situ and post-reflections are also a part of the performative preparatory-, in situ and anchoring post-processes of the participants. Thus, the artistic framework enhances reflective processes in resonance with the trust placed in experiential

\(^{206}\) As written as a general guideline on the front page of the logbook. See also the “Catalogue in situ and pre-reflective material Dome of Visions” appendix.

\(^{207}\) As written as a general guideline on the intro page of the notebooks before distribution. See also the “Catalogue in situ material Sisters Academy”. Besides that they receive no further general instructions in regard to their use of the notebooks. However, some performers at the school encourage the students to reflect in their books after they have e.g. taken their sensuous class, and I encourage them to do it after facilitating The Poetic Self Exercise. As it is, everything they write, draw and do in the notebooks is generated while they are immersed in the sensuous universe of Sisters Academy and thus these are reflections generated while they are in the experience rather than before or after. The notebook is archived together with other donations of the student upon their departure.

\(^{208}\) The levels of participants asked to do this are: performers and visiting teachers/researchers/artists/activists. The levels of participants encouraged to do this are: In The Takeover format; students and teachers, and in The Boarding School format; students. See the blog here: http://sistersacademy.dk/category/blog/ (accessed 15.01.2020).
reflection and the desire to augment alliances between cognitive processes and sensuous and devoted moves of the immersed body. Furthermore, the material generated shed light on the sensuous and poetic experience in a new way, in correspondence with my understanding of the projects to be research-based. Thus, this understanding has also informed the artistic frameworks created for *Dome of Visions* and *Sisters Academy*. As this reflective material is collected and saved it furthermore stimulates a continuous flow of future reflections based on the reading and perception of this material, as is the case in the forthcoming analysis of this dissertation and other projects working with the material of this open source archive\textsuperscript{209}. However, the study at hand makes the most extensive use of this material to date.

**Mediative material**

Where the reflective material is created by participants engaged or immersed in facilitated curatorial or performative processes and not primarily to communicate externally, the mediative material primarily does just that – communicate externally. The mediative material includes: photos, film, publications, articles and reports (by me, other people involved in the projects and external parties), websites, other written materials such as the material I have produced in relation to the curatorial framework of *Dome of Visions* and to the interactivity design of *Sisters Academy*, and finally, ‘other written material’ also includes leaflets, press releases, newsletters, calls for participation and beyond which is also created by me and, or, other involved people in projects. The mediative material of *Dome of Visions* also includes registered ‘smart house data’, which is produced by 12 installed sensors that measure and record factors such as humidity, temperature, and CO\textsubscript{2} level. As with the reflective material the mediative material is created before, during and after the manifestation – pre-mediative, in situ and post-mediative, e.g. photo and/or film material is often produced before a new larger manifestation to be used in the communicative material of that particular manifestation in the time period leading up to the manifestation. The actual manifestations are also documented in situ and this is then communicated after the manifestation. This post-communication is also linked to another purpose – in its extension of the life of the manifestation it also extends the universes of the projects in-between the manifestations. Thus, often material from a former manifestation will be communicated until material leading up to the next manifestation is produced.

\textsuperscript{209} For a selection of these, see: http://sistershope.dk/articles-references/ where some of them include in situ material. The projects listed here are those brought to our attention by the authors in order to be included here (accessed 27.01.2020). There is no tradition of collecting the projects on *Dome of Visions* on a shared page.
Different channels of communication are used such as websites, blogs and newsletters, but the extended communication with participants via social media platforms is frequently used in the communication of documentation among other things before, after and in-between manifestations. Where the physical manifestations create relationships in and across physical space, the social media platforms create relationships and networks that reach even further as they transcend the physical limits of the projects and cross geographical boundaries as elaborated by Luna Signe Hordum Nielsen, responsible for social media in *Dome of Visions* between 2015–2018 (L. S. H. Nielsen 2016c), and as Lawaetz and I elaborated when social media was still quite ‘young’: “By giving Sisters Hope life on Facebook and other social media sites, The Sisters enter the realm of people who haven’t physically come across our universe” (Hallberg and Lawaetz 2011b, 3), where after examples of such extensions were provided as demonstrated in the footnote below210. The way in which Sisters Hope communicates photo and film documentation on social media platforms has been described as “[...] very sensuous [...]” (Sørensen and Kortbek 2018, 60) and as “[...] blurry images with poetic texts, adjacent to the mysterious/mythical” (Sørensen and Kortbek 2018, 60)211. Hence, the mediative material done on the projects intends to capture the special atmosphere of the live manifestations, but furthermore, it intends to extend it beyond its limited time-space in an ongoing attempt to “[...] democratize the aesthetic [...]” (Hallberg and Lawaetz 2011b, 3), and extend the universes beyond physical limitations be it through intimate dialogue with ‘virtual participants’ as in Sisters Hope or through the expansive co-created virtual communication in *Dome of Visions*, where the

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210 In this article we elaborate further on and exemplify this observation:

Communication between The Sisters and a stranger on Facebook: Stranger: Who are you ... ?
The Sisters: We are the twin sisters appearing in your dreams, enchanting the streets on which you walk, the ones who pick you like an apple from a tree that you courageously climbed and keep you safe and warm like the heat in your mother’s womb. Stranger: Sweet like honey ...
The Sisters: If you see any lost children and youngsters confused, searching the streets and forgotten places of this town, please lead them to Sisters Hope – We shall not disappoint them! [...] The Sisters have a virtual life. They live, breath and breed on our website, our Vimeo site and on our personal profiles on Facebook. Thus, whenever we post something in relation to the [...] universe of Sisters Hope we communicate as The Sisters. We have had many reactions, and some have even been inspired to take photos of women that remind them of The Sisters, others have printed out the images of The Sisters and put them on their wall, one have even been moved to paint the images and turn them into icons. The quotes below are all responses received on Facebook [...] "We labourmen support you sistersPhD, and believe in the rise of Hope for the world, if we will succeed in some kind of collaboration between them intellectuals and them workers!:-)" [...] "The Hat, the Glove, the beautiful coffee cup, lovely image, that is now hanging on my noticeboard :-)" [...] "I am trying to find my poetic self. It seems a bit easier today!" (Hallberg and Lawaetz 2011b, 3).

These observations are from 2011 and the mode of communication has evolved since, however, the communication can still be perceived as an extension of the universe of ‘The Sisters’.

211 Original Danish text “meget sanselige” and “[...] slørede fotos med poetiske tekster, grænsende til det my(s)tiske” (Sørensen and Kortbek 2018, 60).
photographs taken by all levels of participants support and convey the spatial experience in a more sensuous way through the multi-perspectival experiences and interpretations of the dome, conveying personal assessments and preferences in the meeting with the architecture, the people, the sensuous and poetic space, and the surrounding open space of the city, which supports the open curatorial framework aiming at access and facilitated processes of co-creation (L. S. H. Nielsen 2016c, 163)\textsuperscript{212}.

**SUBTRACTED ‘DATA’**

For the forthcoming analysis presented in this dissertation I have subtracted ‘data’ from the reflective material category. ‘Data’ is marked by single quotation marks because data in this context does not entail a subscription to empirical evidence as a solitary legitimate mode of knowledge production as it is often seen in social sciences, and which somehow contrasts with the well-informed analysis based on individual observations and interpretations of the singular analyst that is more typical to performance studies, aesthetics and the humanities at large. Thus, ‘data’ as a term is used to distinguish between the expansive amount of generated reflective and mediative material in the projects and the specific material subtracted from this larger pool of material applied as empirical information in this specific dissertation.

A challenge in writing about my own artistic work is blind spots. One came up during my pre-defense, where my opponent\textsuperscript{213} in a comment on an earlier draft of the dissertation, asked if there were secrets that I held back about my practice. Elements I did not want to reveal. She asked this question, as this was the feeling she got when she read my then practice descriptions. However, my own experience in writing these was quite the contrary, that I provided in-depth descriptions and made everything very transparent. This situation has made me reflect on how my own insider position provides me with inside knowledge that has become so internalized that I take this knowledge for granted and see no necessity in explaining or communicating certain details. What clouds this perspective even more is that I am unaware of what it is that I take for granted. What it is that needs to be communicated to provide a fulfilling description of the practice. It leaves me in a position where I depend on outsiders to let me know what

\textsuperscript{212} See also the variety of images and stories under the hashtag #domeofvisions and the book publication on Dome of Visions (Wisler et al. 2016) specifically “Your #DomeofVisions The Virtual Life” (L. S. H. Nielsen 2016c, 164–69) for examples of photos taken by participants.

\textsuperscript{213} Performance and theater researcher Prof. Doris Kolesch, Theaterwissenschaft, Freie Universität, Berlin.
they are missing in the descriptions. And so, I realized, that asking “What are you missing?” is a question I would have to continuously ask in the process of finishing the dissertation especially in my attempt to unveil as many aspects as possible in the practice. The questioning of insider positions brings associations to the Sisters staff member and performer Maja Ejrnæs’ recent master’s thesis in anthropology about Sisters Academy, where she reflects on her insider position, where aspects of the practice that she takes for granted as general knowledge are unknown to her peers214. Even though Ejrnæs describes how it has become more and more common for anthropologists to research their own culture, a considerable part of her thesis takes into account the challenges of her insider position.

However, the artist’s embeddedness in their own practice is implicit in artistic research. It is research that could not have been possible without the practice and thus without the embeddedness, which I consider to be a methodological advantage. Another advantage in writing about my own artistic work, is my unique access to almost every aspect of what is studied as the co-founder and artistic director of the projects. I write ‘almost’ because of the scale of the projects and the number of people they involve. There will always be parts that are not illuminated to me unless I seek to investigate them further. In that way the parts that are illuminated and investigated further in this dissertation are just some parts out of a much larger totality of parts. Yet, my deep engagement and embodied knowledge in the practice also situates me with a tentacular sensibility (Haraway 1988) to the phenomena unfolding215. For example, when

214 To illustrate that point, she describes this situation:

[...] My academic interlocutors did not share my own familiarity with Sisters Academy. This became apparent when I brought some analytical texts to a study group by the end of my fieldwork in December 2017. In one portfolio I unfolded an extraordinary Staff Meeting and Evening Gathering from the manifestation. What made The Staff Meeting extraordinary was the sudden appearance of Students and Visitings, and The Evening Gathering became an extraordinary meta-gathering in which we both performed the planning and execution of the gathering with the few Students and Visitings at the school. If you are not confused by now, you probably participated back then. I will not expand on the details, but simply note that I found the events analytically interesting as they displayed subtle codes of conduct, boundaries between participatory levels, and processes of decision making, which were usually less apparent. Yet these analytical perspectives got completely lost in translation. My fellow anthropology students were instead puzzled about particular acts, such as the feeding of each other with fruits. ‘Feeding each other’ probably sounds peculiar to the reader as well, but it is perfectly normal within a Sisters Academy context, and I caught myself asking the study group: But don’t you feed each other with fruits? (Ejrnæs 2019, 8–9).

She thereafter comments: “Reactions and comments from fellow anthropology students and supervisors made me question what I took for granted and reconsider challenges of translation; what needs attention and what is interesting to an outsider?” (Ejrnæs 2019, 8–9). Believing to have provided an expansive amount of interesting insider knowledge in my practice descriptions, to then get the feedback asking if I am holding back certain ‘secret formulas’ has provoked a similar reflection in me.

215 Cf. my elaboration on my situated position in the sections “Transcending art and academia” and “The activism of ‘living the theories’ and ‘inspiring theories’” in the “Artistic research” chapter.
I read the data I for the most part know if certain notes refer to a specific Sensuous Learning class in Sisters Academy, or if a message in the Dome of Visions logbook was inspired by a certain event that had just unfolded. This sensibility gained through insider-knowledge, furthermore, reaches beyond the reading of the ‘data’ as I embody it in my complete situated entanglement with the field of research by which my analysis is also an experiential reflection.

However, through the application of in situ ‘data’ as primary in my analysis, my inevitable personal experiences and observations will be situated in response to an expansive amount of empirical material generated by several hundreds of others besides me and their experiential reflections.

In that way this application of in situ ‘data’ indicates a response to both Wartstat’s poly-perspective proposals and Reinelt’s encouragement to apply a ‘bigger data’ approach to get a more nuanced image of what the performance does beyond (the qualitative analysis by) the individual (Reinelt 2019, 131f) be it an individual performance analyst as in the case of Warstat and Reinelt or the individual artistic researcher as in my case. Furthermore, the ‘data’ set applied here is quite different as it includes reflective material generated in situ while the participants are immersed in or engaged with the sensuous and poetic mode of being and being together evoked by the projects. Thus, the ‘data’ set should not be seen as ‘results’, which is another tenure linked to the terminology of ‘data’, rather it is co-created as part of an aesthetic practice. Furthermore, being positioned in the humanities as I am writing this dissertation, my engagement with the material will mirror this position.

Having clarified my use of the term ‘data’, I will from now on refer to it simply as data without the single quotation marks.

**Subtracted data from Dome of Visions and Sisters Academy**

Prior to the demonstration of the subtracted data in this dissertation, I will present an overview of the reflective and mediative material of Dome of Visions and Sisters Academy.

**Overview**

The tables are created to provide an accessible overview and thus do not take into account the complexities in some of the categories. For example, one could argue that the blogposts of Sisters Academy that are listed as pre- and post-reflective in the tables are also pre- and post-mediative in that they are communicated virtually to

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216 And to the Affective Societies research team’s methodological experimentation in regard to performance analyses more broadly.

217 As mentioned in the “Artistic research” chapter of this dissertation.
the general public, and participants writing here are aware of that. However, the generation of this material is facilitated through the artistic framework of Sisters Academy and thus, become part of a co-created aesthetic process, which weighs heavier than its external communication when I study the material. Likewise, The Archive of Sisters Hope is open source to researchers and to others interested in its expressions. For example, both graphic designer and artist Maja Skjøth Hegelund and the art agency I DO ART have included reflective material in the publications they have created about the work of Sisters Hope. See: Discoveries (Hegelund and Sisters Hope 2017) and Sisters Academy – Education for the Future (Luna et al. 2017), which communicate a lot externally. Likewise, the pre- and in situ reflective visions shared by the organizers in Dome of Visions have been communicated externally since 2016 when Dome of Visions moved to its current location at Pier 2 in Aarhus, Denmark. The same is also true the other way around. For instance, the mediative social media interactivity co-created by almost all the participatory levels in Dome of Visions also encompass these participants’ reflective processes of interpreting their experiences through stories and photographs. Similarly with the articles and reports, placed in boxes illustrating the mediative material of the projects, which also very much represents the reflective processes of the writers of these. Thus, in resonance with the focus on interconnectedness in this dissertation, this intertwinment must be kept in mind when viewing the tables.

<table>
<thead>
<tr>
<th>Dome of Visions reflective material</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-reflective</td>
</tr>
<tr>
<td>Visions for sustainable futures by organizers.</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

This first table lists the reflective material of Dome of Visions. The post-reflections displayed in e.g. reports are listed as mediative material here. Thus, in terms of the reflective material listed here it refers primarily to the level of the organizers, makers and visitors and is pre-reflective, in situ and post-reflective in relation to a specific event. As witnessed, the visions for sustainable futures in the logbook by the organizers and other participatory levels, and the messages from all participatory levels in the guestbooks are all written into the categories of respectively in situ and post-reflective. This is because they sometimes write during the specific event and sometimes after.
The reflective in situ material of both *Dome of Visions* and *Sisters Academy* is analog. This second table lists the mediative material of *Dome of Visions*. As witnessed some categories reappear as pre-mediative, in situ and post-mediative. However, they still represent different types of mediation. E.g. ‘Film’ is created as press material, but when located in situ it documents, as is also the case when located in the post-mediative category, where it additionally reflects on the process and prepare for the next manifestation.

### Dome of Visions mediative material

<table>
<thead>
<tr>
<th>Pre-mediative</th>
<th>In situ</th>
<th>Post-mediative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film.</td>
<td>Film documentation.</td>
<td>Film.</td>
</tr>
<tr>
<td>Photo.</td>
<td>Photo documentation.</td>
<td>Publications.</td>
</tr>
<tr>
<td>Social media interactivity.</td>
<td>Social media interactivity.</td>
<td>Social media interactivity.</td>
</tr>
<tr>
<td>Articles and reports.</td>
<td>Articles and reports.</td>
<td>Articles and reports.</td>
</tr>
<tr>
<td>Other written material.</td>
<td>Other written material.</td>
<td>Other written material.</td>
</tr>
<tr>
<td></td>
<td>Registered ‘smart house data’.</td>
<td></td>
</tr>
</tbody>
</table>

### Sisters Academy reflective material

<table>
<thead>
<tr>
<th>Pre-reflective</th>
<th>In situ</th>
<th>Post-reflective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blogposts from:</td>
<td>Notebooks from:</td>
<td>Blogposts from:</td>
</tr>
<tr>
<td>• Performers.</td>
<td>• Performers.</td>
<td>• Performers.</td>
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<tr>
<td>• Visiting.</td>
<td>• Visiting.</td>
<td>• Visiting.</td>
</tr>
<tr>
<td>• The Takeover-teachers.</td>
<td>• The Takeover-teachers.</td>
<td>• The Takeover-teachers.</td>
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<tr>
<td>• The Takeover-students.</td>
<td>• The Takeover-students.</td>
<td>• The Takeover-students.</td>
</tr>
<tr>
<td>• The Boarding School-students.</td>
<td>• The Boarding School-students.</td>
<td>• The Boarding School-students.</td>
</tr>
<tr>
<td>Donated objects from:</td>
<td>Donated objects from:</td>
<td>Donated objects from:</td>
</tr>
<tr>
<td>• Findings from performers teaching <em>Sensuous Learning</em> classes.</td>
<td>• Findings from visiting teaching <em>Sensuous Learning</em> classes.</td>
<td>• Findings from performers teaching <em>Sensuous Learning</em> classes.</td>
</tr>
<tr>
<td>• Objects, gifts and findings from all performers and visiting.</td>
<td>• Donated ‘detritus’ (Reason 2003) (letters, gifts, notes, objects lying around) by everyone.</td>
<td>• Objects, gifts and findings from all performers and visiting.</td>
</tr>
</tbody>
</table>
This third table lists the reflective material of *Sisters Academy*. The category of ‘donated ‘detritus’’ deserves an explanation. It refers to Reason’s ‘archive of detritus’ (Reason 2003), which describes a new mode of documenting and archiving the live performance event. The detritus of the performance is simply what is left behind on stage, collected and kept in a performance archive. The stage detritus does not provide any clear, neutral or scientific documentation of the performance. Nor does it evaluate, interpret or describe the performance. In that way it resists being objective and accurate, which according to a recent turn in archive theory is anyway impossible (Reason 2003). When listed as reflective material in *Sisters Academy* it refers to the exchanged letters, gifts, notes and objects within the manifestation, which have ultimately found their way to The Archive. Reason understands this material to generate a record that recreates “[…] not the appearance of the performance, but the experience of the performance” (Reason 2003, 87) which is also symptomatic of the in situ material of both *Sisters Academy* and *Dome of Visions*.

<table>
<thead>
<tr>
<th><em>Sisters Academy</em> mediative material</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pre-mediative</strong></td>
</tr>
<tr>
<td>Film.</td>
</tr>
<tr>
<td>Photo.</td>
</tr>
<tr>
<td>Social media interactivity.</td>
</tr>
<tr>
<td>Articles and reports.</td>
</tr>
<tr>
<td>Other written material.</td>
</tr>
</tbody>
</table>

This fourth and final table lists the mediative material of *Sisters Academy*. Again, the same pattern applies to the reappearing categories such as ‘film’, where different types of mediation is at play in respectively the pre-mediative, in situ and post-mediative phase. These different phases also respond to the process of preparatory preliminality, immersed liminality and postliminal anchoring and reflection.

As both the projects *Dome of Visions* and *Sisters Academy* go through these phases, so does each manifestation of them and each participant’s ‘journey through’ them. The material subtracted for the analysis responds primarily to the individual participant’s engagement in situ.
The research question of this dissertation is: What is the impact of Dome of Visions’ and Sisters Academy’s evocation of the aesthetic on the participants? And what does that tell us about how the aesthetic, and thus the sensuous, might support the transition towards a more sustainable future? To answer this I will prioritize material produced by the participants in the projects, that is, reflective in situ material, which introduces unique insight into the perceptions and experiences of exactly those participants. The in situ material will be supported primarily by the pre-reflective material of organizers’ visions in Dome of Visions and in a few cases by pre-and post-reflective blogposts of Sisters Academy, when they irradiate budding tendencies in the data. Even though the empirical focus is on the perceptions and experiences of the individual participant, both projects also operate in an interventionist way at an institutional level, meaning they reach people who would not otherwise necessarily access, or take into consideration, the sensuous and poetic. Thus, the reflective material subtracted for the analysis is produced by a multitude of participants often reached through intervention. The combination of individual perception and experience and institutional interventionism resonates with the other dualisms that this dissertation intends to overcome.

Such an integral approach can be understood in continuation of educational researcher Lotte Darsø’s application of a four quadrant framework218 of respectively the subjective-individual (intentional), objective-individual (behavioral), intersubjective-collective (cultural) and objective-collective (social) (Darsø 2004, 27); her argument is that natural and social sciences have conducted research from only the objective-individual in the shape of the individual researcher engaging with the dataset in an objective manner, which has compromised potential interesting findings that could have emerged in the others. This resonates with psychologist, sociologist and historian Frigga Haug’s focus on the ability of qualitative study to find the seeds for the future rather than the quantitative study’s mapping of what already exists, as this scientific approach can only trace and understand things that are already widespread, rather than that which is about to sprout and define the future (Haug 1981a; 1981b). The emphasis on the reflective in situ material in this dissertation can be understood as a subjective-individual approach, and as an occupation with the budding seeds.

Another interesting and related aspect is that deep transformative societal impact is often considered to manifest through a systemic social approach, which would be the objective-collective quadrant in the framework introduced by Darsø (2004, 27). However, as Bateson argues, a change in the epistemology in humans, an ecology of mind unfolding through the individual, is central to a transition

218 Informed by Ken Wilber’s integral theory (Wilber 2007).
towards a more sustainable future (G. Bateson [1972] 2000). This is reminiscent of the one-year project In100Y facilitated by House of Futures, of which I was a partner, for the Velux Foundation, which intended to: “Constitute an overview and insight into the important developments and driving forces relevant for long term sustainability” and “Provide the Velux Foundation with an assessment on whether the foundation should support a center for environment and sustainability in Denmark”. A central part of the project was a series of seminars, where leading experts on sustainability discussed scenarios for sustainable futures. At one of these seminars the ‘integral futures’ model was presented (Collins and Hines 2010), which in line with integral thinking and the four quadrants (Darso 2004, 27), presents a model for four dimensions that impacts the future (Larsen 2012). The participants at the seminars were asked to respond to two questions and mark their answers by placing a dot in response to one of the four dimensions. The two questions being: “Which of the four quadrants do you think will be the most important in the transformation towards a sustainable society?” (Larsen 2012, 103), which should be marked with a red dot, and “In which of the four quadrants is your present work primarily concentrated?” (Larsen 2012, 103), which should be marked with a black dot. The result was that the majority of these people, most of whom worked with sustainable future solutions, placed their black dot in the systemic social dimension and their red dot in the intentional subjective-individual. This suggests that the impact of the transformation of the individual human is generally underprioritized as investment in the workforce on sustainable solutions favours the social systemic approach. This adds another important reason to initiate the analysis through the reflective in situ material, as the projects plant seeds in the individual person, which in turn sprout and propagate in unforeseeable ways of ramification, also in people who would not necessarily otherwise engage in such formats through the institutional interventions of the practice (see Hallberg 2016c, 43; 2019, 99, where the latter refers to an interview in Scenario Magazine opening with the quote: “We let the poetic and sensuous seep into the institutions and spread like seeds”), which again is in resonance with the empiric emphasis on the budding seeds (Haug 1981a; 1981b).

The mutual focus on the transformative journey of the individual participants and the institutional intervention mirrors the centrality of this mutuality in my practice as seen in the two projects presented here. The methods operate at an individual level, which stay with the individual participant independently of the institution;

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219 www.in100y.dk (accessed 17.01.2020).

220 Quote from: http://in100y.dk/about-the-project/why/ (accessed 17.11.2020).

221 Quote from: http://in100y.dk/about-the-project/why/ (accessed 17.11.2020). This center was recommended and established in 2014 under the name Chora. See also: http://chora2030.dk/ (accessed 17.01.2020).
however, they might lead to changes in behavior, practices and ultimately in the institutions themselves. Furthermore, through institutional interventions, they reach people who would not otherwise necessarily access, or take into consideration, the sensuous and poetic. This is the case in both *Dome of Visions* and *Sisters Academy*, where respectively the open curatorial framework and the performance methods and framework offer the same possibility of access in different ways.

**In situ reflective material**

In regard to *Dome of Visions*, the participants I will focus on are everyone who has shared in the available log- and guestbooks comprising the reflective in situ material of *Dome of Visions*. This in situ material both includes analog visions from the organizers and spontaneous in situ messages from all participatory levels in *Dome of Visions*. Furthermore, a subtraction of pre-reflective visions from organizers that are not presented in the analog logbook, but still shared in and through the dialogue with the curatorial team leading up to the manifestation of their content in the dome, are included to irradiate certain tendencies in the data. Furthermore, these visions illustrate the thinking that has been aroused in the organizers through the initial curatorial dialogue and thus echo how the curatorial framework has influenced them.

In regard to *Sisters Academy*, the participants I will focus on are the students of both The Takeover and The Boarding School format. In previous analyses of participation in immersive and interactive performance universes (e.g. see Hallberg 2009) I have focused on the performers as they participate the longest and the deepest; this long-term perspective, arguably primarily accessible to those who engage in the work as a performer, is not often brought to light in existing performance analyses e.g. see Machon (2013); Alston (2016a); Reason and Lindelof (2016). Thus, one could argue that this level is of particular interest as I uniquely have access to it. Furthermore, one could question why the main focus is not on the teachers in The Takeover format, through whom the necessity for a longer-term focus is acknowledged, and why we also primarily work with them prior to a Takeover manifestation (e.g. see Hallberg and Darsø 2019). However, as I am really interested in how the project impacts beyond the ‘inner circles’ of those who are ‘trained’ in the intentions, methods and modes of thinking of *Sisters Academy* prior to the manifestation, the students are of interest in this context, even though one pre-reflective blogpost from a performer is also included.222

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222 Arguably, the student notebooks from the program on Sisters Performance Method at Ryslinge illustrate processes of impact beyond the ‘inner circles’ as the students here are not trained prior to the initiation of the program, but they participate in a long-term program of four months, and thus could provide an interesting set of data for a potential future research project.
The totality of registered\textsuperscript{223} visions generated by \textit{Dome of Visions} organizers is 2081, all of which have been read for the analysis of this dissertation. Furthermore, three analog log- and guestbooks of up to 140 pages each, including several entries - up to 15 on each page, have been read for the analysis. The totality of \textit{Sisters Academy} notebooks generated by \textit{Sisters Academy} students is 1248\textsuperscript{224}, of which 844\textsuperscript{225} have been read. Furthermore, 248\textsuperscript{226} blogposts by students, teachers, visitings and performers have been read even though only two have been included in the analysis. Additionally, 10 expansive performer notebooks and 10 visiting notebooks\textsuperscript{227} from \textit{Sisters Academy – The Boarding School} at Den Frie and Inkonst and 4 expansive student notebooks from the program on \textit{Sisters Performance Method} at Ryslinge in 2019 have been read as supplementary material\textsuperscript{228}.

\textsuperscript{223} In the two first manifestations of \textit{Dome of Visions} at respectively \textit{Dome of Visions} at Kroyers Plads, Copenhagen, DK (spring 2013) and \textit{Dome of Visions} at Bassin 7, Aarhus, DK (summer and fall 2013) the organizers did not share visions for sustainable futures prior to their event. It was something that was introduced at \textit{Dome of Visions} at Søren Kierkegaards Plads, Copenhagen, DK (2014–2016), which is also why the data is subtracted from this and the following manifestation of \textit{Dome of Visions} at Pier 2, Aarhus, DK (2016–2018) in this dissertation. However, in the manifestation at Søren Kierkegaards Plads the visions were first shared only via email and not communicated externally. It has not been possible to track these as they have been sent to the curatorial assistant in a private email that does not exist anymore. Since the beginning of 2016, the year I also initiated this PhD study, however, a joint curatorial email was created, and we have been able to track visions here. Thus, out of the approximately 633 visions, corresponding to the number of events here (this number can be found in a PowerPoint presentation created in May 2016 and see also Wisler et al. (2016, 9), 308 have been read. The number 2081 includes the analog visions written in the logbook.

\textsuperscript{224} The totality of \textit{Sisters Academy} manifestations is: \textit{Sisters Academy} at HF & VUC, FYN, FLOW, Odense, Denmark (Winter 2014), \textit{Sisters Academy} at Nuuk Art Museum as part of PS1 #21, Nuuk, Greenland (summer 2015), \textit{Sisters Academy} at Inkonst, Malmö, Sweden (fall 2015), \textit{Sisters Academy} at Nova Academy, Simrishamn, Sweden (spring 2016), \textit{Sisters Academy} at Myndlistaskólinn, Reykjavík, Iceland (fall 2016), \textit{Sisters Academy} at Fremtidslinjen, Kege, Denmark (spring 2017) and \textit{Sisters Academy} at Den Frie, Copenhagen, Denmark (fall 2017). However, only in the two Boarding Schools and The Takeovers at Nova Academy and at Fremtidslinjen have the students been provided with notebooks. Thus, the number above refers to donated notebooks only, even though the students in the other manifestations have been donating self-made notebooks and ‘detritus’ in the form of letters, notes, objects and beyond.

\textsuperscript{225} From respectively \textit{Sisters Academy – The Boarding School} at Den Frie and \textit{Sisters Academy – The Takeover} at Nova Academy.

\textsuperscript{226} From respectively \textit{Sisters Academy – The Boarding School} at Den Frie and Inkonst and \textit{Sisters Academy – The Takeover} at Fremtidslinjen, Myndlistaskólinn, Nova Academy and HF & VUC FYN, FLOW.

\textsuperscript{227} The visiting notebooks in these manifestations were shared by other visitings. Thus, when a visiting left, they donated the book with their notes to The Archive, and it was then prepared to be given to another visiting upon their arrival, so that they could read and see reflections from previous visitings. This also means that the number presented here is not per book but per visiting.

\textsuperscript{228} Extracts from some of these are also to be found in the “Catalogue in situ material \textit{Sisters Academy}” that will be further presented later in the chapter “Documentation” and in the chapter “Analysis – Immersed in the data (a reflection of experiential reflection)”. 
In the tables below I have marked the subtracted in situ data in bold. As seen, there is a strong culture of treasuring reflective in situ material in Sisters Academy, which was also introduced to Dome of Visions through the curatorial framework, but which could be cultivated more in coming manifestations.

<table>
<thead>
<tr>
<th>Dome of Visions reflective in situ material:</th>
<th>Visions for sustainable futures by organizers</th>
<th>Visions for the future city by organizers</th>
<th>Visions for sustainable futures shared in the analog logbook</th>
<th>Messages shared in guestbooks (includes visions by organizers)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dome of Visions Søren Kierkegaards Plads</td>
<td>633</td>
<td>0</td>
<td>298*</td>
<td>0</td>
</tr>
<tr>
<td>Dome of Visions Pier 2</td>
<td>575</td>
<td>575</td>
<td>0</td>
<td>486**</td>
</tr>
</tbody>
</table>

* +72 signatures, 27 small drawings  
** +58 signatures

[128] Overview Dome of Visions reflective in situ material (Thank you to Tania Maria Henneberg for counting the Dome of Visions reflective in situ material).
## Reflective in situ material in The Archive of Sisters Hope:

### Sisters Academy

<table>
<thead>
<tr>
<th></th>
<th>Student notebooks</th>
<th>Visiting notebooks</th>
<th>Performer notebooks</th>
<th>Teacher notebooks and vows</th>
<th>Objects visiting and performers</th>
<th>'Detritus' (letters, notes, gifts, objects found, etc.)</th>
<th>Blogposts (students, teachers, performers, visiting)</th>
<th>Photo and film raw film (non-public)</th>
<th>Octopus and Archive books</th>
<th>Acceptance letters, class overview, and other school material</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sisters Academy – No 1 (Flow)</strong></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>17 (vows)</td>
<td>9</td>
<td>53</td>
<td>46</td>
<td>0</td>
<td>33 (dreams from open house guests) + 64 (evaluation)</td>
<td></td>
</tr>
<tr>
<td><strong>Sisters Academy – No 2 (Greenland)</strong></td>
<td>21 (student dreams) +16 (visitor dreams) +1 (spontaneous visitor reflection)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Sisters Academy – No 3A (Inkonst)</strong></td>
<td>333</td>
<td>68</td>
<td>0</td>
<td>12</td>
<td>124</td>
<td>1</td>
<td>75</td>
<td>1</td>
<td>479 (questionnaires) + 1 (Mentorship application)</td>
<td></td>
</tr>
<tr>
<td><strong>Sisters Academy – No 3B (Nova Academy)</strong></td>
<td>200</td>
<td>5</td>
<td>10</td>
<td>7</td>
<td>20</td>
<td>3</td>
<td>32</td>
<td>0</td>
<td>14 (evaluation meeting) + 1 (Mentorship application)</td>
<td></td>
</tr>
<tr>
<td><strong>Sisters Academy – No 4 (Myndlistaskólinn)</strong></td>
<td>0</td>
<td>7</td>
<td>5</td>
<td>0</td>
<td>15</td>
<td>10</td>
<td>19</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Sisters Academy – No 5 (Fremtidslinjen)</strong></td>
<td>50</td>
<td>0</td>
<td>11</td>
<td>17</td>
<td>19</td>
<td>0</td>
<td>15</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>Sisters Academy – No 6 (Den Frie)</strong></td>
<td>644</td>
<td>58</td>
<td>14</td>
<td>0</td>
<td>94</td>
<td>4</td>
<td>41</td>
<td>5</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

[129] Overview Sisters Academy reflective in situ material.
### Sisters Performance Method – Sensuous Learning at Ryslinge Højskole

<table>
<thead>
<tr>
<th>Letters of invitation</th>
<th>Student notebooks</th>
<th>Student objects and ‘Detritus’</th>
<th>Performer notebooks</th>
<th>Performer objects</th>
<th>Blogposts (students, performers)</th>
<th>Logbook</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sisters Performance Method 2019</strong></td>
<td>4</td>
<td>4</td>
<td>Objects from 4 Poetic Selves central to their classes: 81. ‘Detritus’: 5</td>
<td>9</td>
<td>23</td>
<td>21</td>
</tr>
<tr>
<td><strong>Sisters Performance Method 2020</strong></td>
<td>5</td>
<td>5</td>
<td>Objects from 5 Poetic Selves central to their classes: 94. ‘Detritus’: 8</td>
<td>5*</td>
<td>15</td>
<td>31</td>
</tr>
</tbody>
</table>

* The Covid-19 pandemic caused this course to be partly taught online, which has reduced the number of donated performer notebooks as the performers donate their notebook at the physical school upon departure. The higher number of blogposts might also be partly caused by the intensified online presence during the pandemic.

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### Sensuous City

<table>
<thead>
<tr>
<th>Guideline letters</th>
<th>Citizen notebooks</th>
<th>Citizen objects</th>
<th>Performer objects</th>
<th>Performer notebooks</th>
<th>Archive logbook</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sensuous City 2019</strong></td>
<td>161</td>
<td>123</td>
<td>152</td>
<td>4</td>
<td>13</td>
</tr>
</tbody>
</table>

[130] Overview Sisters Performance Method – Sensuous Learning program at Ryslinge Højskole reflective in situ material.

[131] Overview Sensuous City reflective in situ material. Sensuous City will manifest again in Copenhagen in the summer 2021.
### Sensuous Governing

<table>
<thead>
<tr>
<th>Letters of invitation</th>
<th>Dreams for the future of the city</th>
<th>Performer notebooks*</th>
<th>Archive logbook</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensuous Governing 2019</td>
<td>75</td>
<td>57</td>
<td>13</td>
</tr>
</tbody>
</table>

*When the Sensuous Governing manifestation is preparatory to Sensuous City.

[132] Overview

Sensuous Governing is a reflective in situ material.

### Performance Sense Laboratory

<table>
<thead>
<tr>
<th>Questionnaires answered pre- and postliminary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roskilde festival 2014</td>
</tr>
</tbody>
</table>

[133] Overview

Performance Sense Laboratory is a reflective in situ material.
## Other smaller Sisters Hope manifestations

<table>
<thead>
<tr>
<th>VKR</th>
<th>Poetic Self-reflections</th>
</tr>
</thead>
<tbody>
<tr>
<td>VKR 2018</td>
<td>509</td>
</tr>
<tr>
<td>VKR 2019</td>
<td>457</td>
</tr>
<tr>
<td>VKR 2020*</td>
<td></td>
</tr>
</tbody>
</table>

*This manifestation has been postponed until 2021 due to the Covid-19 pandemic.

## Smaller manifestations with shared dreams:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sisters Seek</strong></td>
<td>Collecting dreams on the future of the school</td>
</tr>
<tr>
<td>Sisters Seek (InnoCarnival 2014)</td>
<td>35</td>
</tr>
<tr>
<td><strong>Sisters Searching</strong></td>
<td>Collecting dreams for the future of art</td>
</tr>
<tr>
<td>Sisters Searching (Art Copenhagen 2014)</td>
<td>26</td>
</tr>
<tr>
<td><strong>Sisters Eat</strong></td>
<td>Dreams for the future, night dreams</td>
</tr>
<tr>
<td>Sisters Eat (PQ 2015)</td>
<td>12</td>
</tr>
<tr>
<td><strong>Sisters in Glass</strong></td>
<td>Dreams for the future of sound, night dreams</td>
</tr>
<tr>
<td>Sisters in Glass (SPOR festival 2015)</td>
<td>12</td>
</tr>
<tr>
<td><strong>Sisters Sea</strong></td>
<td>Rocks with dreams for the future or night dreams</td>
</tr>
<tr>
<td>Sisters Sea (Sommarscen Malmö 2015)</td>
<td>63</td>
</tr>
<tr>
<td><strong>Sisters Performance Method</strong></td>
<td>Thoughts on The Poetic Self</td>
</tr>
<tr>
<td>Sisters Performance Method (Kunsthøjskolen 2016)</td>
<td>11</td>
</tr>
<tr>
<td><strong>Sisters Performance Method</strong></td>
<td>Thoughts on The Poetic Self and Poetic Self objects</td>
</tr>
<tr>
<td>Sisters Performance Method (Adger University 2016)</td>
<td>11</td>
</tr>
<tr>
<td><strong>Sisters Dreams</strong></td>
<td>Dreams for the future</td>
</tr>
<tr>
<td>Sisters Dreams (Thorvaldsens Museum 2018)</td>
<td>10</td>
</tr>
<tr>
<td><strong>Sisters Hope Dreamspace</strong></td>
<td>Poetic Self dreams</td>
</tr>
<tr>
<td>Sisters Hope Dreamspace (FRATZ Festival 2019)</td>
<td>26</td>
</tr>
</tbody>
</table>

[134] Overview other smaller Sisters Hope manifestations reflective in situ material (The collected data from other smaller Sisters Hope manifestations constantly evolve, thus the numbers here are as of 11.02.2020 when the material in The Archive was counted). Thank you to Nana Elisabeth Paja Senderovitz, Krizstina Toth and Asta Ingemann Jensen for supporting the process of counting The Archive material.
Other material
My body of data furthermore includes a series of other elements here within texts, models and frameworks created by me in the process, film and photo documentation and publications on the project. This data has principally been brought to play in this dissertation as documentation of my practice and illustrations. The film and photo documentation and the publications applied in the appendix are of particular relevance for providing an experience of the artistic practice of this artistic research dissertation.

PROCESSING THE DATA

The processing of the reflective in situ data in this dissertation has undergone several stages. The first phase included a reading of random material from the archive boxes. As I first began this reading, I was surprised that ‘connectedness’ seemed to be such a central aspect in the material, which was an inductive reading that also became informative of the theoretical framework in that it motivated me to dig deeper into ecological theory in which connectedness is pivotal. While shaping the theoretical framework the reading group was formed; it read in resonance with key categories emerging in this framework. Specifically the categories of connectivity to self, others and environment in response to the three ecologies (Guattari [1989] 2008), and preliminarity, liminality and postliminiality in response to the three-phased ritual process (van Gennep [1909] 2013; Turner [1967] 2014; 1974) as I began...
to understand these as operational analytical frameworks. Furthermore, the reading group was asked to be aware of whatever surprised them in the reading to avoid a reducing, deductive approach. By also looking for that which surprises an ‘open’ reading mode is enhanced, where the gaze is not fixed on certain elements and blocks out everything else. Additional categories were added continuously in resonance with both the development of the theoretical framework and what emerged as surprises and overarching tendencies as the reading progressed. The reading group registered the data in the following ways: organized into pre-articulated categories and surprise-categories in a word document, with scanned extracts and written quotes subtracted from these. All scanned extracts have also been collected in a separate file where only these scanned extracts appear without subtraction of quotes and without being organized into categories. Finally, a quantitative count of how often each category appears has been done.

However, as I received the categorized data from the reading group, I found that I did not really use the categorization, but instead jumped straight to my own reading and a new process of categorization as I opened the file with scanned uncategorized extracts, rather than reading through the word files where these extracts had been placed in response to certain categories; this allowed an unfiltered reading and a ‘deeper’ relationship with, or immersion in, the data.

In correspondence with the pre-categorization, I also categorized the data in response to the six overall categories of the operational analytical frameworks: preliminal, liminal, postliminal (van Gennep [1909] 2013; Turner [1967] 2014; 1974) and mental ecology, social ecology and environmental ecology (Guattari [1989] 2008). During the process of reading and situating I too created new subcategories. These subcategories reflect the reoccurring themes in the data that emerged through the reading and ultimately the totality of categories that has come to constitute the table of content of the appendixes “Catalogue in situ and pre-reflective material Dome of Visions” and “Catalogue in situ material Sisters Academy”. Many of these subcategories are presented as subheadings in the analysis. The subcategories can be likened to the ‘surprise’ category in my reading, where I have worked inductively and let the empirical data inform my analysis; it can also be perceived as a very open first phase in the analysis where it became apparent to me what emerges from the experience of the participants in the projects. I have both found subcategories that respond indirectly to the expanded theoretical fundament of this dissertation and directly to, for example, that of Haraway’s multispecies kinship (Haraway 2016), where a rich entanglement of life is celebrated in contrast to the illusionary idea of separation, and where kinship unfolds between different species and organism; this has been a highly reoccurring expression in the data especially on The Poetic Self in Sisters
It is in this way that the process of reading and situating the data has also been a process through which I have gradually moved into the analysis.

**OUTRO**

In this chapter I have clarified the different types of material generated in the projects and at my disposal for the analysis. I have categorized this material into reflective material and meditative material and furthermore classified this material into the categories of pre-, in situ and post-categories, and I have provided an overview of this material. I furthermore explained what material I have subtracted as data for the analysis and why. Lastly, I described how I have processed the data, and how this has been an important preparatory process to, or even an initiation of, the analysis, which I will go onto below.

Where the descriptive image texts of *Dome of Visions* from an organizer’s and visitor’s perspective, and *Sisters Academy* from a student’s perspective, follow a more or less chronological line from beginning to end, the analysis can be perceived more as a mosaic. A mosaic consisting of different parts put together, to illustrate the whole, and when the light shines through a certain part of the mosaic this aspect is illuminated. In the analysis, the illuminated parts are informed by, and have emerged from the outset in the in situ data. Different parts of the projects are highlighted in different ways by different participants and their shared contributions do not follow a specific questionnaire or structure, other than the few instructions given in the *Sisters Academy* notebooks and in regard to the *Dome of Visions* log- and guestbook. Rather these shared contributions are ‘birthed’ in situ, and follow the impulses unfolding while the participants are immersed. Whilst immersed, light is shed on different parts of what they experience and choose to reflect on in the notebook in that moment. It is some of these parts that are illuminated here. In that way it is not a complete analysis encompassing all aspects of the projects but of parts of them guided by the participants’ experienced modes of being and being together expressed in the in situ data – their experiential reflections.

When trying to piece together the puzzle of in situ expressions from *Sisters Academy* and *Dome of Visions*, and in the analysis of these, I bear in mind that the illuminated parts are part of a bigger whole. Furthermore, the part contains the whole, as e.g. research in DNA allows us to understand how each tiny part carries the totality of information of the entire system. As mentioned, the process of the selection of the parts highlighted in each subheading is guided by the in situ data, or more specifically by elements present in the framing cases of the analysis, which will be presented below, and elements in these expressions that are reoccurring tendencies in the in situ data.
The mosaic approach also reminds me of feedback I received in a dialogue with art and cultural theorist Heidrun Führer\(^\text{229}\), that my practice is more like an ‘atmospheric time-space’ than a ritual, as the phases of a ritual for her seemed to be too static. However, the three-phased ritual process (van Gennep [1909] 2013; Turner [1967] 2014; 1974) is always integrated in the design of my work, as it contributes to a formative framework. Furthermore, I am interested in the transformative processes of the participants. However, my way of adapting the ritual might point in another more dynamic direction, where the ritual process is no longer static, but rather applied in order to transport us into this new ‘atmospheric time-space’.

These thoughts lead on to the immersion into the actual analysis.

\(^{229}\) This dialogue unfolded in a plenary session after a presentation of my practice at the symposium *Experience as a Source of Knowledge in Aesthetic Research* by the Research Node of Aesthetic Studies at Lund University arranged by art historian Max Liljefors (Liljefors 2019b).
In this chapter I will analyze the impact of *Dome of Visions’* and *Sisters Academy’s* evocation of the aesthetic on the participants and in continuation whether and how the aesthetic, and thus the sensuous, might support the transition towards a more sustainable future in response to my research question.

In order to answer the research question, I conduct an analysis of drawings and text subtracted primarily from the reflective in situ material, informed by my own in situ experiential reflections while immersed in the project manifestations. The three-phased ritual process of a preliminal, a liminal and a postliminal phase (van Gennep [1909] 2013; Turner [1967] 2014; 1974) and the three ecologies (Guattari [1989] 2008) of a mental, a social and an environmental ecology are applied as operational analytical frameworks. These frameworks and their respective parts weave together in mosaic ways and are, as the theories themselves, interconnected. I have first situated my expansive subtracted data in response to these theoretical categories and second, I have applied these theoretical categories as operational analytical frameworks for the analysis.
Each participants’ meeting with the projects is informed by the three-phased ritual process (van Gennep [1909] 2013; Turner [1967] 2014; 1974) as it is deliberately applied in the interactivity designs of both Dome of Visions and Sisters Academy. When applied in my work, the three-phased ritual process relates to the intention to give access to experience, perception and cognition through the sensuous (Baumgarten [1735] 1954; [1750–1758] 1961; Kjørup 2000; 2005; 2006; Thyssen 1998; 2005) and the poetic (D. Jørgensen 2003; 2014; 2018) as opposed to a more one-dimensional (Marcuse [1964] 1999) economic-rational understanding of the world (Adorno and Horkheimer [1947] 2002; Marcuse [1954] 1969; [1964] 1999; [1977] 2003). Thus, everyday life, primarily informed by premises other than the aesthetic, is left behind, as the participant enters into a world that places the aesthetic dimension at the center and allows for what one might call ‘sensuous transformation’ or transformation through the sensuous. The reason I find that so crucial in our time of crisis is because my interest in how the access to this mode of being in the world for all people, and not only those operating within the art system (Thyssen 1998; 2005; Gade 2008), will support the transition towards a more sustainable future. When referring to ‘all people’ it is with reference to the importance of accessibility to the sensuous and poetic. I analysis potential transformative processes of individual participants who are provided with access to the sensuous and poetic, but the argument is that when a critical mass of individuals change their understanding of society and the world, society and the world change, cf. Bateson’s formative focus on an ecology of mind in each individual as the primary way out of the ecological crisis (G. Bateson [1972] 2000).

The other Bateson-inspired framework is Guattari’s three ecologies of respectively mental, social and environmental ecology: environmental ecology is shaped by the activities and practices of people and their mental ecology, which again is shaped in groups of social ecology and vice versa (Guattari [1989] 2008, 43ff). In resonance with the ecological theory presented in this dissertation, the awareness of the interconnectedness of everything is at the core of the three ecologies. To Bateson ([1972] 2000) the ecological crisis is rooted in three causes: population increase, technological progress and human ‘hubris’, by which is meant certain errors in the thinking and attitudes of humans rooted in the Western Enlightenment and Industrialization; this again resonates with the civilization critique presented through aesthetic philosophy and critical theory presented in this dissertation. As these three causes identified by Bateson also interconnect, the correction of one of them will implement ‘anti-clockwise-structures’ where their processes turn around and thus begin to create the necessary change. The entry point into this anticlockwise reversal that is both the only one possible and furthermore the most viable according to Bateson ([1972] 2000, 500) is
to challenge the human hubris and ultimately transform human thinking and attitudes towards the environment. What is meant by this is the nurturing of an ecology of mind in humans, which is defined by its awareness of interconnectedness, and thereby the inherent understanding that the destruction of the surroundings is ultimately also self-destruction (G. Bateson [1972] 2000, 496ff). The mental ecology of Guattari can also be likened to Bateson's ecology of mind and the awareness of interconnectedness expressed here, interconnectivity or 'connections' in all its variations are expressions I have been particularly aware of in the reading, subtraction and analysis of the data. Expressions of connectedness to the self inform the analysis of the mental ecology unfolding in the projects. Expressions of human sociality and relationality inform the analysis of the social ecology unfolding in the projects. And expressions of connectedness beyond the human inform the analysis of the environmental ecology unfolding in the projects. In the following analysis I argue that expressions of mental ecologies that understand the interconnectedness of everything formed in the social ecology of respectively Dome of Visions and Sisters Academy will lead to environmental ecology when continuously integrated into the lifeworld of the participants. The environmental ecology is hard to trace as the reflective material does not go much beyond the projects. However, certain seeds in the mode of thinking of the participants are expressed, which have the potentiality to sprout and spread in unforeseeable ways of ramification, and the entanglement of the three realms furthermore instigates continuous ‘feedbackloops’.

CASES


230  Fischer-Lichte uses the term ‘feedback-loop’, to describe how the co-presence of a performer and a recipient in a performance situation always gestalts a flow of information between these co-present parties, which affect them both mutually, and which dissolves any shield of representation (Fischer-Lichte [2004] 2006). Likewise, these three realms of ecology are co-present and continuously inform each other.
Dome of Visions

In the *Dome of Visions* in situ data I have furthermore noticed a convincing tendency to draw the actual physical space of *Dome of Visions*, and that these drawings of the physical space displays qualities, which point them in the direction of the different ecologies (Guattari [1989] 2008). I have subtracted three of these into each of the three ecologies as main *Dome of Visions* cases. The first [136] illustrates a relationship between *Dome of Visions* and an individual, which I read as mental ecology; the second [137] accentuate the social aspects of *Dome of Visions*, which I read as social ecology; and the third [138] illustrates *Dome of Visions* in relation to the natural environment in which it is placed, or more specifically, to the ground on which it stands, or grows into, which I read as environmental ecology:

Mental ecology
Social ecology

Environmental ecology

Sisters Academy

In contrast to the *Dome of Visions* in situ data of shorter messages and drawings expressed in a more or less public book by participants as the pass by, the *Sisters Academy* in situ data is primarily from notebooks kept personally by one participant, which follows their experiences. Therefore, the three-phased ritual process (van Gennep [1909] 2013; Turner [1967] 2014; 1974) displaying transitions is most present in the *Sisters Academy* notebooks, as each participant expresses themselves in these over a longer period of time. When reading the *Sisters Academy* in situ data and situating the data into the categories of preliminal, liminal and postliminal expressions, some cases so clearly contained all three phases in the same notebook, which I have found to be an interesting departure for the analysis. Thus, I have subtracted three student notebooks from *Sisters Academy* that clearly contain preliminality, liminality and postliminality in the very same notebook. Furthermore, in the three subtracted cases each contains a postliminal expression, which can be understood to relate to either the mental, social or environmental ecology (Guattari [1989] 2008). By postliminal expression I refer to the last extract in the presented sequences of four unified extracts. The first [139, 140, 141, 142] illustrates a relationship between the *Sisters Academy* student and an individual, which I read as mental ecology, the second [143, 144, 145, 146] accentuates the social aspects of *Sisters Academy* through embracing bodies, which I read as social ecology and the third [147, 148, 149, 150] illustrates a connectivity to water, or the realization, “I consist as water”, which I read as environmental ecology:


Mental ecology

I FORGET MY
OUTSIDE ME. I
FORGET I HAVE AN
OUTSIDE LIFE. I'M
TAKEN OVER. I'M
TAKING IN.

Social ecology

Environmental ecology
I FORGET MY OUTSIDE ME. I FORGET I HAVE AN OUTSIDE LIFE. I'M TAKEN OVER. I'M TAKING IN.

BLUE (aɪ ʌ) BLUE CAN BE LITTLE DROPS OF TEARS RUNNING DOWN MY CHEEK.
WELLING UP INSIDE ME. TYING A KNOT IN MY CHEST. SUCCOMBING ME.
BLUE CAN BE MATERIALIZATIONS OF A LOVE SO BIG IT OVERFLOWS. RUNNING FROM THE CORNER OF MY EYE
DOWN MY CHEEK, ALL THE WAY TO MY JAWLINE WHERE IT LETS GO AND FALLS ON MY LOVER AS A SYMBOL OF MY COMPLETE SURRENDER.
THE BLUE CAN BE DARK AND STORMY - IMPOSSIBLE TO PENETRATE - SUCCOMBING.
THE BLUE CAN ALSO BE VERY LIGHT AND CLEAR. IT INVITES YOU IN WITH ITS SALTY SMELL, THE PROMISE OF ITS SOFT CARE TOUCH.
THE CLEAR BLUE WILL ABSORB YOU COMPLETELY, MAKE TIME UNNECESSARY. AS AN ABSTRACT CONCEPT VERY FAR AWAY.
Extracts from one in situ notebook, student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
Social ecology

I'm losing my eggs.

I'm losing myself, dissolving invisible.
I don't always seem to agree with people on the truth. If I feel like they don't see me, is it then we not communicating myself out?

This body is melting, transforming. It needs a new place in this world but never forget that this body has a core story and memory. Remind it and take care of it. Love it, respect it, be true to it.
Extracts from one in situ notebook, student, Sisters Academy - The Boarding School, Denmark, 2017.
**Framing cases**

Due to the presence of the three-phased ritual process (van Gennep [1909] 2013; Turner [1967] 2014; 1974) displaying processes of transitions in the *Sisters Academy* notebooks, and thus, a seriality that is not immediately present in the *Dome of Visions* in situ data, these *Sisters Academy* cases will initiate each section of the analysis, which responds to the mental, social and environmental ecology in that order. The empirical scaffold of the analysis, thus, consists of three main cases from *Dome of Visions* and three main cases from *Sisters Academy*, framed by the *Sisters Academy* main cases; I therefore term these ‘framing cases’. The *Dome of Visions* main case in reference to the respective ecology will be introduced in its relevant section. These three sections being: “Case A: Mental ecology: The Poetic Self Blue and Calm”, “Case B: Social ecology: Losing my eggs and Not a drop lost in the ocean”, and “Case C: Environmental ecology: I Consist of Water and Home of Nourishment”. The titles reflect the overall ecology followed by quotes from the in situ expressions of respectively *Sisters Academy* and *Dome of Visions* in that section. Even though these main cases display qualities, which point them in the direction of the different ecologies (Guattari [1989] 2008), the three ecologies are completely intertwined and are separated only for an analytical purpose.

Due to the intertwinement of the categories, I experienced that some data extracts fit into more than one category as different aspects of each category can be mirrored in each data extract. Likewise, the subtracted extracts illustrating mental ecology contain many traits that could be associated with both social ecology, such as the focus on space and time, which are important features in the creation of a new social ecology, and to environmental ecology, such as the expressed multispecies (Haraway 2016) expressions. Similarly, the analysis of e.g. Case A, and the digressions it inspired, spill over into both the social and the environmental ecology, even though the case in question is framed by mental ecology. I will return to each case several times after digressions into different themes read through the overall case material. I will return to the first two cases three times, and the last one once. These ‘returns’ can be perceived as waves or a cyclic structure of continuous return, which is also why they will be subheaded “Return to Case A: Mental ecology: The Poetic Self Blue and Calm”, “Return to Case B: Social ecology: Losing my eggs and Not a drop lost in the ocean”, and “Return to Case C: I Consist of Water and Home of Nourishment”. Furthermore, I will include a number in the subheading indicating the number of times I have returned, e.g. “Return 1 to Case A: Mental ecology: The Poetic Self Blue and Calm”. This cyclic structure of ‘returns’ is also applied in terms of the subheadings, however, these ‘returns’ will not be numbered. For a complete overview of themes and returns see the table of content of this dissertation.
The extracts displayed in the subheadings are sometimes fully described and analyzed and sometimes they are installed primarily to illustrate a general tendency and support the analysis in that way.

Even though I include a quite extensive amount of in situ data, I am astounded by the quality of the in situ data that is not included in this analysis whenever I return to the catalogues, and I feel very tempted to subtract and include more. Furthermore, the subtractions in the catalogues are only a limited part of the larger archive, which tempts me to read and scan and include more into the catalogues, and thus again, the analysis. However, at a certain point that is no longer possible. This also means that this analysis is one opening or reading and analysis of the in situ data out of a multitude of possibilities, where many themes and parts are left out and not brought to light. However, I find relief in the notion that the part contains the whole, and in the fact that The Archive is open source and ready to be visited for further perspectives and illumination through other parts of this material. The more light that is cast through the different parts of the mosaic the brighter the mosaic will shine.

**Referencing**

In terms of referencing the extracts, it will be done in a slightly different manner when referring to respectively *Sisters Academy* and *Dome of Visions* extracts, when more extracts from different participants are put together.

I refer to collective displays of *Sisters Academy* extracts by mentioning whether the extract was from a student of either The Boarding School or The Takeover format as: “Extracts from four different in situ notebooks, two; student, *Sisters Academy – The Takeover*, Nova Academy, Simrishamn, Sweden, 2016 and the one, three and four; *Sisters Academy – The Boarding School*, Den Frie, Copenhagen, Denmark, 2017.”

I refer to the collective display of *Dome of Visions* extracts as: “Four different in situ drawings extracted from the in situ logbook, *Dome of Visions*, Søren Kierkegaards Plads, Copenhagen, Denmark 2014–2016 and the in situ guestbooks, *Dome of Visions*, Pier 2, Aarhus, Denmark 2016–2018.”

As illustrated, the reference to the collective display of *Dome of Visions* extracts will not state whether each particular extract is from the *Dome of Visions* manifestation at either Søren Kierkegaards Plads in Copenhagen or Pier 2 in Aarhus. Furthermore, it will not state whether they are from visitors, makers, organizers or crew (as it is in one case) who have all used the log- and guestbooks. However, this information will be given when conducting a more thorough analysis on individual extracts. The reason for this is that it would be too
information-heavy as in some cases I display more extracts collectively in the
analysis of *Dome of Visions*, and also there are references to more participatory
levels than one. When only displaying one extract the full source will be refer-
cenced underneath the extract. The collective display of extracts, however, is ap-
plied to illustrate the cogency of general tendencies, which can also be observed
if visiting the appendixes of the catalogues. The data applied in the analysis also
contain pre-reflective visions by organizers as mentioned in “Documentation”.

I had first separated the analysis of *Dome of Visions* and *Sisters Academy*, but
as the analyses progressed they began to point in the same direction, even
though the two projects work with the democratization of the aesthetic in two
different ways. In order to avoid too much repetition, I decided to merge them.
For the same reason, I decided not to make a distinction between the in situ
data of log- and guestbooks in *Dome of Visions* or between the notebooks from
The Boarding School and The Takeover format in *Sisters Academy*, rather this
multiplicity of the in situ data illustrates how similar expressions are evoked no
matter in which project and no matter if you are an organizer or a visitor, or a
crew as in one case, in *Dome of Visions*, or a student in The Takeover or The
Boarding School format in *Sisters Academy*, or a performer as in one case too.

With that introduction I shall now move on to the actual analysis.
Case A:

MENTAL ECOLOGY:
THE POETIC SELF BLUE AND CALM

I FORGET MY
OUTSIDE ME. I
FORGET I HAVE AN
OUTSIDE LIFE. I'M
TAKEN OVER. I'M
TAKING IN.

BLUE (AIR A)

Blue can be little drops of tears running down my cheek.
Weeping inside me, tying a knot in my chest.
Suffocating me.

Blue can be materializations of a love so big it
overflows, running from the corner of my eye
down my cheek, all the way to my shoulde
Where it lets go and falls on my
Lover as a symbol of my complete surrender.

The blue can be dark and sticky - impossible
to penetrate - suffocating.

The blue can also
be very light and clear, it invites you in
with its salty smell, the promise of
its soft touch.

The clear blue will absorb you completely.
Make time unnecessary as an abstract
moment very far away.
Extracts from one in situ notebook, student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
To many students in Sisters Academy the mental ecological process of connecting to the self anew through the sensuous and poetic, is linked to their explorations of The Poetic Self, as in this first framing case of the analysis. The case consists of four extracts from one student notebook in Sisters Academy.


This association with space sends me into the first digression subheaded Space.

**Space**

Pointing to the importance of space is the convincing tendency to draw the physical space of Dome of Visions:
Visionen for en barnebygher

Bredvid begreberne om kultur og kulturelle platovervejelser, der er uafhængige af institutionelle interesser og politiske dagordener, er Kulturo - tidsskrift for kunst, litteratur og politik - den rette placering for deres mange udbrud og forgrønender for vores kultur og samfund.
The home of Nurtisment

Feel in unity project...
Under-water-dome? Julian
Århus '18
Just as I have observed this convincing tendency to draw the physical space of *Dome of Visions*, space is also central in regard to *Sisters Academy* and reoccurring in the *Sisters Academy* in situ material. This aspect relates to the potential of space in the unfolding of new social ecologies as “[...] universes of value [...]” (Guattari [1989] 2008, 45), that create room for the emergence of new mental ecologies. In the case of *Dome of Visions* and *Sisters Academy* the experience of the spaces is not only informed by a new physicality but is also guided by an interactivity design that informs the journey through, and the inhabitation of, the space in a new way, which contrasts everyday life.

**Interactivity**

The interactive artwork is a framework for encounters between people that comes into existence with and depends on participation (Bourriaud [1998] 2002; Bishop 2006; Fischer-Lichte 2008; Skjoldager-Nielsen 2008; Rosendal Nielsen 2011). They create spaces that contrast that of everyday life in their embeddedness in new rhythms and timespans (Bourriaud [1998] 2002, 16). The interactivity design of both *Dome of Visions* and *Sisters Academy* responds to the three-phased ritual process (van Gennep [1909] 2013; Turner [1967] 2014; 1974). In *Dome of Visions* the organizers engage in a preliminal preparatory phase as they read, respond to and initiate dialogue with the visions of the dome before proceeding with the planning of the actually suggested content and its liminal manifestation, and a post-reflective postliminal phase as they share their vision in the analog logbook and or plant them into soil boxes in the dome. In *Sisters Academy* the stay is encircled by a preliminal initiation phase, in which the participant is received by performers, who guide them through different registration and landing rituals prior to the liminal manifestation, and a postliminal phase where performers guide them through archiving and existing rituals before the departure from *Sisters Academy*.

Both the preliminal and the postliminal phases are described in the notebooks of many students of *Sisters Academy*. E.g. the preliminal is highlighted in this notebook in which the student focuses on the very first arrival to *Sisters Academy*, in which a new sensuous universe is already activated.

On the upper part of the first extract [164] the entrance to *Sisters Academy* is drawn, which in this case is the entrance to Den Frie Centre of Contemporary Art in Copenhagen where this particular manifestation of *Sisters Academy* took place. The golden pillars and the staircase leading up to the double doors are illustrated in some detail. In front of this door is the student next to another student and in between them a suitcase containing the items the students are asked to pack for their arrival, listed in the acceptance letter they receive together with their ticket upon purchasing it, or upon enrollment as it is named in
We knocked three times
One egg rolled out under the door
Then another
Then another
A hand came out under the door
I held it for a long time

The door finally opened
we were left in a
dim-lighted red room
A tiny entrance room,
one door to the left
One to the right
I put my head on Rebecca’s
shoulder
We stood there for a long
time
Waiting
Just long enough for the
imagination to flourish,
creating the next room
in my head
resonance with Sisters Academy, being an experiment to explore new modes of Sensuous Learning through a manifestation of the school of a Sensuous Society. One of them is knocking on the door. The human bodies seem very small in comparison with the door and one might get associations with adventurous closets, rabbit holes, or other preliminal openings into otherworldly landscapes.

Underneath this drawing [164] the following text is written, which continues into the next [165] extract: “We knocked three times/ One egg rolled out under the door/ Then another/ Then another/ A hand came out under the door/ I held it for a long time/ The door finally opened/ We were left in a/ Dim-lighted red room/ A tiny entrance room/ One door to the left/ One to the right/ I put lay my head on Rebeccas/ shoulder/ We stood for a long/ time/ waiting/ Just long enough for the/ imagination to flourish/ creating the next room/ in my head.”

The student describes how this phase involves waiting and thus a new emerging sense of time. It also involves objects materialized in unusual ways. Eggs, most commonly used for cooking and eating or as festive decorations, roll out. Before there is any human encounter, a sense of a new way of navigating the world is evoked in the student, who pays attention to these eggs. Then the hands welcome them, and a kinesthetic encounter takes place, which only involves the hands and thus completely focuses on this touch. Not disturbed by sight investigating the other or the sounds of their words. Just this touch. When the doors open, the doors the student has been waiting in front of, the student notices the dim light, the redness and the not only small, but tiny, entrance room. In this room human connectivity between the two students unfolds through the resting of a head on the shoulder of the other. And then the waiting time. A waiting time, which is articulated as a time for the ‘imagination to flourish’ and for the student to enter into an imaginary journey into the next room of this other world, before a physical entry is actually made. This tiny room could be understood as the threshold, which is contained in the preliminal phase, at the verge of entering. It is also demonstrated in the rolling ‘welcoming’ eggs, the hand reaching out and its touch, the door that is opened and the waiting time.

Thus, the experience of the space and time of this new world is linked to the way the students are welcomed by the performers, which again is informed by the framing interactivity design. Every entry and initiation ritual is, however, also individual depending on the individual performer and their Poetic Self and the state of mind and mode of being at that particular moment. That is because the performers live in the space and inhabit it over time and thus both respond to what has been prepared and what the particular situation calls for. It is neither a repetitive performative pattern that is being enacted in the interactivity design or everyday life social interaction. Rather it is life in response to
the poetic and sensuous aspects of being and the overall interactivity design of Sisters Academy and that of the rituals and designs of the individual performer, which again responds to their particular Poetic Self. And as Sisters Academy is entered a new immersive world is inhabited.

**Immersion**

Continuing the analysis of space in Sisters Academy, immersion transforms the space inhabited into an otherworldly space through light, sound, and set design. When entering the space, it is as entering another world that greatly stimulates the sensuous aspects of being. It very often becomes a space where being and being together can be explored in new ways because of these transformed sense-activating surroundings. The immersive space affects us in new and sometimes unfamiliar ways compared to our everyday life being (De Oliveira 2003a; Machon 2013; 2018; Kolesch, Schütz, and Nikoleit 2019). Sisters Academy is created to be in otherworldly contrast to everyday life and to evoke affective, sensuous and poetic encounters. Over the years a certain ‘Sisters style’ has developed: atmospheric sounds, dimmed lights, red lights, ornamented heavy, but soft furniture, crystal glasses, porcelain eggs, soft touch, whispers, thick, dusky, dark red and blue drapery, velvet, red carpets, darkness, blindfolds, veils, crystals, marble, statues, fountains, water, soil, sand, dried leaves, rough rocks, green plants, stuffed animals, old radios, layers of fabric, kimonos, fur, golden frames, stamps, draped furniture, cherry wine, golden candy, filled chocolates, thick rugs among other things. When put together and swamped in the atmospheric soundscape, tunes and programs of the Sisters Academy radio channel an atmosphere of otherworldliness that sharply contrasts with everyday life is created. This otherworldliness in the spatial expression is immediately noticed and its affect on many students is felt:
I feel as if I have entered a different world. I hope to better connect to my senses while I am here. I want to forget about being alone but also connected with those around me.
In the first extract [167] a drawing takes up the entire page. It illustrates an opening in a wall – an entrance. This opening is framed by textile drapery. As I know the scenography and visuality of all manifestations of Sisters Academy, it is clear that this is from the manifestation of Sisters Academy – The Boarding School at Den Frie, which the notebook also informs us. And I recognize the space as the ingress between The Entrance and Initiation on the map of the school [80], which the students are also given upon entry.

In the middle of the drawing a large question mark is drawn, indicating that something new and unknown is on the other side of that entrance. This resonates with the liminal space being a ‘between and betwixt’ (Turner [1967] 2014) unknown area. It is as if this student senses the awaiting potential liminality when gazing in through the entrance. This sense of otherworldliness is accentuated in the subsequent extracts [168, 169]: “I feel as if I have/entered a different world [...]” and “[...] A FANTASTIC JOURNEY / OF LEAVING ‘THE WORLD AS WE KNOW IT’ => COMING / TO SOMETHING ELSE [...]”.

Different ways of inhabiting this otherworldly space affectively far removed from everyday life appears in the data. Some students face Sisters Academy as the ‘ocean of the unknown’ [170], by which a process of ‘letting go’ emerges [171]; “[...] I let it all go, I slipped out of my/ hands.”
Map of the school. Each student receives such a map as part of the initiation ritual when arriving at Sisters Academy. Sisters Academy - The Boarding School, Den Frie, Copenhagen, 2017.
And others attempt to map it out, as in the notebook below [172–177], where the student has drawn and named details from different rooms in Sisters Academy after recreating the map of the school [80].

231 There is also a secret map [81], which is found by some students as it is hidden in different places in the academy. However, it is not often found, perhaps three or four times during an entire manifestation. The secret map unlocks another level of Sisters Academy, by which both spaces and the interaction with the Sisters staff might change and become more surreal or ‘go deeper’. For elaborations on ‘going deeper’ in Sisters Academy also see Ejrnæs (2019).
Extracts from one in situ notebook, student, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
The second [173] extract of this sequence illustrates The Reception, where The Octopus is placed and the third [174] extract dwells on details of The Octopus, e.g. the bell around her leg and her heals. The third extract also contains a drawing of a visiting teacher/researcher/artist/activist, who this student has probably visited for class. The fourth [175] extract zooms in on The Dining Hall and the fifth [176] on different tableaux, and the last [177] on fringes, which is also a reoccurring feature in the visual universe of Sisters Academy, seen here on the Sisters staff performer Teetotum’s232 hat and on chandeliers, which are also reoccurring in Sisters Academy. In this inhabitation of the space through mapping and drawings and words, one space is frequently seen in the subtracted data of The Boarding School format – The Dormitory.

232  The Teetotum is performed by Fie Fri Nielsen: http://sistersacademy.dk/cast/the-teetotum/ (accessed 17.08.2020).
I got a store upon arrival. I've been asked to "protect" it.

This is the stone before we went to sleep.

THE (W)HOLE
DREAMING, DRAWING, SKIN, SILENT, TURD, WATER, COLD, BOULDER, GLASS.

THE DORMITORY
CHICKING SUITCASES, WHITE BED LINEN, TUPING PENS, DON PENS TYPE?

SMELL OF A BALL POINT PEN - WELL-KNOWN SMELL THE
BALL POINT PEN / GO!

WHAT SHAPE DOES YOUR BODY HAVE IN SPACE?

THE POET BUILDER
SCREWS, CONVERSATION, CASH, BUT FORMAL
Inhabitation

As Sisters Academy is a space, which is inhabited for at least 24 hours, it includes at least one night’s sleep over. Sleeping together is an intimate experience, and something you, as an adult rarely do with anyone other than your partner or children. Suddenly being brought together in this intimate practice of sleeping adds to the sense of connectivity. As Sisters Academy also becomes a space for rebirthing new modes of being and being together, the beds lined up in The Dormitory also seem to become cradles: “Our beds were a series of connected cradles, placed in neat rows in a carefully darkened room. Our birth loomed both heavy and light before us [...]”[233]. To the student below [182, 183] it is also highlighted as the heart of the academy in which social ecologies based on the sensuous and poetic can evolve.

The first extract [182] is a drawing of two dwelling, floating or lying bodies in fetal position in space, and in the next extract [183] The Dormitory is drawn with sleeping bodies in the bunk beds. The suitcases they brought with them are lined up in front of the beds and the dim light shines from the white seashell-shaped lamps above them. This drawing is surrounded by a vibrating heart, which again is framed by a drop shape. It is as if all the new explorations are digested here in this room and as if their hearts are connected in one unified collective heartbeat and protected within the frame. The beds and the focus on The Dormitory can also be perceived as a display of how this new sensuous and poetic world is not only observed by an audience or a spectator, or even merely engaged with as a participant, but rather, more radically, inhabited as an inhabitant – “[...] I’M / TAKEN OVER. I’M /TAKING IN.” [139].

The possibility for inhabitation of space is also deeply appreciated by the organizers in Dome of Visions who created content where they stayed for several days and night and by the visitors experiencing or inhabiting it. The Other Life Project\textsuperscript{234} is one example of such an inhabitation:

\begin{quote}
\textsuperscript{234} https://domeofvisions.dk/event/the-other-life-project/ (accessed 05.10.2020).
\end{quote}
The first extract [184] reads “Thank you for holding us for 5 days, awaking each day to the sky above through the thin dome skin that protected us, and through which we passed daily into the air, sun and rain. This is a magical place [...],” which expresses a gratefulness for the possibility to inhabit a space that offers sensuous experiences. In this case this sensuousness relates to a connectivity to the surrounding environment, ‘the sky above’, ‘the air, sun and rain’. In line with such attention the dome is perceived as a living organism too, that generously offers its ‘skin’ as a protective envelope, and thus allowing a deep connectivity to the surroundings by way of its transparency. The sensuous and poetic aspects of such an experience of connectivity to the surroundings is also highlighted in the next extract [185], which likewise celebrates inhabitation as a parameter of engagement. The extract reads “5 DAYS LIVING IN THE DOME WITH THE OTHER LIFE PROJECT HAS BEEN QUITE STRANGE AND BEAUTIFUL. SOMEONE SHOULD ALWAYS BE LIVING HERE. BRINGING THE POETIC/SENSUOUS EXPERIENCE TO LIFE.” Inhabitation is also connected to time and the duration of the stay, where the longer processes offered through the possibility of inhabitation, rather than merely participation, invite for evolvement of the mental ecology. This mental ecological development of the self is accentuated in the last extract [186] “[...] I explored my true self! [...]”.

This attention given to the beds and The Dormitory in Sisters Academy and to ‘living’ in the dome by the organizers who inhabited Dome of Visions for several days and nights, illustrates a movement from participation into inhabitation through space and time, where the latter, time, is further elaborated in the framing case in question.
RETURN 1 TO CASE A: MENTAL ECOLOGY: 
THE POETIC SELF BLUE AND CALM

In the entering of this space and the student’s expression of being ‘taken over’ and ‘taking in’, in capital letters, the journey is not only into a new external space but also into the inner landscapes as well and in this case into the inner landscapes of and through The Poetic Self. In the next extract [140] the student reflects on Blue:


By ‘making time unnecessary’ the newly inhabited space is now marked by both a new spatiality and a new timeliness. This new sense of time is very present in both the Sisters Academy and Dome of Visions reflective material and is also vital in the three-phased ritual process.
Time

The preliminal separation phase is not just marked by entering a new space and a threshold, but is marked by a rite that clearly marks a new concept of time, or an ‘out of time’ that is “[…] beyond or outside the time which measures secular processes and routines” (Turner 1974, 57). This is illustrated in a previous extract [165] where the waiting time, ‘long-time’ and duration, reorganizes the concept of time, and in the extracts below [187 – 190]:

[187, 188, 189, 190]
Extracts from four different in situ note-books, student, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
The first extract [187], which reads “TIME/ WHO CARES!/ TIME IS A SOCIAL CONSTRUCT/ I CAN’T BELIEVE I [OB]SESSED ABOUT TIME WHEN I CAME HERE [...]” emphasizes the realization that there are many different ways to be in time and that the time concept of the world inhabited largely defines the experience of time.

As emphasized by Drotner ([1991] 2006), the idea of working life as superior to all other areas of life and the very constitution of life’s meaning itself is also conceived during Industrialization, where economic production is made the ultimate aspiration of both human life and society as a whole, as a place where you are dutiful, rationally oriented, able to postpone your needs and suppress desires (cf. the critique by Adorno, Horkheimer, and Marcuse) and thus is inextricably linked to how we are in time as the performance of life’s duties turns into a hamster wheel in which we are turning in circles (Guattari [1989] 2008, 34). Thus, time also largely affects our mode of being (ontology) and thinking (epistemology), and a new understanding and mode of being in time is also a way to support the transition beyond economic rationality.

In the first extract [187] a symbol of eternity is furthermore drawn while a new mode of being in time is emerging in the student. As in the next extract [188] where the word “time ” is written at the bottom of the page and above it time has broken out of the chronological horizontal domination and becomes vertical, or what could also be perceived as a ‘time of the moment’, a moment that expands and that the student surrenders to, rather than a chronological line being followed. As understood by researcher in time Christina Berg Johansen, the time of the Capitalocene is one of efficiency, where moving forward “[...] as quickly as the circumstances will let us [...] is good” (C. B. Johansen 2018, 34). Johansen furthermore reflects upon how she herself has internalized this notion as she does not allow herself to move “[...] into the landscape [...]” (C. B. Johansen 2018, 33) but rather moves across it, always towards destinations. In contrast to the immersion in an expanded ‘time of the moment’ seen in the second extract [188], always moving towards destinations does not allow dwelling, and it reproduces a capitalist mode of being in time (C. B. Johansen 2018).

The third extract [189] brings associations to such an experience of ‘capital time’: “Time is made up by human beings, in order to structure our lives [...]”. The student then goes on to write: “But without time or the sense of time – we listen more to our bodies. We rely more on how we feel.” Perhaps this student is experiencing a ‘moving into’ rather than ‘across’ the landscape, which is also experienced as state of body sensitivity. Or as in the last extract [190] as “[...] no stress [...]”, which can also be understood as a state of calmness.
With ‘calm’ as an indication, I will now include a subheading to this exploration on time, which takes its starting point from the first main case [136] from *Dome of Visions*, which refers to mental ecology.

**Calm**

This [136] drawing was drawn by a *Dome of Visions* crew hosting *Dome of Visions* in Aarhus between 2016–2018. It is drawn on the first page of a guest-book in this manifestation of *Dome of Visions*. It was most probably drawn by her while she was at work and had spare time or during a private visit to the dome. The drawing displays a human face with closed eyes. The face seems calm and content. The backdrop of the face is a black painted square surrounded by a white frame at the top of the drawing and on the right side. The drawer has signed and dated the drawing in the lower right-hand corner. Continuing on from the face a neck and shoulders are drawn. No lines indicating clothes are seen. A shadow falls on the left side of the face and into the area of the neck. Only the right ear is visible as the face tilts to the left. The lips, nose, eyes and eyebrows are clear and distinctly human. However, the top of the head is not. Instead of hair, the face is embraced by a dome, or rather by *Dome of Visions*, as indicated by the words written across the forehead just above the closed eyes. It is as if the person drawn has melted together with *Dome of Visions*, or as if the mind of this person, or the mental ecology, is informed by *Dome of Visions*. The calmness reverberating from the drawing is a reappearing expression in the *Dome of Visions* reflective material.


19/6-18 Elsker dette sted ♡ Jeg føler altid en ro, en højesendefulhed og glæde herude! Jeg elsker at naturen er bragt ind i området og det er et ubetinget inspirerende miljø at være i.

My favorite place in Aarhus, a peaceful bubble where I feel very good. Thank you for having built this place where I wanted to many good memories.

Du ville fra lille, Framu

Giv dig tid til RO! <3
The first extract [191] is from the in situ guestbook, visitor, *Dome of Visions*, Pier 2, Aarhus, Denmark 2016–2018. It displays a heart drawn around the text: “Allow yourself time for CALMNESS!”[235] Calmness is written in capital letters and is followed by an explanation mark and the drawing of a smaller heart. The state of calmness is thus related to time, or rather to take time for the state of calmness to arise. The next extract [192] from the in situ logbook, visitor, *Dome of Visions*, Søren Kierkegaards Plads, Copenhagen, Denmark 2014–2016 associates the calmness with the space and its roundness as the words “ROUND. KIND. CALM”[236] are written above a semicircle indicating the hemisphere of the dome. This site specificity is also central to the two following extracts [193, 194], both from visitors, in the in situ guestbook, *Dome of Visions*, Pier 2, Aarhus, Denmark 2016–2018. They both refer to the specific location of *Dome of Visions*, in which they are situated as they write: “[...] My favorite place in Aarhus,/ a peaceful bubble where/ I feel very good. Thanks/ for having built this place [...]” and “I love this place <3. I always feel/ peace, gratitude and joy in here [...]”[237]. As calmness, depending on the ‘taking of time’ emerges in the participants in *Dome of Visions*, it indicates how time is taken here, and thus, how the space invites for the emergence of a new mode of being in time, where the ‘turning in circles’ (Guattari [1989] 2008, 34) can be challenged in surrendering to calmness. Calmness contrasts with efficiency and moving forward at fast speed (C. B. Johansen 2018, 34). The intention to evoke calmness in the midst of the busy everyday life where the navigation in time is informed by the Capitalocene is also an ambition of other organizers, which is visible in their pre-reflective visions [195]:

The vision of Citinsides is to create a space of pause and rest both within the context of leisure and work. We strive to support urban citizens of larger cities in the information society, in the global village, in self care and care for others. We are investigating the possibility to be with oneself, in calmness, in the midst of the city pulse. The vision of Citinsides is that the people of the big cities learn how to take deliberate breaks and find new habits that support the natural pause, where the body and mind recharge. We believe in presence as a solution to peaceful coexistence. With Citinsides’ Lounge we create the framework

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235  Original Danish text: “Giv dig tid til ro.”
236  Original Danish text: “Rundt. Rart. Roligt.”
237  Original Danish text: “Elsker dette sted <3. Jeg føler altid en ro, taknemmelighed og glæde hernede!”
for recharging in one of the city’s oases and open up for dreams, visions, creativity and presence, in a simple and easily accessible way. Citinside are ambassadors of the nurturing pause.238


In resonance with Dome of Visions itself, Citinside’s vision is to create this space of calm in the middle of not only everyday life, but also urban everyday life that might be considered a space of intensified pace. Again, it is, however, not about leaving these circumstances, but staying in them and finding the cracks and through those cracks open up opportunities for new modes of being and being together. The crack is also central to the Sensuous Society Manifesto, where it is perceived as an opportunity239, whose activities ultimately expand and become the defining factor. The crack can also be likened to the space-in-between (Hallberg 2010a; 2010b; Hallberg and Hansen 2013), ‘special rooms’, where the premises of everyday life are put on hold and a sensuous and affective experience is accentuated and the dominating economic premises overruled. The desire to activate and celebrate calmness as a sort of counter-response to the efficiency of an everyday life governed by economic rationality reoccurs in the Dome of Visions pre-reflective visions [196]:

We live in a culture that is extremely focused on everything we have to achieve. The requirement for efficiency and productivity is ubiquitous and most of us are almost always busy. The clock and calendar control our days. It can be difficult to spot another, and less stressful, way of experiencing time. With the exhibition Kronos & Kairos, I want to create a space where the viewer can step out of the daily drum space,

238  Original Danish text:

Citinside vision er at sætte pauserummet på dagsordenen, både i fritid og på arbejdet. Vi vil bidrage til en løsning for nutidens mennesker i en storby, i informationssamfundet, i den globale landsby for hvordan vi kan passe på os selv og hinanden. Vi vil undersøge hvordan det kan lade gøre at være med sig selv, i ro, i byens puls. Citinside vision er at mennesker i storbyen lærer at holde bevidste pauser og finde nye vaner, der støtter den sunde naturlige pause, hvor kroppen og sinnet lader op. Vi tror på nærværet som en løsning til fredelig sameksistens. Med Citinside Lounge skaber vi rammen for genoplædning i en af byens oaser og åbner for dromme, visioner, kreativitet og nærvær, på en simpel og lettilgængelig måde. Citinside er ambassadører for den gode pause.

239  Cf. this extract from the Sensuous Society Manifesto: “The End is a New Beginning: In 2008 the financial world cracked, leaving a gap for the new - For the new paradigm to emerge. We regard the crack as a major opportunity. The new paradigm: We wish to take this opportunity and support the transition into the new, by living and breeding in the cracks. From here we move.”
and into something that is more fluid and timeless.
I want to create a quiet space. An open and curious space. A space where everyday thoughts calm down and the senses are awakened. So that we can once again see that life is wonderful and incomprehensible and beautiful.\textsuperscript{240}

With reference to the work of art historian Nicoletta Isar (2004; 2009) Chôra is Kairos which is a time that exists outside of time, as it is the time of the moment. This sense of time mostly unfolds in the cracks or spaces-in-between (Hallberg 2010b) in a society dominated by another sense of time (C. B. Johansen 2018). As Johansen elaborates, time and place is interconnected as the moving forward as fast as possible is also moving forward as fast as possible across the geographical landscape, rather than resting or dwelling in it (C. B. Johansen 2018, 33). This contrast in relation to geographical space is also illustrated in the in situ extracts \textsuperscript{[156, 197]}, where Dome of Visions distinct from its physical surroundings and is called a “Wonderful place”\textsuperscript{241} and an “[...] oasis [...]”\textsuperscript{242}, which is a fertile spot in the desert where water is found and dwelling replaces the movement across the landscape:
Vidundalst, steel.
‘Into’ rather than ‘across’ (C. B. Johansen 2018, 33) is also linked to the experience of immersion, and according to Johansen it requires patience and the ability to stand still until a real desire to move appears in contrast to the forced moving of reaching predefined goals, with no time to consider the desirability of the goals in actuality. This new mode of navigation, arising from the actual yearning to move, encompasses the potential of “[...] reflection and mourning, connecting us with the world in all its sensations [...] The foundation of any sustainable and informed response” as expressed by Haraway (2016, 39) and referenced in Johansen (2018, 34). Johansen thus asks “What would happen if we moved like that [...] How slow the world would be, how rich in discovery [...] This is everything that acceleration and consumption are not. It is sensation, deep now, symbiosis” (ibid.). Johansen, who has also participated in Sisters Academy as a visiting researcher three times, elaborates on how Sisters Academy becomes a space for this new mode of being in time (C. B. Johansen 2018, 33)[77], and Sisters Academy does deliberately open this new way of being in time. Upon entering, the participants leave their phones and watches behind, and the only accessible clock in the academy is quite hidden and only features the Sisters Academy number system [77], on which I will elaborate below:

[77] The number system, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017.

243 “One of the places I can go to think, to revolt (Haraway, 2016), to grow precariously as matsutake mushroom in the ruins of Capitalism (Tsing 2015), is a large-scale immersive performance format called Sisters Academy” (C. B. Johansen 2018, 33).

[187, 188, 189, 190] Extracts from four different in situ notebooks, student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
The number system

As mentioned in the descriptive image texts, the number system of Sisters Academy is a very simple way to intervene into the way we talk and thereby think about time. Besides taking away indicators of time such as phones and clocks in the academy, we also talk about time in a different way by giving each number between zero and nine a symbol and then referring to a specific time using the name of this symbol. Thus, zero is stone, one is air, two is infinity, three is life, four is magnet, five is sun, six is union, seven is earth, eight is water and nine is death. Furthermore, a crescent moon is a half and a fire is a quarter. The symbols are taken from different contexts and was first introduced in Sisters Academy - The Boarding School at Inkonst in Malmö in 2015, where the performer stepping into the function of The Protector of the Archive introduced the idea as we were developing the interactivity design and needed a poetic system to keep track of the students. In continuation of the current dominance of time efficiency and the way numbers and counting have been used in the Capitalocene we felt it inappropriate to use that number system. Crescent moon as a half and fire as a quarter evolved from a necessity when speaking about time. Over time the explorations of time have had ramifications into many other areas of Sisters Academy and it is a good example of how explorations on Sensuous Learning and beyond is co-created through the community of practice and social ecology, that Sisters Academy has come to constitute (cf. Ejrnæs 2019). The number system has intervened into the language on time in Sisters Academy, e.g. when we say “we meet at a fire to infinity” rather than “a quarter to two“. But the intervention goes beyond the language and affects the thinking (epistemology) and being (ontology) in time. The number system is appealing to many students who draw it in their notebooks as they reflect on time and the influence different experiences of time have both on the mode of being and being together, or in other words, on the mental and social ecology:

244 In this manifestation the Sisters staff A Mode stepped into the function of The Protector of the Archive. A Mode is performed by Nikoline Kern: http://sistersacademy.dk/cast/a-mode/ (accessed 02.06.2020).

245 To my awareness, The Conjuress first introduced a crescent moon to articulate a half.
Extracts from two different in situ notebooks, student, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
In the extracts [198–200] the number system is drawn in the student notebooks, and in the extract [201] the student articulates how Sisters Academy provides the frame, or 'the map', to explore a new mode of being or of existence through an analogy of numbers [201]: “Tomorrow I will start using a different/number to quantify my existence.”
RETURN 2 TO CASE A: MENTAL ECOLOGY: 
THE POETIC SELF BLUE AND CALM

Such a new way to ‘quantify existence’ can be unfolded through The Poetic Self, which can be perceived as the self of a Sensuous Society based on the premises of the aesthetic dimension. In the following extracts of case A [141, 142], it is revealed to us that The Blue is the student’s Poetic Self, as the student signs the drawings on these pages with this name. Thus, it is not only association with the color blue, but rather insights into the student’s Poetic Self, that is, to the student’s inner inherent poetic potential that takes into consideration the sensuous, poetic and affective aspects of life.

The Poetic Self as a mental ecology

Reconnect. Something inside me – they call it a Poetic Self – is finally asked to unveil, to show, to develop itself. It has always been there, been part of me, but nobody ever asked it specifically to come to the surface. It is even closer to my true self than so many aspects of my being that I show and act out in everyday life. I love that it is authentic. I love that it is asked for in this process. I love that it can take any shape, form and expression. I am ready to be surprised by it and to be taken to new hidden places within myself. It feels like the most authentic and precious part of myself. I am content that it is given a voice within Sisters Academy. I am happy to share it with you.

[139, 140, 141, 142] Extracts from one in situ notebook, student, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
and to be touched by you in return. Reconnecting to myself, to you and to the environment through awareness of the senses.

The blogpost was written by a performer performing with Sisters Hope for the first time in the manifestation of Sisters Academy at Den Frie in Copenhagen. The post is titled “Re-connect” by which the title alone resonates with Bateson’s emphasis on the realization of interconnectivity in the development of an ecology of mind (G. Bateson [1972] 2000), and thus also with Guattari’s three ecologies (Guattari [1989] 2008) in their response to Bateson. The blogpost then reads ‘something inside me’ which hints that out of Guattari’s three ecologies, it corresponds with the mental ecology of connectivity to the self, which is accentuated throughout the blogpost in phrases such as ‘It has always been there, been part of me, but nobody ever asked it specifically to come to the surface’ and ‘It is even closer to my true self than so many aspects of my being.’ It is thus acknowledged that The Poetic Self is inherent but that it has been repressed from the self that is presented in the performer’s everyday life, even though it feels like the truest and most valuable part of them now when it is called forth. Since it has been veiled and thus hidden until now, the performer also expects it to surprise them and take them to places in themselves, that they did not know before. The Poetic Self is inherent but unknown as this sensuous and poetic aspect of being has not been asked for before now when it is called forth and asked to unveil itself, show itself. The performer’s use of the word, that this is something that ‘finally’ happens, indicates a longing, as if there has been an unconscious waiting time leading up to this moment of sensuous and poetic emphasis. These words are in resonance with Guattari’s call: “Rather than remaining subject, in periphery, to the seductive efficiency of economic competition, we must reappropriate Universes of value, so that processes of singularization can rediscover their consistency. We need new social and aesthetic practices, new practices of the Self [...]” (Guattari [1989] 2008, 45).

The Poetic Self can be perceived as such a ‘practice of self’ that potentially shapes a new mental ecology through the sensuous and poetic, through new ‘aesthetic practices.’ Just as Guattari interthreads the three ecologies, environmental ecology is shaped by the activities and practices of people and their mental ecology, which again is shaped in groups of social ecology and vice versa (Guattari [1989] 2008, 43ff), and so the performer acknowledges how the new self, informed by The Poetic Self and its awareness of the senses, reconnects not only to the mental ecology of ‘myself’, but also the social ecology of ‘you’ and the environmental ecology of ‘the environment.’
With The Poetic Self, it is possible to experience an expanding spectrum of possibilities. Being rooted in the aesthetic dimension it opens the possibility to be with others in new and more absorbed ways, stimulating interconnected exchange with the self, others and the environment. As the immersive space of Sisters Academy provides a safe space for explorations of the unknown, so does The Poetic Self provide a methodology to explore new ontologies based on the sensuous and poetic, as the student below [203] articulates The Poetic Self as a “[…] safespace […]” for explorations of “[…] something you don’t usually are […]”, something that can guide the participants into those desired new aesthetic practices (Guattari [1989] 2008, 45):

The frame of the poetic self
makes it easier to be
something you don’t usually are, it creates some kind of safespace.
Can I keep this outside of here?
Be my own safespace?

And to the student in the subsequent extract [204] the performers and The Poetic Self are understood as a ‘solid shelter’, even though it is filled with different things, like “[...] suitcases for long travels [...]”, that can take any shape, form or expression, and that are surprising as emphasized in the blogpost above [202] stating “[...] to be surprised by [...]”.

In that way The Poetic Self is not a static method, by which you arrive at a final destination, but steadily entering a poetic orbit. It is a method of a body constantly becoming and evolving from the sensuous and poetic aspects of being. This corresponds with The Poetic Self as a methodology to expand the spectrum of possibilities and the field of maneuverability just as the constantly expanding and metamorphizing universe does.

The Poetic Self is also a space that invites in the mystery and explorations of territories of the unknown including that which is normally hidden in the dark. This observation corresponds with The Poetic Self as a ‘suitcase for long travels’ [204] that can take any surprising ‘shape, form and expression’ [202], which ‘unveils’ [202] something which has previously been veiled, and which is surprising even to the person manifesting The Poetic Self. Even though The Poetic Self was always inherent, it was dormant, until it was unveiled through the manifestation of it. With that I will return to The Blue to see what is unveiled through this student’s manifestation of The Poetic Self.
RETURN 3 TO CASE A: MENTAL ECOLOGY:
THE POETIC SELF BLUE AND CALM

As The Poetic Self The Blue surfaces in the following extracts [141, 142], The Blue manifests as a body with non-human (Braidotti 2013; Haraway 2016) features. In the first of the two drawings [141] stripes, which connotes branches of a tree, or visible blood veins, which in itself is a reminder of how much different earthly elements also connect in their visuality as e.g. branches of trees and blood veins do, are weaved all over the body. In this drawing [141], The Blue’s body seems to be dancing or vibrating. Certain organs seem to be highlighted such as the heart and the genitals and the whole expression is quite liminal (van Gennep [1909] 2013; Turner [1967] 2014; 1974); it does not easily fall into the cultural states normally accessible to us, and which we leave when entering into liminality. In the last extract [142], where The Blue enters into the postliminal expression of thanking, and the body takes a more distinct human shape, the branches or veins stay on the body. In Sisters Academy postliminal activities are central upon departure as they constitute a process to anchor and integrate the experience and realizations harvested while immersed in the sensuous and poetic aspects of being and being together – potentially also into everyday life. The body in the last drawing in the final extract [142] is in a posture of integration. Allowing time to reflect and take in. And thanking, which is also a recurring expression in the data as we shall see in the subheading “Gratitude and postliminal longing” further below. Interestingly, the branches or veins stay with her, by which an awareness of connectivity between the body as an entity to both the inner landscapes (veins) and outer landscapes (branches), to which neither everyday life allows much awareness, is manifested. Thus, besides displaying a new mental ecology through the manifestation of The Poetic Self, The Blue, the postliminal expression is also

[139, 140, 141, 142] Extracts from one in situ notebook, student, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
connected to the environmental ecology (Guattari [1989] 2008) of realizing the connectivity to the environment that we call nature evoked through the mental ecology of The Poetic Self, just as Guattari argues that environmental ecology is shaped by the activities and practices of people and their mental ecology (which again is shaped in groups of social ecology) (Guattari [1989] 2008, 43ff). Such a postliminal environmental ecological awareness is seen in the vast majority of the data in different expressions, and often it is associated with a dissolving of the human body as it is known. Such a body, and such connectivity is contained in Haraway’s conception of multispecies kinship (Haraway 2016). The Blue’s liminal (van Gennep [1909] 2013; Turner [1967] 2014; 1974) expression can be understood as a multispecies expression (Haraway 2016) in which, not only a new epistemological ecology of mind (G. Bateson [1972] 2000), but also an ontological ecology of being is evoked.

**Multispecies kinship**

Multispecies kinship is a relational state of complete interconnectivity, in which living beings bond deeply and profoundly within and beyond the human in complete new formations and in awareness of the ‘composed’ nature of our lives in which we, as all other living organisms, ‘compost’ into new material and regenerate into something else; and we always have the opportunity to compose life anew, here within, and in particular, ‘in the middle of the trouble’ faced in today’s crisis (Haraway 2016, 134ff). It is striking how often The Poetic
In situ ID cards, students, *Sisters Academy - The Boarding School*, Den Frie, Copenhagen, Denmark, 2017.
Selves that the students evolve and name during their stay at *Sisters Academy* are beyond everyday human life, and rather, are associated and named with inspiration from natural elements, animalist, abstract or supernatural phenomena. Besides indicating the evoked liminality of the experience, it also indicates the strong link between the mental ecology of The Poetic Self and an emerging environmental ecology.

On the first page in the extract above [209] the student writes: “**FINDING MY POETIC SELF**/ I saw myself flying around in the universe. First I/ had my own body, but then I changed into a bird, but with a human head. My wings were big and/ powerful, my eyes were strong, and I could see so clear I could travel in space; I could float around in the cosmic soup of matter, but only at certain times, when the clock turned 11:11 or 22:22 or another esoteric number. The Universe had to be synchronized, and I had to be synchronized too. Otherwise I would just wander around on earth, engaging the reality of the world. But sometimes when more perspective would be needed I could travel up into the unknown and see what I could find, if any question would be answered there. I would be the seeker.” The text is accompanied by a drawing [210] of organic circular forms expressed in two encompassing shapes, in which the circular forms of the drawing towards the lower part of the page could connote a fetus in the womb. The inner part, or core, of this drawing is dark and around it is a series of circles all drawn as one connecting line. The other drawing towards the upper part of the page has partly the same shape, but in this drawing the ‘fetus’ finds an opening in the circular lines or the surrounding ‘womb’, which it breaches through. While still attached to its own matter inside the womb, it grows outside in its own distinct shape, in resonance with the surrounding organic lines of the womb but still in very different shapes. Completely round instead of fetus-shaped and with bows growing out from its ‘head’ and with branches of new patterns and structures growing from it, it leaves the impression that new branches, shapes and forms
could continue to grow from it, as if it is in a state of continuously becoming. The body described in words and expressed in the drawing is not a distinct, finished body, rather it is a body becoming, and it is a body becoming from a ‘multiple materiality’ (Haraway and Braidotti 2017). It is also a composed body not necessarily linked to a known planetary form. As the writing expresses, it was the human body of the student, which then changed into the body of a bird, but with a human head with strong and powerful wings, and strong eyes and clear sight.

According to Haraway, the cover of her publication spearheading multispecies kinship, *Staying with the trouble* (Haraway 2016), which displays a multispecies figure, represents the sympoietic living with each other, where earthly beings are completely entangled in a gesture of tentacular living and playing for flourishing worlds that may yet still come into being (Haraway and Braidotti 2017).

As the sympoietic entangled nature represents the possibilities for ongoingness and flourishing worlds, the student above is not only able to ‘see clear’, but also to travel in space, to go on, and to go far into the universe and ‘the cosmic soup of matter’. The student has changed the position from which the world is perceived, which lets new answers be found, and new possibilities emerge. Through allowing entanglement, the students liberate potential for exploring ongoingness rather than being paralyzed by critique (Haraway in Terranova 2016) or tales of end-times (Solstreif-Pirker 2019b). This is also linked to time and space and the way we are in time and space. The student is not on a ‘chronological quest’ across a specific geographical landscape cf. (C. B. Johansen 2018), rather the students ‘flow around’, and in resonance with dwelling and calmness, floating is another reoccurring theme in the data.

Floating

The first extract is initiated with the words: “AFTER MORNING RITUAL AND THE SEER/ I’m floating around in the Blue” and it is exactly in response to the morning ritual that floating is often mentioned in the Sisters Academy in situ material. The morning ritual is The Poetic Self Exercise, which in this case is facilitated in the atmospheric immersive space of Sisters Academy, by the facilitator – primarily me – who asks questions to the participants’ Poetic Self in order to bring it forth. Subsequent to The Poetic Self Exercise, the participant is asked

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246 See the cover here: https://www.dukeupress.edu/staying-with-the-trouble (accessed 17.11.2020).

247 Rather than autopoietic, which in contrast, is the understanding of a system to be capable of reproducing and maintaining itself.

248 As already indicated through the ‘floating bodies of The Dormitory’ in the subheading “Space”.
AFTER MORNING RITUAL AND THE SEER

I’m floating around in the blue.
The sun is sexy, the taste on my
lips is fresh.
I breathe the water freely, the pressure
on my chest is unapparent.
The current is moving me slowly from
side to side, the water is filling up my
eyes. Every little inch of me is filled with
the my skin melted into the water and
the distinction between flesh and water
is blurred.

Poetic Self exercise:

A feeling of floating in space. I was flying in
black space, my body felt like air.
I thought about how difficult it was to let
go of predetermined thoughts about my poetic
self. I thought something about happiness and
joy: when I was floating in space it was stripped
from a sense of linear time and a specific
sense of age. A feeling of being part of the
universe. I felt like I was reflecting sounds
and sending vibrations to others. I felt this
vibrating energy inside me which I also feel
like I can send to other people when I
encounter them. First I saw myself as a
thin fabric flying and moving in the air –
it also moved in spirals. I thought of the

Along with rain soft in the
universe, floating, drifting.
Smelling every thing and nothing.
Being nowhere and everywhere.
Feeling everything and nothing.
My mind and body is
to write down reflections where floating reappears, as in the second extract [212]; “Floating moving through time/ and/ space”, the third [213]; “A feeling of floating in space. I was flying in/ black space, my body felt like air.” And [214]: “Alone with myself in the/ universe, floating […]”, which links back to the potential of The Poetic Self to expand the space of maneuverability as the space inhabited is now no less than ‘the universe’. Floating is also often expressed as being a part of The Poetic Self, such as in the examples below [215–219]:
my poetic self: Helium
I expand and pull back inside the forms, and outside the forms I float.
I like to be able to see the whole picture, from the bird’s perspective—but
I need the forms to keep me grounded.
I seek balance between the floating and the big forms.
I inhabit forms, and give them new perspectives. I am warm and tend
to focus too much on the outside.
When I am in darkness I feel at ease, learning and discovering through
only my own experience.
Gravity is my friend, and but I need
to watch out to stay connected to the forms.

My poetic self is Skyhole. It is present once in a while and its
token is a bird. It is often
forgotten, but I get glimpses of its
world sometimes. Then I forget time
and the physical space is in the
It gives me the feeling of flying slowly
or floating weightless in the air or space,
It is so deep that I don’t understand
sometimes. It makes me feel
Something that is not suitable for the
current time. It awakens emotions that
I can’t explore rationally.
“My Poetic Self. I Float. Space must be open to me. I search the light and sometimes the dark. I come from the earth. Warmth. Darkness. Comfort. I come from the light. The sun. I let the wind guide me through space and time”; and in the next extract The Poetic Self of this student is revealed: “I am the seed”. [217, 218]: “My poetic self: Helius. I am Helium. I expand and pull back inside the forms and outside the forms. I float. I like to be able to see the whole picture. From the bird’s perspective [...]”. [219]: “My poetic self is named Skyhole [...] I forget time and the physical space [...] It gives me the feeling of flying slowly or floating weightless in the air or space.” The student, Skyhole, furthermore expresses how: “It is so deep that I don’t understand it sometimes. It makes me feel something that is not suitable for the current time. It wakes emotions that I can’t explain rationally.” As if the student longs for another time, a new paradigm perhaps, where this mode of being in the world is more accessible, as witnessed and in resonance with the dwelling and the calmness evoked in Dome of Visions. Being in Dome of Visions and Sisters Academy trains this mode of being, which is why a postliminal desire to hold on to the sensuous even after departing is also often expressed in the in situ data. As floating is associated with a new sense of time and space and a deeper sense of connectivity to, or entanglement with, the universe or the ‘cosmic soup of matter’, so does the multispecies kinship expressions move beyond the everyday life human expressions into a rich interspecies entanglement.

Return to Multispecies expression
The first extract displays a large human-like face, which has an alien quality to it, placed in the upper center of the page. A stripe travels from the bald crown of the head and forehead to the chin and another stripe across the eyes. These stripes might indicate the use of the golden ratio, widely used by the renaissance painter Michelangelo di Lodovico Buonarroti Simoni to create symmetrical perfection. Even if that is the case the lines are, however, left visible and unblurred, and the proportions of the facial features and the two drops or emerging horns at the forehead brings associations with the nonhuman. The non-human quality is underpinned by an octopus body of at least seven visible arms, one of them with three visible tentacles. The arms are floating and moving as if this multispecies creature is floating in the water or flowing or tiptoeing over earthly ground. As a multispecies creature it could move in any of these physical environments. And in this expansion of quite physical or geographical space we see how a sympoietic, entangled and tentacular being supports flourishing worlds, beyond the present, that may yet still come into being (Haraway and Braidotti 2017), expanding our field of maneuverability (Massumi 2015; Zournazi 2002).
Extracts from three different in situ note-books, student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
The second extract [221] displays roots underneath and above the ground, and the sun and its rays. Where the sun is cut in half there is a full circle above it, or rather several full circles are drawn, it seems, in one flow, without lifting the pen from the paper. Within these connected circles a face is drawn. Only the nose, eyes and quite distinct, shaggy eyebrows are visible under the short somewhat shaggy hair, as if the face is wearing a mask that covers the mouth, cheeks and most of the chin. Knowing the attributes of the Sisters staff performers this mask connotes the mask of performer The Mechanic249 that developed from a ‘mouthfold’ to inhibit speech, and explore other ways of sensing and communicating, such as hearing and touching250. Beside the encircled face a full standing body is drawn, which has more or less human proportions apart from its rather long arms. However, they carry fish scale skin or rather lizard skin as the hands and feet could belong to a lizard-like animal, with long, pointy fingers, toes and nails. This body is wearing dark trousers associated with humans as the only planetary being that wears clothing or that dresses other species in clothes. The face is covered by a sort of veil-like mask, which is associated with both the helmet of a mediaeval knight and to the different veils worn by different Sisters staff performers e.g. by The Translator251.

Veils were first introduced into Sisters Hope when I began to wear one to mourn my ‘lost sister’252. During this time the supportive function of The Cousin253 was also introduced, who wore, and still wears, a veil, by which the veiled body of The Cousin could be any body, potentially also the lost Sister. Since then it has become part of the ‘Sisters style’ that has developed over the years and is worn on different occasions by many performers who have integrated a veil of some sort into their wardrobe. This veiling in Sisters

249 The Mechanic is performed by Mikkel Dahlin Bojesen: http://sistersacademy.dk/cast/the-mechanic/ (accessed 21.08.2020). The mask can furthermore be seen in the portrait of The Mechanic.

250 This ‘mouthfold’ was suggested to The Mechanic by me the first time The Mechanic performed with Sisters Hope in a smaller manifestation Sisters in Glass in the spring of 2015, prior to the Swedish manifestation of Sisters Academy – The Boarding School, which he also participated in. As previously mentioned, a new language is continuously invented in Sisters Academy. ‘Mouthfold’ is one such invented word, which refers to the coverage of the mouth, most often use to inhibit speech. The word has developed from the word ‘blindfold’, which refers to the coverage of the eyes, most often used to inhibit sight. Both the blindfold and the mouthfold are used to strengthen other ways of sensing and communicating, such as hearing and touching. In Sisters Academy tools to strengthen the sensuous and poetic mode of navigating the world are continuously developed, by which it also becomes a development platform or laboratory for sensuous and poetic being, being together and learning. Thus, the mouthfold was also suggested to The Mechanic for him to explore other ways of sensing and communicating, such as hearing and touching.

251 The Translator is performed by Tom Oliver Jacobsson: http://sistersacademy.dk/cast/the-translator/ (accessed 25.08.2020).

252 E.g. see the image: Sisters falling singular II: https://www.flickr.com/photos/113316806@N06/15011412748/in/album-7215764856278979/ (accessed 25.08.2020).

253 The Cousin was a function created as support in a time of mourning the loss of a Sister, see also: http://sistersacademy.dk/cast/the-cousin/ (accessed 28.08.2020).
Academy has been specifically discussed by Schmidt (2016) who interprets the veils as a coverage or blurring of potentially problematic underlying structures. I, however, understand the veiling in Sisters Academy as providing an opportunity to expand the field of maneuverability (Massumi 2015; Zournazi 2002) by also embracing the unknown or the mystery, and I have also both experienced and observed, how it can be a shield that protects the sometimes vulnerable devoted body. This relates to the conceptual framework of The Critical Gaze and The Devoted Body, referring to how losing one’s language and choosing to lose language are often devoted bodies. As with the mouthfold, the veil also supports the exploration of other ways of sensing and communicating, such as hearing and touching, as there is less social pressure on response through speech when the face is not visible. In that way, a debate with The Critical Gaze indirectly unfolds as the silent or veiled Devoted Bodies argue for the necessity of a ‘language of the body’, in which the sensuous and poetic are taken seriously and in which a non-dualistic approach to mind and body unfolds – cf. the subheading “Losing and finding language” in the next section on Case B, and a reference back to Kolesch’s suggestion that the affective encounters of immersive performance spaces stimulate a richness and thickness of response (Kolesch 2019); also cf. Rogoff’s criticality as a subsequent paradigm of critique, which dares to inhabit embodied processes (Rogoff 2003), which again links the activist potential of affective responses to the sensuous and the ability to evoke the change it contains. In addition, cf. Massumi’s subscription to the affective as the cutting edge of change (Massumi 2015, ix).

Similar to blindfolds and mouthfolds, the veil can be perceived as a performance tool that supports the transportation into a more sensuous and poetic mode of being. In the same way the veil could be understood to support the embryonic process of becoming multispecies (Haraway 2016) displayed in the third extract [222] that reads “I AM THE FOREST”. Underneath this text is a drawing of four human shapes, and the one in the middle seems to be the narrator, The Forest, because roots are growing from this human shape. The roots grow from the innermost parts of the human shape, to and through all of the body parts, especially through the feet. These roots connote a tree, but as the roots connect to the other human shapes, it is not just a tree but a forest, as stated in the heading. Furthermore, the text reads: “opening &/ closing/ down/>/ something.” This text is written on the right, and an arrow pointing from another encircled human shape to The Forest is drawn. This encircled human shape is the only one not connected through touch to the other human shapes, as if it represents something that is closing down, and yet still acknowledged and attached through the roots. This opening and closing down of something links to more text, which reads: “poetic/ self/=/ crazy”. This text is linked by a line to the area of the solar plexus, a collection of two bundles of nerves that
intertwine and pass each other at a central location in the abdomen. The solar plexus gets its name from its resemblance to the sun with nerves meeting in the center, creating rays of nerves radiating outwards to many other areas of the body. Thus, this Poetic Self seems to be linked to this central location in the human body. The ‘*crazy’ is linked by the asterisk to this text at the bottom of the page: “I remember in my dreams last night that I have been given/that name in a previous chapter of my life, and it resonates with me. It fills me with joy & excitement to remember” so everything on this page indicates that The Forest is The Poetic Self of the student, who during the night in The Dormitory remembered that this name was given in a previous chapter of life, and it feels important to have remembered. Thus, the sense of interconnectivity is not learned, but inherent, and is now summoned forth through The Poetic Self.

The first extract [223] of this series of three [223-225] is headed by one word, “TOGETHER”, written in larger and bolder letters than any other word displayed on the page. This text is surrounded by a drawing of curved, ornamented lines. When moving down towards the middle of the page some of these lines are marked with a darker black pen and curves even more. The dark curves on the side frames a human female breast, and the dark curves in the center seem to evolve into a snake when interpreted together with the rest of the text on the page: “I think that/ I found her/SNAKE WOMAN”254. “My woman is a strong/ woman. I am a strong woman.” Followed by “SNAKE WOMAN. SNAKE WOMAN/ SNAKE WOMAN” in capital letters. The strength articulated by the words and the capital lettering of ‘The Snake Woman’ indicates a sort of joy and revelation of this discovery, which is a discovery of the student’s Poetic Self, indicated by ‘I found her’; as many students begin to ponder on and search out their Poetic Self when they are first introduced to it, the Poetic Self represents an opportunity to search even deeper within the framework of Sisters Academy.

254 Original Swedish text: “Ormkvinnan”.
In the next extract [224] the multispecies body of The Snake Woman is materializing and in the final extract [225] the student expressed being ‘in the clouds’ now that she found The Snake Woman. It is found, summoned forth, but it was always there, therefore, the joy of reconnecting with it, cf. the performer’s articulation in the pre-reflective blogpost of reconnection to something dormant inside, which is finally asked to unveil and come to surface.

Even though they are expressed by participants as the pass by, multispecies expressions are also present in the Dome of Visions in situ material of the log- and guestbooks.
In the first extract by a visitor in Dome of Visions at Søren Kierkegaards Plads in Copenhagen a human face is drawn. The human face is decorated with paint and jewelry and the face seems to vibrate or glow as rays appear to shine from it. The human face is in close proximity to a cat or fox or judging by the quite large, pointy ears it could also be a hyena-like creature with a somewhat human face. At the bottom of the page the word “SUSTAINABILITY” is written in capital letters, establishing a connection between the interspecies proximity and the understanding of sustainability. This interconnection intensifies into a multispecies expression in the next extract where a human body is drawn, covered in fur or feathers and endowed with large wings, by which the body seems to be flying. Underneath the flying body a flower is reverberating. In the third extract a human body bears a face with few features, somewhat like a Halloween pumpkin head, and in the fourth extract the face of a human is melting together with a lemon and perhaps becoming a chicken bone.

By expressing natural elements and animalist, abstract and supernatural phenomena in a gesture of multispecies kinship, the participants not only inform the epistemological aspects of their being from a mental ecology of entangled environmental interconnectivity, but also ontologically embody it, by which steps towards an ecology of mind (G. Bateson [1972] 2000) and body are taken.

PARTIAL CONCLUSION

This section of the analysis was informed by Case A and its expression of mental ecology (Guattari [1989] 2008). The analysis of this material took its leap from the first extract of Case A. The expression from the first extract of being taken in, led me to an investigation of space and the performance strategies of interactivity (Bourriaud [1998] 2002; Bishop 2006; Fischer-Lichte 2008; Skjoldager-Nielsen 2008; Rosendal Nielsen 2011) and immersion (de Oliveira 2003a; Machon 2013; 2018; Kolesch, Schütz, and Nikoleit 2019). The new experience of space is not only evoked by entry into a new room, but also by the performative guidance into this room. Furthermore, an important finding in this exploration was the movement from participant to inhabitant, which can also be understood as an intensification of the democratization of the aesthetic as not only allowing participation in the artwork, but more radically the inhabitation of it. Inhabitation is also linked to time, since the longer durations of the stay offered by inhabitation, rather than merely participation, invite the important evolvement of the mental ecology.
And the next theme investigated was that of time, which sprung from the words ‘make time unnecessary’ in the second extract [140] of Case A. Just as the movement into a new physical space supports the experience of liminality, so does a new experience of time or an ‘out of time’ (Turner 1974, 57). The space and time that is left is that of an everyday life understood to be primarily governed by an economic rationality (Adorno and Horkheimer 1947 2002; Marcuse 1954 1969; 1964 1999; G. Bateson 1972 2000; Gade 2008 to name a few) and in contrast, what is taken in, is informed by the sensuous and poetic premises of the aesthetic dimension (Baumgarten [1735] 1954; [1750–1758] 1961; Marcuse 1977 2003; Kjørup 2005; 2000; 2006; Thyssen 1998; 2005; D. Jørgensen 2003; 2014; 2018). This new space and time allow for a movement ‘into’ rather than ‘across’ (C. B. Johansen 2018), which acknowledge dwelling, calmness and floating. A mode not necessarily accessible in everyday life dominated by the premises of an economic rationality accentuated efficiency (Drotner [1991] 2006; C. B. Johansen 2018). A finding here is that as both time and space largely affect our mode of being (ontology) and thinking (epistemology), a new understanding and mode of being in space and time informed by the sensuous and poetic supports the transition beyond economic rationality.

As the next extracts [141, 142] revealed The Poetic Self of the student, The Poetic Self as a mental ecology informed by the sensuous and poetic was explored. The understanding of The Poetic Self, so central to my practice, as a mental ecology is in itself a finding. Furthermore, a finding is the precise articulation of The Poetic Self as a body becoming from ‘multiple materiality’ (Haraway and Braidotti 2017) rather than a distinct ‘finished’ body, by which the process of finding and unfolding The Poetic Self is not comparable to the arrival at a final destination, but to steadily entering a poetic orbit. But the primary finding, in relation to The Poetic Self and to my research question, and one of great surprise since my first data visits, was that a majority of the abundant in situ material on The Poetic Self can be understood as multispecies (Haraway 2016) expressions. Multispecies Poetic Selves can be understood to inhabit connectedness and evoke flourishing worlds for ongoingness (Haraway and Braidotti 2017). They inform both the epistemological and ontological aspects of the student’s being and thus an emerging, or expressed, stimulation of an ecology of mind (G. Bateson [1972] 2000) – and body – which indicates the strong link between the mental ecology of The Poetic Self, based on the sensuous aspects of our being, and an emerging environmental ecology.

With this summary of the first section, I now move on to Case B [143–146] and social ecology (Guattari [1989] 2008).
Case B:

SOCIAL ECOLOGY:
LOSING MY EGGS AND NOT A DROP LOST IN THE OCEAN

255 Written as 'loosing' in the notebook. However, as 'loose' means something not tight, where 'lose' means to suffer a loss of something (e.g. see: https://www.grammar-monster.com/easily_confused/loose_lose.htm (accessed 07.07.2020)). Thus, when looking at the context of the word, I assume that the double 'oo' used consequently in this data extract is a spelling mistake. The majority of these notebooks from Sisters Academy – The Boarding School at Den Frie, which is based in Copenhagen, Denmark, is written by native Danish speakers, which is probably one reason for rather frequent spelling mistakes. It is written in English as Sisters Academy’s manifestations are always conducted in English, due to the international group of participants, here within the performers of Sisters Hope, due to the vision of communicating the visions behind the project internationally, and when performing in non-English native speaking countries the changed language also support the desired otherworldliness of Sisters Academy. Another reason for the quite frequent spelling mistakes can be explained by their in situ quality, as they have been written by participants in situ, which is an experiential state where the participants might not be as concerned with spelling properly and avoid spelling mistakes.
Extracts from one in situ notebook, student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
This framing case is on social ecology, in which the postliminal expression displayed in the last extract [146] suggests human connectivity through two embracing bodies. This case consists of four extracts from one student notebook in Sisters Academy. In the first extract [143] at the one top corner the student writes “[...] eg[...g]s” and the reversal of it: “[...] sge [...]”. ‘Eggs’ is also written in the student’s native tongue, Danish: “[...] æg [...]”. Uterus eggs are also drawn. These are attached by a string and on the right side a lot of small floating dots are drawn that could connote eggs or sperm or organisms associated with the life of the womb. Writing and talking backwards is often associated with the mysterious. The mysterious is also the unknown, which is a central feature to the liminal phase that is characterized by a transformative quality as it is “[...] a period and area of ambiguity, a sort of social limbo which has few [...] of either the preceding or subsequent profane social statuses or cultural states” (Turner 1974, 57), cf. the multispecies experience through the mental ecology of The Poetic Self. Fischer-Lichte understands the mysterious as an aspect of re-enchantment that allows for transcendence. In this transcendence emerges a deeper ontology where the place in the cosmos and the recognition of deep connectivity with the world and other living beings become apparent (Fischer-Lichte 2008, 181ff). On the one hand this exceeds the Enlightenment project’s attempt to understand everything scientifically and the Weberian disenchantment of the world. But on the other hand it does engage with natural sciences such as physics, cybernetics and biology that illuminate a cosmic connectivity by which the unknown may ultimately also be explained rationally as elaborated by Skjoldager-Nielsen (Skjoldager-Nielsen 2018, 125). Such an understanding of the liminal experience resonates with the emergence of a new epistemology and a new human mind that realize the profound connectedness of everything as Bateson, who is also both a biologist and a cybernetic, expresses it (G. Bateson [1972] 2000).

In the first extract [143] the student furthermore describes how something is lost. More specifically the student describes a loss of eggs, which leads to an articulation of loss of self. This is followed by the words “[...] desolving [...] [sic]” and “[...] invis[i]ble [...]”. This corresponds well with the preliminal phase in the three-phased ritual structure, as preliminality is a phase of separation (van Gennep [1909] 2013, 15ff; Turner 1974, 56). A phase, where that which was dissolves, and makes space for something else to emerge. In this case the student is both losing and dissolving, which can be understood as an expression of preliminality.

The display of preliminality and liminality in the first extract [143] of the notebook in question, which connects to the mystery and thereby also to the potential emergence of a new ontology and epistemology, continues in the
next extract [144], where the word “[m]elting” is written continuously over
the page. The size of the word differs at the top of the page where it is small-
er, then it grows larger in the middle of the page and slightly smaller again
towards the end of the page. All words are conjoint so that they also become
one long word without pauses; this instigates a flow state or associations with
what we know as automatic writing, in which written words are produced
without consciously writing – this also seems to be a mode of producing text
and drawings that reappears in the data. The words also become a drawing.
According to Christrup, drawings contain the ability to move beyond words
and into the more unknown aspects of being (Christrup 2001, 25). This
is especially true when expressed in a time and space with a special atmo-
sphere, such as the one created in Sisters Academy.

**Losing and finding language**

Words dissolving into other expressions are seen repeatedly in the reflective
material of Sisters Academy [230, 231]:

[230, 231] Extracts from two different in situ notebooks, student, Sisters
Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
Likewise, many students express how they cannot write, or how writing compromises the depth of their experiences [232-234]:

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One student thus writes [232], “Does it makes sense to try to capture these experiences in words/ if what I experience is so bodily?” And another student [233], “I AM WITHOUT WORDS [...] THE TRIP WAS FILLED WITH SENSES / TOUCHES [...] I DON’T EVEN THINK WORDS IN ANY LANGUAGE WOULD/ JUSTIFY THE STATE AND FEELINGS INSIDE OF ME [...] SOMETHING HAS RELEASED BEYOND THE CONTROLLING MIND,/ I WANT TO STAY IN THIS VOID,”, and [234], “I REALIZED THAT YOU DON’T/ HAVE TO PUT YOUR FEELINGS INTO WORDS FOR THEM TO EXIST./ SOMETHING HAPPENS TO THE THING YOU ARE DESCRIBING/ WHEN YOU TRY TO FORM IT/ INTO WORDS IT

[232, 233, 234]
Extracts from three different in situ notebooks, one and three; student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017 and two; student, Sisters Academy – The Takeover, Nova Academy, Simrishamn, Sweden, 2016.
These expressions of losing language are replaced by other means of communication such as taste, touch, movement and drawing [235-239]:

I allow you to taste the words.
To grow bored of them, or discover new layers of meaning, or feel the dissolution of meaning. Like a drop of blood in a pond.
Here you are, so here I am.
A mirror.

I don't even feel like writing it down. I don't only i could write it with the delivery of my touch.
[235, 236, 237, 238, 239] Extracts from five different in situ notebooks, student, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, 2017.

I can not write I can not talk.
I must obvaw.
“I allow you to taste the words [...]” [235]; “[...] [l] could write it with the delivery of my touch” [236]; “a word from your fingers” [237] or; “I’ll throw all my notes on dancing/ I’ll throw all my words on dancing [...] MOVEMENTS ...” [238] and; “I can not write I can not talk/ I must draw.” [239]. Sometimes such a sentiment is described in words [240, 241]:

I have this vision or feel or a deeper layer of experience. Not something mystical, but something beyond words and rational thought, which is accessible through sensitivity. Still deeper joy and meaning in the nuance or connections in movements or sounds or touch, in qualities or sensations. But these things are hard to explain and not valued by our rational society. Sometimes this is frustrating. I feel much better when communicating and experiencing through intuition rather than words and normal social norms. I would be really happy in a poetic, aesthetic society.

[240, 241] Extract from one in situ notebook, student, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
“I have this vision or feel of a deeper/layer of experience. Not something/mystical, but something beyond words [...] which is accessible/through sensitivity [...] Instead of/using words, we could use our whole/bodies and all our sensitive abilities [...]”.

And new languages are also found [242]:

I found another (forgotten)
language.
This language takes its starting-
point on the inside universe of the
human being. It has its center
in the core of what it means to be,
to exist in the world in relation to
other people. A magnificent root of
systems containing a new language,
new thoughts, new perspectives for
explaining existing.
This school taught you to listen, see,
smell, taste, feel before you relate to
other and the rest. It is based on
reality not construction.
“I found another (forgotten)/ language./ This language takes its starting-/
point in the inside universe of the/ human being. [i]t has it’s center/ in the
core of what it means to be,/ to exist in the world + in relation to/ other peo-
ple. A magnificent root of/ systems containing new language,/ new thoughts,
new perspectives for/ explaining existing. This school/ teaches you to listen,
see,/ smell, taste, feel before you relate to/ others and the rest […]” [242]. Thus,
students find ways to use language and express themselves, ways that originate
and move from another mode of their being. They find another place from
which to write and draw and express themselves: the sensuous and poetic
aspects of their being [243]:

“I enjoy how you can/ take all sorts of people/ from all over, expose them/ to
this and turn them into/ poet[s]. Everyone is writing.” [243].

The examples of ‘losing and finding language’ presented here are closely related
to the conceptual framework of The Critical Gaze and The Devoted Body;
the students losing language and choosing to lose language are often devoted
bodies, but at the same time devoted bodies can also sometimes choose to speak
and/or write. They do so either in a poetic language, or because they feel the
desire to write down new realizations that they have in situ – experiential reflec-
tions. The ones who are Devoted Bodies who choose to write also indirectly
debate with The Critical Gaze as they argue for the necessity of a ‘language of
the body’, the sensuous and the poetic, to be taken seriously, and they display
the realization of non-dualistic connectivity between mind and body [244, 245]:

[243] Extract, in situ
notebook, student,
Sisters Academy –
The Boarding School,
Den Frie, Copenha-
gen, Denmark, 2017.
"BOTH MIND AND BODY ARE MY FRIENDS [...]" [244].

“POETRY IS A/ MIND/BODY COLLISION/ LET IT COLLIDE/ AND BE A COLLIDE-O-SCOPE.” [245].

Which again relates to Kolesch’s argument of the emerging rich and thick skillset emerging from mutual reflectivity and embeddedness (Kolesch 2019), Rogoff’s paradigm of criticality inhabiting embodied processes (Rogoff 2003), and the activist potential that Massumi reads into the ability to affect and be affected (Massumi 2015, ix).
RETURN 1 TO CASE B: SOCIAL ECOLOGY:
LOSING MY EGGS AND NOT A DROP LOST IN THE OCEAN

Following the extract with the words ‘melting’ written repeatedly [144] over the page, the drawing of a human body inside a womb takes up the entire subsequent extract [145]. The body is fully grown but is lying in the fetal position of a baby ready to be born, head towards the cervix. The hair and eyelashes are long, and the eyes, eyebrows, nose and mouth are tilted. Over the eyes and face run several strings and the body is surrounded by excrescences of a uterus. The spine is curved and the arms rest on the unfolded legs as they seem too long to be crossed over the chest, which a baby fetus would typically do. The drawing encompasses clear connotations of the liminal life inside a womb and rebirth, and thereby an evoked transformative process (van Gennep [1909] 2013; Turner [1967] 2014; 1974). The eggs, so dominant here, the womb and birthing reappear in the reflective material from Sisters Academy.

Eggs, the womb, birthing and baptism
The first of these extracts [246] shows a drawing of the shape of an egg drawn in a simple thin line. This drawing takes up almost the entire page. Underneath the drawing these words are written: “the warmth/the origin/the return.” ‘The warmth’ connotes the temperature in the womb of 36.6 degrees Celsius, which is equivalent to the core body temperature. The core body temperature does not change even when it feels cold on the outside of the body. Thus, even though the outside of the body feels cold a fetus does not notice any change. It is constantly warm. Humans also evolve in the womb,
and it thus is a place of ‘origin’, a place from which this student came, but in
this case, it is also a place to return to. The affective experience of the womb
has come alive to the student during the stay at Sisters Academy, which is also
warm, draped in red, and enwrapped in an atmospheric soundscape.
Sounds are not words and yet you understand.
Sound
Sisters Academy is immersed in an atmospheric soundscape, which might also connote the whooshing sounds of blood flowing in the veins of the womb. As slowness and silence or speech in low voices predominate rather than fast and loud in Sisters Academy, voices close by also stand out clearly and distinctly. This is also the case for the life in the womb, as the mother’s voice sounds louder than it would if transmitted through the air, since it reverberates through the bones and fluids in the body.\footnote{E.g. see: https://www.webmd.com/baby/features/in-the-womb#2 (accessed 07.07.2020).}

The sounds in Dome of Visions are also intensified, as the sounds travel in the space in a way that awakens the sense of sound. Like the womb, the dome is round, and the sound travels in circular movements within. The envelope of Dome of Visions is also a membrane with an accentuated sensuous life within it. As written in this pre-reflective vision\footnote{Pre-reflective vision for a sustainable future, organizer, Dome of Visions, Søren Kierkegaard\textquotesingle s Plads, Copenhagen, Denmark, 2014–2016.}:

\textbf{The dome and the “mission” with it stand like a budding green flagship located in an otherwise “naked” space. Under the skin, the building becomes a sensuous organic whole pulsating with the city.}\footnote{Original Danish text: “Domen og “missionen” med den står som et spirende grønt flagskib placeret i et ellers “nøgent” rum, og under huden bliver bygningen et sansende organisk helle fra byens banken.”}

When inside the womb, sounds outside the body are more muffled, which is also the case in both Dome of Visions and Sisters Academy, where the soundscape, the music, the radio and the voices on the inside predominant over the sounds outside, which can, however, be hazily heard on the other side of the walls, or the membrane, or the skin, or – the womb.
Return to Eggs, the womb, birthing and baptism

To return to the womb is to regress, but also to potentially become anew, to potentially rebirth. Both the notion of eggs and of rebirthing is also very strongly represented in this post-reflective blogpost, which I also chose to initiate the practice description of Sisters Academy, as I find it very telling of its transformative impact:

Eggs scattered everywhere, carefully set outside the teacher’s doors, cooked into the meals, lying in forms of crystal, glass and fiber throughout the Academy’s many levels. A steady hum of soft voices, improvised song and tapestry-like conversations warmed up the womb at all hours. We stewed and grew, all of us, like the sweet succulents in the Gardener’s room. Each class watered us hungry little seeds [...] Our birth loomed both heavy and light before us. Our poetic selves waited for us to find them through broken mirrors [...] It was the song of my rebirth.

In this blogpost the student names Sisters Academy ‘the womb’ as they write “ [...] warmed up the womb at all hours” and expresses, how the students inside the womb ‘stew’ and ‘grew’ leading to a rebirth. In the second extract [247] the student also articulates an experience inside Sisters Academy as a “ [...] reverse[d] baptism [...]”, which can also be understood as the process of re-entering into the ceremony of coming into the world. The strong representation of eggs, the womb, birthing and baptism indicates how the framework of Sisters Academy, rooted in the intention of and working from practices that evokes the sensuous and poetic, inspires a transformative process in which the students re-enter the world anew.

In the last two extracts [248, 249] the experiences relates to connectivity with the other participants of Sisters Academy, displayed in quotes such as: “OUR LIVES ARE NOT OUR OWN./ FROM WOMB TO TOMB,/ WE ARE...”
BOUND TO OTHERS,”\textsuperscript{259} and “[...] NOT/ ALONE BUT WITH OTHERS”, which is a social connectivity also displayed in the case in question, by which we begin to approach the understanding of the project as a social ecology (Guattari [1989] 2008).

\textsuperscript{259} Which is a quote from the 2012 motion picture \textit{Cloud Atlas} based on the 2004 book authored by David Mitchell by the same name. The student referring to this is a student at \textit{Sisters Academy - The Takeover} at the youth school Nova Academy, Simrishamn, Sweden.
RETURN 2 TO CASE B: SOCIAL ECOLOGY:
LOSING MY EGGS AND NOT A DROP LOST IN THE OCEAN

The drawing of the body in the womb [145] indicating a coming birth is followed by a drawing of a body outside the womb [146]. Or rather two bodies, kneeling down in an intimate embrace. These two bodies have no distinct body or facial features. They could be any body. They both wear clothes as indicated by a line drawn by their ankles. They are present in this world where clothes are needed and no longer naked inside a womb. The lines that strike through every page show the continuity of the student’s process and connects the parts of the process to each other. The image of the body in the womb can quite literally in this case be associated with the liminal (van Gennep [1909] 2013; Turner [1967] 2014; 1974) process of rebirth. Not, however, starting over as a fetus, but in the form of a fully-grown body, slightly changed, as the lines of the face indicate – something new is coming forth. The last drawing [146] of two embracing bodies, in an empty space, outside the womb, however, dissolves any distinct features. Rather the embrace and the tender connectivity between these two human shapes is the focal point. The focus is no longer on the potentially painful process of losing or rebirthing, but on the potential postliminal (van Gennep [1909] 2013; Turner [1967] 2014; 1974) relief in human interconnectivity. The sense of human connectivity, constitutive of social ecology, is also greatly represented in the data.

Human connectivity
In the first extract [252] the focal point is a human shape holding another human shape. The human shape that embraces is equivalent to the human shape being held; however, the one being held is much smaller, approximately the size of a human baby. However, this smaller human shape does not have
the features of a baby, but is more like a miniature of the body holding it. Thus, the caretaking is not limited to parental care, but rather displays the ability to nurture beyond this human bond, which is also a central feature in contemporary ecological thinking, e.g. in Haraway’s recommendation to make kin beyond our singularities and the bond to blood-line offspring (Haraway 2016). The sense of compassion is strengthened when we realize how connected we are. This sense of connectivity stands out in the following extract [253]: “all of us/ must be/ connected/ in some way.” There is no question mark, it is a statement that could have been asked as a question. In the corner of the paper in smaller letters a question is, however, posed: “are we?” Guattari argues that due to Integrated World Capitalism humans are currently isolated and repressed singularities that are turning in circles (Guattari [1989] 2008, 34) by which deep interconnectivity is not realized, whereby such a question can be

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260 Haraway’s recommendation to ‘make kin, not babies’ (e.g. see Haraway 2015, 161) is also critiqued, e.g. by Hamilton (2019). Even though I subscribe to Haraway’s argument and see the deep necessity for humans to train caretaking beyond blood-line relationships and parental care and instead realize that “[...] all earthlings are kin in the deepest sense, and it is past time to practice better care of kinds-as-assemblages (not species one at a time)” (Haraway 2015, 161), I, as a mother of three children, also understand motherhood to be a space for training the ability of connectivity beyond our singularity.
perceived to mirror the illusionary experience of separation predominant in a society governed by economic rationality. However, in the very same notebook the student answers the question and this answer can be seen in the third extract [254]. This third extract displays human shapes with no distinct facial or body features ‘living inside’ and ‘leaning toward’ each other, with the text “[t] hereisnotaoneself.” There are no breaks between the words of this sentence and thus, the words, as the human shapes, become one, and are experienced as one, even though both the drawing and the sentence consist of different parts with their individual expressions; they melt together and connect.

Human connectivity in Dome of Visions

The attention on social ecology as human connectivity is also present in the subtracted Dome of Visions data as in the second Dome of Visions main case [137].

[137] In situ guestbook, visitor, Dome of Visions, Pier 2, Aarhus, Denmark 2016-2018.
This drawing is drawn quite casually, and displays a dome-shaped arch that frames a designated ‘roundish’ floor space, in which this text is written: “AARHUS/ I am good enough/ You are good Enough/ We are different/ and it is ok./ THE DOME BRINGS US/ TOGETHER.”\textsuperscript{261} This text must be viewed from the perspective of the curatorial strategy that functions as an open invitation to everyone and with an articulated intention to be able to welcome everyone who suggests content to \textit{Dome of Visions}. This has resulted in content creation by a highly diverse range of people, as can be witnessed in the calendar\textsuperscript{262}. Furthermore, all these different people meet in ‘the doorway’ by which intersectional meetings unfold beyond and across traditional boundaries of professional fields, interests, segments, or, what in \textit{Dome of Visions} are often termed ‘silos’. Each content creator furthermore attracts different crowds of people, by which \textit{Dome of Visions} becomes a microcosm of the diversity in the city, in this case Aarhus, as stated and underlined by this visitor, ‘the dome brings us together’, and in here there is room for the diversity between ‘you’ and ‘I’.

\begin{center}
\textbf{Beyond silos}
\end{center}

I wrote in the chapter “Practice descriptions: Actualizing the manifesto” how the intersecting professional fields, practices and resources of the founding group of \textit{Dome of Visions} – who met to create together beyond silos – became accentuated as foundational to the other participatory levels of crew, organizers, makers and visitors in \textit{Dome of Visions} as well. However, everyone shares the notion of \textit{Dome of Visions} as a ‘sensuous space-in-between’, in which to explore a more sustainable future. In that way \textit{Dome of Visions} facilitates a living experiment challenging the boundaries between disciplines and allowing people to gather inspiration and learning from one another’s worlds through the everyday practice ‘lived’ in the engagement with the dome-project with a shared intention.

As the diversity in both practices and resources of the founders, crew, organizers, makers and visitors in \textit{Dome of Visions} is foundational, the dialogue across silos

\begin{itemize}
  \item \textsuperscript{261} Original Danish text: “Aarhus. Jeg er god nok. Du er god nok. Vi er forskellige og det er godt nok. Domen bringer os sammen.”
  \item \textsuperscript{262} http://domeofvisions.dk/events/ (accessed 14.10.2019) – go back in time to see content. Please, also notice that the \textit{Dome of Visions} has facilitated more than 600 events in just the latest manifestation at Pier 2, which is the manifestation from which the data extract in question comes.
  \item \textsuperscript{263} The \textit{Dome of Visions} curatorial statement can be read in its totality in the appendixes here: http://domeofvisions.dk/downloads/DoV-CulturalMaker-UK.pdf (accessed 22.09.2020).
\end{itemize}
and thus the movement beyond them is foundational too, which can be witnessed
in the pre-reflective visions of the participatory level of the organizers [255–257]:

Meetings across people create sustainability.264

[255] Pre-reflective vision for a sustainable future, organizer, Dome of Visions,
Søren Kierkegaards Plads, Copenhagen, Denmark, 2014–2016.

[...] to create better dialogue across silos [...] on a
daily basis and thus promote a basis for new ways of
thinking and working together [...] better collaboration
in a diverse environment [...]265.

[256] Pre-reflective vision for a sustainable future, organizer, Dome of Visions,
Søren Kierkegaards Plads, Copenhagen, Denmark, 2014–2016.

That we [...] break down the silo-thinking [...]266.

[257] Pre-reflective vision for a sustainable future, organizer, Pier 2,

The last vision [258] is from a governmental body and the full quote reads:

That through this we take a step in the right direc-
tion to break down the silo-thinking in the Region.267

[258] Pre-reflective vision for a sustainable future, organizer, Pier 2,

‘That through this’ [258] refers to the content planned in Dome of Visions,
which, as all other content, has been shaped through the dialogue with the
curatorial team based on the curatorial framework, rooted in the intention to
democratize the aesthetic. As the visions are formulated in continuation of the
curatorial dialogue, it is informed by the Dome of Visions framework and inten-
tion and the context in which this shift away from silo-thinking is desired is

264 Original Danish text: “[…] Møder på kryds og tværs mellem mennesker skaber bæredygtighed.”
265 Original Danish text: “[…] at få skabt en bedre dialog på tværs af de forskellige siloer […]
dagligt [...] og dermed fremme et grundlag for nye måder at tænke og arbejde sammen på [...] bedre
samarbejde i et mangfoldigt miljø [...]”.
266 Original Danish text: “[…] at nedbryde silotankegangen [...]”.
267 Original Danish text: “At vi gennem dette tager et skridt i den rigtige retning for at nedbryde
silotankegangen i Regionen.”
in the entire respective region. The city architect Stephen Willacy underpins such an understanding by desiring for Dome of Visions to be a location for “[...] discussion across the silos otherwise defining society” (Egert 2016, 183).

In resonance with the movement beyond silos the filmmaker, writer and educator and president of the International Bateson Institute, Nora Bateson, who is also the daughter of Gregory Bateson argues for a thinking that moves beyond separate thinking in parts and advocates for thinking in wholes in Small Arcs of Larger Circles (N. Bateson 2016). This is exactly the practice of moving beyond silos, which is also in resonance with Cybernetics as a trans-disciplinary approach for exploring the interrelated patterns behind systems.

A truly interdisciplinary group, with great trust between the members, such as the founding group of Dome of Visions, has proven a great place to exercise this activist and interventionist approach as an experiment for quite deep crosspollination-potential and practice of wholeness, and the intention to move beyond silos has become a shared ground, which is one of the reasons that the publication on Dome of Visions (Wisler et al. 2016) is initiated by the words: “The book [...] gives you firsthand knowledge of the thoughts and visions behind the project. With [...] visions to co-create across silos, our goal has been to achieve real change [...] in construction, architecture, urban development, curating and togetherness” (Wisler et al. 2016, 9).

This articulated vision has also leaped into the company NCC: “In order to break away from old ways of thinking and establish new networks across disciplines work in a field of tension between local, public, state, private and semi-private stakeholders. This is the intersection between traditionally conflicting disciplines. With broader partnerships, we can gain different resources and new knowledge because the interaction can provide a more nuanced take on tomorrow’s challenges” (L. S. H. Nielsen 2016b, 174). This is why Manthorpe also perceives Dome of Visions as an open space to discuss the future of cities and construction with architecture and culture as a way to learn more than imagined and more rapidly spark the green transition (Wisler et al. 2016, 3). To evoke in people a sense of the urgency of such transition, Manthorpe refers to the environmental impact of the construction industry in the societal material circuit (Vilsbøll 2016b, 33ff). As change is needed in many sectors, and as the art system has the ability to create change through an aesthetic approach, one

268 Willacy holds the job as the city architect of Aarhus between 2012-2021.

269 Original Danish text: “[...] et sted, hvor man diskuterer på tværs af de siloer, som samfundet ellers er præget af” (Egert 2016, 183). I did not use the official translation in this case as it has left out the world ‘silo’. The official translation is: “[...] debate between different interests and stakeholders in society” (Egert 2016, 183).
could argue that this dialogue is not only a possibility, but an ethical demand (Løgstrup [1956] 1971)\textsuperscript{270}. The movement beyond silos also accelerates decision-making and creation processes, and thereby increases the transformative potential of the project. The celebration of meetings and dialogue beyond silos is emphasized through and in the open curatorial framework, which creates a patchwork of different voices all articulating their visions for a sustainable future and meeting in or at the threshold of Dome of Visions. We have witnessed how such an open space, in which it is possibly to break free from potentially encapsulating silos attracts and evokes a yearning across organizations and institutions.

The formative dialogue that the curatorial framework offers illustrates a changed mode of thinking in wholeness (N. Bateson 2016) and connectivity central to an ecology of mind (G. Bateson [1972] 2000).

Return to Human connectivity in Dome of Visions
The text of the extract \textsuperscript{[137]} also brims with acceptance. Acceptance of self (mental ecology), acceptance of the other (social ecology) even though the self and the other(s) are different. The visitor then acknowledges that this, not only coming together, but acceptance, can be attributed to Dome of Visions – ‘the dome brings us together’. The acknowledgement of the ability of Dome of Visions to bring together and create community and acceptance across differences is also emphasized in the reflective material.

Community – Not a drop lost in the ocean
“The Dome is a drop/ not a drop lost in the ocean/ but a drop that will gather/ with the others to form the ocean/ of change we need.” \textsuperscript{[259]} I chose this quote from this extract to initiate the practice description of Dome of Visions, as I find it very telling of Dome of Visions and all the highly diverse ‘drops’ coming together to, in very different ways, contribute to and become ‘an ocean’ – an ocean of necessary change. It is signed by Frank Raes who was invited to take part as a maker in The Human Myth

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\textsuperscript{270} The philosopher Knud Løgstrup wrote The Ethical Demand in 1956. In it he introduces the idea that the life of each individual is interwoven with other lives, and thus we always hold the other person’s life in our hands. Herein lies the demand that we take care of the life that we hold. The awareness of this interconnectivity on the intimate level is crucial to the development of another person’s life; one might also argue that the dialogue across silos requires trust to hold and inform life beyond our singularity.
In the analogy of the drop and the ocean, the drop can be likened to the mental ecology (Guattari [1989] 2008) of each individual and the ocean to the social ecology (Guattari [1989] 2008) constituted by the gathering of all the mental ecologies. Thus, as they gather, these drops are not alone, not singular, not insignificant, but rather extremely significant as they are all elementary in the constitution of a new social ecology. A new social ecology that will form ‘the ocean of change we need’ in line with the movement beyond silos.

[259] In situ logbook, maker, Dome of Visions, Søren Kierkegaards Plads, Copenhagen, Denmark 2014-2016.

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Festival[271] organized by Warehouse 9[272]. In the analogy of the drop and the ocean, the drop can be likened to the mental ecology (Guattari [1989] 2008) of each individual and the ocean to the social ecology (Guattari [1989] 2008) constituted by the gathering of all the mental ecologies. Thus, as they gather, these drops are not alone, not singular, not insignificant, but rather extremely significant as they are all elementary in the constitution of a new social ecology. A new social ecology that will form ‘the ocean of change we need’ in line with the movement beyond silos.

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271 Warehouse 9 is a cultural institution linked to the international queer community. Their invited maker Frank Raes heads the Climate Change Risk Unit at the European Commission’s Joint Research Center (JRC) in Ispra and has among other things delivered a TEDx Talk titled: *The museum of Anthropocene*, see: https://www.youtube.com/watch?v=jZhrxgXuAq (accessed 14.09.2020). See more on this manifestation in Dome of Visions here: http://domeofvisions.dk/the-human-myth-warehouse9-og-dome-of-visions-samarbejde?fbclid=IwAR0GRdUxRxb1F2H0dWJ3hqoreYVX8KBf3U9Xqtnisqu5_7G06mGW3m3a2E3Y (accessed 02.09.2020).

I wrote this on a note when leaving:

Now im leaving.
I enjoyed this.
I explored my true self.
'You' and 'I' go together.
Let love allow love
Love

I love

The Beatles
Var 4
Vi er 250 mennesker
Til at cædre verden
Somme blev vi til en
Ros Tanja
Jonas
Freontafudbok

Togetherness
Mølle, Freja, Freddie, Avant og Clara
15/7 - 2018
En bæredygtig fremtid kræver mere dialog på tværs. Det bliver kun så godt, som vi alle sammen gør det til.

-Tak for en dyilig dag i Oomen.

Venlig hilsen Byens Nærvær 19.08.19
This ‘ocean of change’ constituted by singular drops can also be likened to the ‘chorus’ of humans and nonhumans in all sizes and shapes in the three first extracts of the selection presented here [260, 228, 261]. As they are placed or move beside each other these bodies come to constitute one whole even though they are clear and distinct in their individuality as well. As it says in the subsequent extracts [186, 262, 264] from both organizers and visitors; “‘You’ and ‘I’ go together [...]”, “Together vi became one [...]”273, or “Togetherness [...]” written with five individual signatures underneath. This intention to create strong community through a gathering of drops becoming an ocean [259] is also seen in the pre-reflective visions of the organizers [267]:

273 Original Danish text; “Sammen blev vi til en [...].”
Our vision is acceptance – an inclusive whole. Recognition of common source. Dissolved detachment and separation. The One who is the many, and the many who are the One.274


This [267] pre-reflective vision also resonates with the realization of the inseparability of the individual and the surroundings which is central to the environmental ecology formed by mental ecologies that realizes the omnipresent interconnectivity at the most profound level of existence (Guattari [1989] 2008). As mentioned, Dome of Visions can be perceived as a microcosmos displaying the diversity in the city in which it is placed due to its open and open curatorial strategy. Diversity is also specifically expressed as an important element for a sustainable future in many of the organizers pre-reflective visions as we shall see [268–271].

Diversity

When diversity is forefronted in so many pre-reflective visions on sustainable futures in Dome of Visions it indicates the centrality of social ecology in Dome of Visions and the acknowledgment that a nurturing social ecology must acknowledge connectivity beyond a narrow understanding of community. As Haraway invites a caretaking that displays the ability of nurture beyond the human bond and moves beyond the ‘species communities’, a caretaking consideration within and across different groups of the ‘human species community’ is also necessary to create nurturing social ecologies. Due to the open curatorial strategy Dome of Visions seems to have created a platform for such a social ecology to evolve. Below is a subtraction of some of the pre-reflective visions [268–271] from organizers that highlight diversity as one of the most important parameters in order to transition into a more sustainable future:

We dream of a life of [...] diversity. Only through [...] respect for all people’s worth [...] can we achieve true evolvement [...]275.


275 Original Danish text: “Vi drømmer om et liv i [...] mangfoldighed. Kun gennem [...] respekten for alles værd [...] vil kunne opnå sand udvikling [...]”.

371
We are very much inclined to Dome of Visions’ values as a multi-cultural community space welcoming all sorts of cultural projects. We at Afriko Highlife Band really appreciate this non-traditional multicultural space in the heart of Copenhagen and wish that it will be developed into a permanent one.

Peace is not just the absence of conflict, peace is a state when you celebrate life, celebrate diversity and uniqueness [...].

[A] sustainable future. A future where we live together in harmony rather than fight each other. Therefore, this story is for the youngest. They need to both understand diversity and indulge in beautiful music.276

As it becomes clear with Bateson’s arguments that “[t]he creature that wins against its environment will always ultimately destroy itself” (G. Bateson [1972] 2000, 501), it makes absolutely no sense to fight for sovereign territory dominated by, for example, a single race or nation. Thus, the ideas expressed in idioms such as “[i]t is us against the environment”, “[i]t is us against other men” and “[i]t is the individual [...] that matters” (G. Bateson [1972] 2000, 500) are merely ‘bad’ (G. Bateson [1972] 2000, 492), or even ‘evil’ ideas that have been cultivated for centuries and thereby caused the ecological crisis (G. Bateson [1972] 2000, 513). Viewed in a Guattarian perspective, the idiom ‘it is us against the environment’ is an environmental ecological (Guattari [1989] 2008) problem, and ‘it is us against other men’ is a social ecological (Guattari [1989] 2008) problem, which illustrates how a mental ecology informed by bad ideas creates both dysfunctional environmental and social ecologies. The social ecological problems of discrimination intensified during the recent #Black-

276 Original Danish text: “[E]n bæredygtig fremtid. En fremtid hvor vi lever sammen i harmoni frem for at bekringe hinanden. Derfor denne historie til de mindste. De skal både forstå mangfoldighed og forkælles med god musik.”
LivesMatter movement\textsuperscript{277} and sexism intensified during the #MeToo movement\textsuperscript{278} are rooted in exactly the same bad, or evil, ideas. Ideas that understand everything to be separated rather than connected. These are ideas that are still highly dominant as Latour, among others, reminds us in \textit{Down to Earth} (Latour [2017] 2018) where Trump is portrayed as an embodied example of the human illusion of separation in its extremity and as the catastrophic outcome of such an understanding (Latour [2017] 2018, 1ff).

A juxtaposition to winning against the environment is to live with it, which encompasses to live with its diversity and connect beyond ourselves to overcome living isolated and repressed lives in spinning circles (Guattari 1989). In the social ecologies of \textit{Dome of Visions} and \textit{Sisters Academy} the awareness of human connectivity is underpinned by the potentiality of connecting with and within the sensuous and poetic, which is why I will now move on to the subheading: Sensuous.

\textbf{Sensuous}

\textit{Sisters Academy}'s primary focus is to give access to the sensuous and poetic and so the potential transformative journey of the students through the academy is irradiated by the sensuous and poetic, as it is the school of a potential future Sensuous Society informed by the aesthetic dimension (Adorno and Horkheimer [1947] 2002; Baumgarten [1735] 1954; [1750–1758] 1961; Kjørup 2005; Marcuse [1954] 1969; [1964] 1999; [1977] 2003; D. Jørgensen 2003; 2014; 2018). Likewise, the ambition to democratize the aesthetic by opening the access to the sensuous and poetic is fundamental to the curatorial strategy of \textit{Dome of Visions}. In that way the sensuous and poetic constitute a primary mode of being and being together within \textit{Sisters Academy} and pervades \textit{Dome of Visions}. As a primary mode it is the new ‘given’, which is not necessarily articulated in the reflective material of the participants as they come to inhabit it – just as the premises of economic rationality dominating today is not necessarily something we initially describe as fundamental for our being and being together when reflecting in notebooks or diaries. However, sometimes they do highlight their awareness of the sensuous and poetic being the axes around which their being and being together turn when inhabiting the projects, by which they also confront the naturalization of capitalism, which the four in

\textsuperscript{277} The \#BlackLivesMatter movement works for a world where Black lives are no longer systematically targeted for demise and thus can be perceived as a movement against discrimination. The movement intensified in 2020 when the African-American man George Perry Floyd Jr. was, while being arrested, killed by a white police officer who knelt on Floyd’s neck – he could not breathe and died. For more information on \#BlackLivesMatter see https://blacklivesmatter.com/ (accessed 03.09.2020).

\textsuperscript{278} The \#MeToo movement publicizes experiences of sexual abuse, harassment and sexism. The phrase was first used by Tarana Burke. For more information on \#MeToo see https://metoomvmt.org/ (accessed 30.09.2020).
situ extracts from *Sisters Academy* [272–275] and the pre-reflective visions from *Dome of Visions* [276–278] exemplify:

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I feel whole again.
Why don't I listen to myself?
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Sensous Power
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ANY STUDENT SHOULD
BE TRAINED IN HUMAN
RELATIONS AND STRENGTHENING
OR THE SENSES.

[272, 273, 274, 275] Extracts from four different in situ notebooks, one, three and four; student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017; two student, Sisters Academy – The Takeover, Simrishamn, Nova Academy, Sweden, 2016.
The Sisters Academy student extract reads [272–275]: “The world of the Senses [...]”\(^{279}\), “Sensuous Power”, “[...] STRENGTHENING OF THE SENSES” and “[...] I’ve/ developed in a big way [...] a more sensuous way.” This resonates with a series of pre-reflective visions from organizers in Dome of Visions [276–278]:

The sensuousness of the dome is precisely what resonates with my own vision [...]\(^{280}\).


With this content in the Dome of Visions, we want to create a sensuous experience [...]\(^{281}\).


What has happened to the dreams of living deeper, truer and more sensuous lives?


In the first Sisters Academy student extract [272] “The world of the Senses [...]” is written in large double lined letters at the top of the page, or rather at the top two thirds of the page. Right underneath this heading is a drawing, so close that it touches the double lined letters. The focal point of this drawing looks like an eye, with the pupil in the shape of a candle flame. Underneath this eye, large ‘lashes’ ‘shines out’ as the ‘arms’ in a drawing of a sun radiating heat. Drawn on the middle ‘lash’ is what looks like a candleholder that holds the candlelight as it shines its flame on the center of the eye, or it could be the trunk of a tree and its roots, or a four-fingered hand reaching out. This drawing is followed by a text in smaller letters stating: “I feel whole again [...]”. This ‘feeling whole again’ brings associations of this paragraph in the Sensuous Society Manifesto:

Like an arm cut of we move forward in the ever-turning efficient wheels of society without noticing the

\(^{279}\) Original Danish text: “Sansernes Verden [...]”.

\(^{280}\) Original Danish text: “Sanseligheden i kuplen er netop det, der resonderer med min egen vision [...]”.

\(^{281}\) Original Danish text: “Med et arrangement i Dome of Visions ønsker vi, at skabe en senseligt oplevelse [...]”.
blood floating from our armpits. We need to democratize the aesthetic mode of being to overcome the longing and suffering that its general absence outside the art system creates.

With ‘an arm cut off’ we are not whole, and the proposal presented in the manifesto, is that by allowing for access to the aesthetic dimension it is possible to heal and be whole in the world again, just as the student expresses it here. At the bottom of the page right after this sentence the student writes: “Why don’t I listen to myself” [272] as if the student is aware of the need to access the sensuous, or the need to feel whole, but that this need is somehow usually repressed, which resonates with the critique of everyday life in a society based on economic rationalism, as a place where you do your duty, think rationally, postpone your needs and suppress your desires (Adorno and Horkheimer [1947] 2002; Marcuse [1954] 1969; [1964] 1999; [1977] 2003; Drotner [1991] 2006); this again is in sharp contrast to the sensuousness of these projects. The power of the sensuous, thus, is the ability to liberate another mode of being in the world, which also questions the premises of current society.

That the sensuous holds power, is forefronted in the next extract [273]. In this extract a drawing of a skeleton takes up the left side of the page, and the words “Sensuous Power” the other side of the page. The skeleton as a symbol is often used to illustrate danger, e.g. when used on poison bottles, but also when used by groups in the interstice, e.g. pirates. Interstice is a terminology used by Marx referenced by Bourriaud as “[...] trading communities that elude the capitalist economic context by being removed from the law of profit: barter, merchandising, autarkic types of production, etc” (Bourriaud [1998] 2002, 16). Bourriaud applies interstice to describe how relational art represents in-between spaces that creates “[...] free areas, and time spans whose rhythm contrasts with those structuring everyday life [...]” (Bourriaud [1998] 2002, 16). When combined with interventionist strategies as is the case in Sisters Academy – The Takeover, from which this particular extract is subtracted, this free space is not only accessible within the art institution (cf. Drotner’s critique) but beyond it, e.g. in a commonplace youth school. When combined with the invitation to not just ‘watch’ but participate through interactive strategies (Fischer-Lichte [2004] 2006; 2008; Fischer-Lichte and Wihstutz 2018; Skjoldager-Nielsen 2008; 2018; Rosendal Nielsen 2011), and furthermore to intensify the experiences harvested while participating through affective immersive strategies (De Oliveira 2003a; Machon 2013; Massumi 2015; Kolesch, Schütz, and Nikoleit 2019) then a palette is offered where democratization of the aesthetic begins to develop; thus the sensuous and poetic modes of being previously ‘colonized’ in the arts (cf. Drotner [1991] 2006) are ‘democratized’, which can be understood as ‘Sensu-

[1] Sensuous Society
Manifesto.
ous Power’. ‘Sensuous Power’ is also the awareness that the access to the sensu-
suous mode of being is opened, and an articulation of the power of this mode.
In that way the skull expresses the activist reclamation of a territory, which has
previously been inaccessible, as well as the power it activates in the student.
In resonance with Drotner’s educational and formative focus (Drotner [1991]
2006) Sisters Academy explores Sensuous Learning in acknowledgement of the
formative power of education and, thus, the impact of the educational system282.

This relates to the next in situ extract from Sisters Academy [274] that contains
only one sentence written in quite large capital letters at the center of the page:
“ANY STUDENT SHOULD/ BE TRAINED IN HUMAN/ RELATIONS
AND STRENGTHENING/ OF THE SENSES.” This statement relates to the
expressions of the transformative potential in the sensuous, and furthermore,
expresses the desire for the educational system to integrate the sensuous into
the curriculum, by which the sensuous would not only be accessible in tempo-
rary artwork, but would also be integrated into the formative processes of all
students passing through the educational system.

**Education**

For several years there has been a tendency to underestimate the importance of
the creative subject fields in school. In line with Drotner ([1991] 2006) the prom-
inent educational researcher Ken Robinson has pointed out that the way school
is organized and conducts learning today is out of touch with its time. That is
due to the circumstance that it is founded respectively on the hierarchy of per-
ception formed during the Enlightenment, where rational thought is valued the
most, and on the ideal of economic profit-making established during Industrial-
ization (Robinson 2010; 2011). As with Drotner, he also calls for the aesthetic di-

mension to be forefronted in a new and more sustainable educational paradigm
(Robinson 2010; 2011). From an educational perspective Sisters Academy can be
understood as a physical experiential realization of this kind of thought. As an
experiment in ‘flesh and blood’ that tests a radically different educational system
based on the potential of the aesthetic dimension, rather than on the premises of
the Enlightenment and Industrialization that informs the current one.

Even though Dome of Visions is not an experiment specifically exploring the
school of a Sensuous Society or Sensuous Learning, a focus on education is also
prominent in the subtracted pre-reflective visions from organizers in Dome of
Visions. This indicates how many perceive the formative processes of education
as fundamental for a transition towards a more sustainable future [279 - 282]:

282  Cf. “When we change our educational system, we change the lives of many”
In a sustainable future, we give high priority to education, so that the next generation always has the best conditions to be able to create a better future.\textsuperscript{283}

We have a vision that a sustainable future must be presented early in the young people’s schooling. They are the ones who must help to bring us safely through the challenges that will inevitably come if we are to have a green transition [...].\textsuperscript{284}

Education to create the awareness is the first step to build a prepared society able to live within a sustainable future [...].

I think sustainable futures could be secured only through a mass mindset shift, and that won’t happen as a natural process or at least not within a reasonable time frame to still have this planet as our home. Therefore, we need radical changes first on an individual level, that is the hardest task. Those could be reinforced first through EDUCATION and way after it through laws, banns, restrictions.

\textsuperscript{283} Original Danish text: “I en bæredygtig fremtid prioriterer vi uddannelse højt, så næste generation hele tiden får de ypperste betingelser for at kunne skabe en bedre fremtid”.

\textsuperscript{284} Original Danish text: “Vi har en vision om, at en bæredygtig fremtid skal præsenteres tidligt i de unges skoleforløb. Det er dem, som skal være med til at bringe os sikkert igennem de udfordringer, der uvilkårligt vil komme, hvis vi skal have en grøn omstilling [...]”.
This focus on education as the source of a ‘mass mind-shift’ facilitated by evolved individual mental ecologies (Guattari [1989] 2008) is in resonance with the argument of Bateson that we must first train in humans an ecology of mind (G. Bateson [1972] 2000) to move beyond the ecological crisis. Which again, resonates with the Sensuous Society Manifesto quote “When we change our educational system, we change the lives of many.” As the Sensuous Society Manifesto stresses the importance of education, it specifically stresses the importance of a more sensuous educational system, cf. the extract [274] from Sisters Academy “ANY STUDENT SHOULD/ BE TRAINED IN HUMAN/ RELATIONS AND STRENGTHENING/ OF THE SENSES.”

**Return to Sensuous**

Education also relates to the last ‘Sensuous’ extract [275] from Sisters Academy, where a text is written across a piece of paper taking up the entire page: “A big/ THANKS/ to Sisters Academy,/ for giving me such an adventure./ In just A day, I feel like I’ve/ developed in a big way./ In a way I probably wouldn’t/ have developed on my own./ In a more sensuous way.” This text is also an expression of gratitude highlighting a transformative development process, that has been informed by the sensuous, and therefore also how the sensuous has been a source of this development and learning experience.

Gratitude is expressed by many students when in the postliminal phase upon departure, or existing, where reflections on how to integrate the sensuous and poetic into everyday life additionally reappears.

**Gratitude and postliminal longing for the sensuous**

“BEFORE I LEAVE SISTERS:/ I feel so happy. So alive./ My heart/ was broken when I arrived./ I feel so much lighter and open/ to new people now. I’m ready/ to let go of the past and/ experience the world with new/ eyes a new appetite./ Thank you so much.” In this first extract [283] the student expresses gratitude by thanking, while being prepared to enter the world in a new way ‘with new eyes’ and also with ‘new appetite’, which includes an openness to new people, a sense of stimulated social readiness rooted in the harvested sensuous and poetic experiences. The awareness of the potential of the sensuous made visible. In the next extract [284] another student con-
siders concrete actions that can be done to nurture the sensuous and poetic stimulation in everyday life: “I dont want to/ forget to feel, touch/ smell – or give/ other people this feeling/ when I am sensuous with all/ the students./ How can I be sensuous to my/ father?/ My brother?/ My colleagues?/ My friends? Hug more?/ Understand more?/ Listen more?/ Tickle/ Laugh/ Taste/ Share/ Lie down/ Lay/ Put hands on!/ How can I/ learn through this!/ Use sounds/ more – Use visuals/ Be quiet. Think/ Be silent – in a/ room with people/ Be present./ Be who you are/ You dont/ have to/ do so/ much/ You dont/ have to struggle.”

Besides highlighting how the transformative processes has been informed by the sensuous a postliminal longing to hold on to the sensuous and integrate it into everyday life is also displayed as it is in [285].

[283, 284, 285] Extracts from three different in situ notebooks, one and three; student, and two; visiting, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
In *Dome of Visions* the expressions of gratitude also relate to the space enabling this sensuous mode of being and to the connectivity to nature it enables [286, 287]:

> Thank you!
> This is an amazing and beautiful place. I loved living here, waking up here, looking at the stars or the rain through the glass. A very unique experience and the perfect place for the Other Life Project

“Thank you!/ This is an amazing/ and beautiful place […] looking/ at the stars or the rain/ through the glass. A very/ unique experience […]” [286]. Gratitude is expressed for the opportunity to inhabit the place that Dome of Visions is. A place surrounded by a transparent envelope, by which the horizon outside is always visible, the hours of the day brighten or darken the place, as the rhythm of the day or the seasons can be followed. Due to this architecture one is still visually connected to the outside when inside, among other things to ‘the stars or the rain’ that evokes a sensuous and poetic connectivity, and in the extract [287]: “Thanks/ Thanks/ Thanks” the expression of gratitude is written into a flower. The space is not just any space, but a space for intensified sensing as expressed in the subtracted extracts below [266, 288, 289, 290]:

285 Original Danish text: “Tak/ Tak/ Tak”.

286 4 DAYS LIVING IN THE DOME WITH THE OTHER LIFE PROJECT HAS BEEN QUITE STRANGE AND BEAUTIFUL. SOMEBODY SHOULD ALWAYS BE LIVING HERE. BRINGING THE POETIC/SENSUOUS EXPERIENCE TO LIFE.

Salme Jazz 5.11.2016

As photographers artist I can tell that exhibiting in a place like Dome means melting my photography with the sustainable architecture. Dome means blending my photography with the unique and amazing place. The message I want to transmit and of the unique and amazing place. This message I want to transmit and of the unique and amazing place is a beautiful vision of our planet, that planet we will soon live on, and if we don’t adopt another approach will not exist. And sustainable structure could be the first step.

FUTURE IS WHAT YOU DO TODAY. TODAY DOME OF VISIONS IS WHAT FUTURE WILL BE! THANKS GUS, AND NICOLE.
“You have created the most beautiful transparent/ space [...] to sense/become aware[...].”

[266] “ [...] BRINGING THE/ POETIC/SENSUOUS EXPERIENCE TO LIFE.”

[288] “ [...] more space for the sensuous room [...]” and “ [...] this unique and sensing place [...]”

[290] In all the cases the participants are aware that their sensuous experience have unfolded in a specific space, be it inside Sisters Academy, ‘How to take the inside out with you’, or be it inside the ‘amazing place’ of Dome of Visions, and the exercise is to hold on to the sensuous beyond the physicality of this space, which is exactly one of the potentialities in education, which brings forth in people inherent potential that may ideally be activated independently of surroundings and temporary artwork.

Return to Sensuous

When returning to the last two extracts of the subheading “Sensuous” [274, 275], besides highlighting the need for Sensuous Learning and expressing gratitude, the students also express the desire for strengthened ‘human relations’, which is associated with the importance of strengthening the senses, by which a necessity of the integration of the sensuous into human relations is indicated.

Through that accent we are brought back to the last extract [146] of two embracing bodies in the framing main case in question on social ecology (Guttari [1989] 2008), in which the embrace and the tender connectivity between two human shapes is the focal point. It is an expression that moves beyond the painful process of loss into a postliminal (van Gennep [1909] 2013; Turner [1967] 2014; 1974) relief found in human interconnectivity. The process of transformation is furthermore a process of soft transformation, through melting, rather than an abrupt process.

Radical softness

This soft dissolving resonates with transformation through inspirational intervention rather than hard confrontation. Sisters Academy is a framework where a new more sensuous and poetic world can be both imagined and embodied.

[272, 273, 274, 275] Extracts from four different in situ notebooks, one, three and four; student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017 two; student, Sisters Academy – The Takeover, Simrishamn, Nova Academy, Sweden, 2016.

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286 Original Danish text: “I har skabt det smukkeste transparente rum [...] for at mærke efter”.

287 Original Danish text: “ [...] mere plads til sanselige rum [...].”
If it was not for the problematic aspects of autonomy in that I subscribe to Haraway’s notion of complete entanglement and the tentacular nature of living organism (Haraway 2016), I might say that Sisters Academy creates a Temporary Autonomous Zones (T.A.Z) as expressed by Bey ([1985] 2003). A temporary space in which the dominating societal control mechanism can be escaped, and new modes of being and being together can be explored, based on and activating the sensuous and poetic aspects of our being. One might also understand it as an exploration of ecology of practice as understood by Stengers (2005) – a minor key ecological practice where the particulate, situated, or even intimate, is celebrated. (Stengers 2005). It is a softness opposed to the hardness celebrated in the Capitalocene. But it is a radical softness capable of creating deep change from within. From within each individual, and into social contexts allowing for this fragility, which thus becomes spaces for nurture and healing. For many participants the projects become such spaces. This resonates with the ‘radical softness’ movement evoked by feminist queer author Lora Mathis (2015), where the public display of softness is a political move, which combats the societal idea that such a display equals weakness288. Thus, what is lost, or what the student lets go of, might also be the requirement of ‘public hardness’ in a display of ‘public softness’.

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288 See also “Radical softness – Artistic Methodology of Encountering the “Other”” (Andersen et al. 2020) in which ‘radical softness’ is used to describe a softening of the visual discourse on critical contemporary topics, such as migration, where vulnerability and presence constitute the starting point for a filmic encounter with the ‘Other’. Such a strategy contrasts with that of most mainstream media and it creates connectivity rather than distance.
RETURN 3 TO CASE B: SOCIAL ECOLOGY:
LOSING MY EGGS AND NOT A DROP LOST IN THE OCEAN


PARTIAL CONCLUSION

This section of the analysis was informed by Case B and its expression of social ecology (Guattari [1989] 2008). The analysis set off with the first extract
of Case B, in which eggs and the uterus are drawn and the words ‘losing myself’ and ‘dissolving’ are written. When analyzed from the perspective of the three-phased ritual process of the preliminal, liminal and postliminal these are a clear preliminal expression, as preliminality is a phase defined by separation, in which that which was dissolves and makes space for something else to emerge (van Gennep [1909] 2013, 15ff; Turner 1974, 56).

In the next extract the word ‘melting’ is written repeatedly over the page, by which the words also become a drawing. This was the observation from which the analysis of losing and finding language sprung, which was related to the notions of The Critical Gaze and The Devoted Body; and the in situ material led to the finding that the students losing language and choosing to lose language are often devoted bodies, but at the same time the devoted bodies also choose to write and reflect. However, they argue for a ‘language of the body’ and find new ways of expressions that move beyond the body-mind dualism as in ‘could write it with the delivery of my touch.’

The next theme investigated was that of eggs, the womb, birthing and baptism, which also took it leap from both the first extract encompassing drawings of eggs and the uterus, and the third extract of a woman in a womb. The drawing in the third extract encompasses clear connotations to the life inside a womb and thereby the potentiality for the transformative process of rebirth. Transformation is central to the ritual and unfolds in the phase of liminality that can be understood as a limbo, in which that which was before is lost, cf. the expression of loss and the dissolution that can be understood as an manifestation of preliminality in the first extract of Case B, but is not yet replaced by anything new (van Gennep [1909] 2013; Turner [1967] 2014; 1974). The reappearance of eggs, the womb, birthing and baptism in the in situ material indicates the possibility for liminality, and thus transformation, in Sisters Academy. According to Fischer-Lichte a deeper ontology evoking a deep sense of connectivity emerges in the liminal transcendence (Fischer-Lichte 2008, 181ff), by which another finding is that liminality might be one of Bateson’s missing links in the establishment of an ecology of mind (G. Bateson [1972] 2000), especially when this liminality is informed by the sensuous and poetic. The space of Sisters Academy furthermore educes the experience of the womb by draping the world in red thick fabric, the installment of eggs and an atmospheric soundscape.

The last extract in Case B displays two human bodies in a tender embrace. The focus in no longer on the painful process of losing, but can be perceived as a postliminal expression of having returned to the world, following the liminality of the womb (van Gennep [1909] 2013; Turner [1967] 2014;
The process of transformation from the preliminal expression of loss and dissolution, over the liminal phase inside the womb, to the postliminal phase of relive in human connectivity was not an abrupt process, but a process expressed as ‘melting’. I included the terminology of radical softness (Mathis 2015) to understand transformation, even though it is radical, as soft as opposed to hardline and abrupt. Furthermore, the radicality of the softness lies in its ability to intervene the hardness that the premises the economic rationality (Adorno and Horkheimer [1947] 2002; Marcuse [1954] 1969; [1964] 1999; [1977] 2003; Drotner [1991] 2006) can be said to produce. This mode can no longer be reproduced, even the eggs are lost and thereby the ability of reproduction of the self of the Capitalocene, and instead the self of a Sensuous Society is birthed, a self that reconnect as displayed in the last extract [146].

The relief in human connectivity displayed in the last extract [146] was elaborated further under the heading “Human Connectivity”, in which I analyzed the ability of Sisters Academy and Dome of Visions to create spaces rooted in the intention to evoke the sensuous and poetic (Baumgarten [1735] 1954; [1750-1758] 1961; Marcuse [1977] 2003; Kjørup 2005; 2000; 2006; Thyssen 1998; 2005; D. Jørgensen 2003; 2014; 2018). As the sensuous is intervened into contexts governed by economic rationality a reoccurring terminology is that of spaces-in-between, interstice, cracks, temporary autonomous zones, new ‘time-space’ and beyond. Even though they are distinctions to be made between them, they all relate to the strategy of intervention, as a strategy to carve out another way or mode of being and being together in the world, which is an approach highly applied in my work. In relation to human connectivity, the carved out sensuous spaces evoke a celebration of diverse communities consisting of members from very different walks in life – ‘Beyond silos’. A finding here was that the evocation of social ecology in human groups of all sizes (Guattari [1989] 2008, 39ff) is also informed by transecting mental ecologies focusing on connectivity.

With this summary of the second section, I now move on to Case C [147–150] and the environmental ecology (Guattari [1989] 2008) in which the student identifies with water.
Case C:

ENVIRONMENTAL ECOLOGY:
I CONSIST OF WATER AND HOME OF NOURISHMENT
Extracts from one in situ notebook, student, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
This framing case is on environmental ecology, in which the postliminal expression displayed on the last page illustrates how the student identifies with water. This case consists of four extracts from one student notebook in Sisters Academy. In the first extract [147] the student writes: “I don't always seem to agree with/ people on the truth. If I feel like/ they don't see me is it then/ me not communicating myself out?” This question is written on the top of a drawing of a human form that takes up most of the page. The face is somehow ‘cubist’. There are two eyes and under both there are lines, these however are thicker and more distinct under the right eye. Over the right eye a shadow is drawn, or the area between the upper eye and the eyebrow is marked. The eyebrow of this eye is also larger and darker than the left. The eyebrow of the left eye is also placed up higher than the right. Between the eyes a nose is drawn, with marked nostrils just above quite full closed lips. On each side of the face ears are drawn. The whole face is slightly turned so that the right side is closest to the viewer so to speak. Underneath the lips the chin is quite marked with two small stripes that look a bit like a chin cleft. The chin is separated from the rest of the face as a line runs through the lips and frames the rest of the face. Another line runs outside the left ear, which sort of encapsulates this left ear. On the top of the head there is no hair, but layers that could be cloth wrapped around the head or melting skin on a bald head. The neck that connects the head to the body is also outlined by a stripe as if a shirt is worn, however, the chest seems naked as it has nipples - or rather it has one nipple, the right nipple, as the left one is covered by the left arm reaching over the body to join the right arm in front of the genitals. No genitals are drawn or visible but a naval just shows. The posture of the upper body is purposefully unsymmetrical, as the left shoulder is reaching up towards the face and the right forms a v-position on the right side of the body. The hips are quite wide and full, and the lower part of the body is not drawn with the precision of the face or the upper part of the body. Not even two legs are drawn, rather it is one big leg melting together into one foot. In this first extract [147] the student self-reflects on the gap between how the student feels and the perception of other people. In this meta-reflection the words mirror how the student also self-perceives from the outside in a sort of pre-preliminal gesture. The student has seemingly not yet gone into the preliminal gestures of dissolving, or leaving behind. However, the drawing indicates a body that is somehow melting or leaving behind its everyday life shape. This process is accentuated in the next extract [148], which comprises a text that also puts the drawing in the first extract into a preliminal perspective. The text reads: “this body is melting/ transforming/ it needs a new place in this world/ but never forget that this body/ has a core/ stories and memories/ remind it and take care of it/ love it/ respect it/ be true to it.” It is written as typed here, with no grammatical characters and not
as full sentences. As if another flow in the words is appearing that would be disturbed by grammatical considerations. An emerging poetic language. From this preliminal leap of leaving behind, the extract [149] displays a liminal state of surrendering. Just as the word ‘melting’ in a previous case was written continuously over the page in one long flow without pauses. The word ‘tenderness’ is written repeatedly over and over again until the entire page is filled with this word and this word seems to be made even more important, or is underlined, as the word is also written in larger characters triangularly across the paper. As with ‘melting’, which was written repeatedly over the entire second extract [144] of the first main framing case of the analysis, the word ‘tenderness’ displayed here [149] expresses a soft and tender process of minor key (Stengers 2005) transformation and radical softness (Mathis 2015).

Following the expression of tenderness and soft transformation through intervention, the last extract [150] displays the text: “i/ consist/ of/ water” and below this text another drawing of an abstract contour of what could look like 19 arrow-shaped drop-looking watery abstract forms with stripes inside them that get thicker and darker at the bottom. In the very first extract [147] the student expresses a disconnection between self and the social surroundings, which is linked to not feeling seen as one is. It leads to the self-reflection that something inside is perhaps not externalized, ‘communicated out’, so that it is visible and accessible to the outside world. The drawing of the body following this text is also slightly deconstructed and, in a way, seems to have become a process of preliminal dissolving. This seems to be confirmed in the following extract where the student describes how ‘this body is melting’ and ‘transforming’. The student accepts this process of leaving ‘the old body’ behind and simultaneously reminds themself to cherish that which should be cherished in this process. Having gone through the preliminal phase of leaving something behind the student dwells on liminal tenderness and enters the postliminal realization that ‘I consist of water’. The focus is no longer on the potentially painful process of losing or reshaping, but again on the potential postliminal relief in interconnectivity, which in this case is linked very clearly to an environmental ecological and posthuman (Braidotti 2013) or compost (Haraway 2016) connectivity to water.

**Water**

The posthumanist hydro-feminism spearheaded by cultural gender scholar and environmentalist Astrida Neimanis (2016) focuses on the notion that everything inhabiting planet earth is primarily made up by water and thus, through water, we are all connected: “Blood, bile, intracellular fluid; a small ocean swallowed, a wild wetland in our gut; rivulets forsaken making their way from our insides to out, from watery womb to watery world: we are bodies of water” (Neimanis 2016, 1). With reference to both Braidotti (2002; [2006] 2006;
2013) and Haraway ([1985] 1999; 1992; 2007) Neimanis nurtures the sense of interconnectivity through underpinning the ‘watery facts’ of life. Water and the sense of being water also reappear in the Sisters Academy reflective material:

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289 Neimanis also challenges the ‘we’ of Braidotti as she exclaims “We are in this together” (Braidotti [2006] 2006, 16) through an acknowledgement of different circumstances and cultural and environmental embodiments; “Again, as bodies of water, ‘we’ are all in this together (Braidotti 2002), but ‘we’ are not all the same, nor are we all ‘in this’ in the same way” (Neimanis 2016, 15).

290 While still acknowledging situated differences (Neimanis 2016, 1–15).
In the first extract [291] ten forms in different sizes take up most of the page. Some are rounder, some painted black, others just framed by a thin or thick black line. But they all look like drops, and besides these drops the text “THIS IS/ MY SHAPE” is written, indicating that the shape of this student is a drop, by which ‘watery’ associations emerge. As the next extract [292] from another student says: “My inner poetic self/ My element is water/ I materialize as rain/ My symbol is a drop”. The drop is reoccurring in the next extract [293] that reads: “A SMALL DROP OF WATER ONCE FOUND ITS WAY ON LAND.” As the drop of water finds its way on land, so does the ‘I’ of the next extract [294]: “I came from the Waters/ I left a mark on the beach”. The text of this extract is accompanied by a drawing of a jellyfish, which is the earliest known form of animal life on earth. The jellyfish live in the water but some of its ancestors did leave ‘a mark on the beach’ as they found their ‘way on land’. Thus, the ‘watery’ association presented in these extracts also indicate an environmental sensibility to the emergence of the human shape that these students now inhabit, and this sensibility is represented in their ‘watery’ Poetic Selves, and ‘watery celebrations’ as in the last extract [295], which reads: “water gives life/ life to your cells/ life to your soul”. Such watery celebration is also expressed in this pre-reflective vision from a Dome of Visions organizer [296]:

‘Remember we are all water in the same ocean’, Yoko Ono. ‘Water is the driving force of all nature’, Leonardo da Vinci. ‘Water has a memory and carries within it our thoughts and prayers. As you yourself are water, no matter where you are, your prayers will be carried to the rest of the world’, Masaru Emoto, The secret life of water. We are water. What we do to water we do to ourselves and the earth. My vision is that we need to take back our natural way of communicating with water for example. And also include ourselves, our bodies, spirits and minds. The water in our bodies is taking part of the cycle, therefore, who can own the water? Water is a human right, but it is also a right including animals and plants. We need to acknowledge that fully.


291 E.g. see these genetic analytical studies here (Shen, Hittinger, and Rokas 2017) communicated in the article “A jelly is the ultimate ancestor of all animal life”, finds study” in The Independent’s science section by journalist Ian Johnston (Johnston n.d.).
RETURN 1 TO CASE C: ENVIRONMENTAL ECOLOGY: I CONSIST OF WATER AND HOME OF NOURISHMENT

Neimanis’ bodies of water (Neimanis 2016) are also phenomenological bodies, and she reads in the phenomenological approach of Merleau-Ponty an image of nonhuman nature which reminds us that the nature outside of us must be unveiled to us by realizing the nature that we are (Neimanis 2016, 24). This mutuality between inner and outer nature is clearly represented in this third case as a process of inner transformation leads to the realization ‘I consist of water’. As the processes of the selves, mental ecologies, which are shaped by the social ecology of Sisters Academy, are informed by The Poetic Self, The Poetic Self can be perceived as a tool for this process of shaping a new mental ecology informed by the sensuous and poetic, through which an environmental ecology is nurtured.

In Dome of Vision the social ecology, the sensuous space, and the openness of the curatorial strategy also inspire a new mode of being and thinking, a new mental ecology through which an environmental ecology is nurtured. No matter how it occurs, the three ecologies do truly intertwine and nurture each other and express a stimulated environmental ecology.

[147, 148, 149, 150] Extracts from one in situ notebook, student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017.
Expressions of stimulated environmental ecology

The third Dome of Visions main case [138] is a drawing by a visitor in Dome of Visions in Aarhus between 2016–2018 that displays a dome full of plants, drawn in the guestbook during a visit. The plants have grown roots into the soil underneath the dome. Dome of Visions is full of plants, as in this drawing, but as there is a floor in there, the plants will not take root in the soil underneath the dome. However, here in the drawing they have, by which the plant life inside the dome is the predominant factor within it. The plant life of the dome, or what is referred to as ‘nature’, is a reoccurring theme in the reflective material [297–300]:

The transparent envelope positions *Dome of Visions* between the inside and outside. Due to this architecture one is still visually connected to the outside when inside, and furthermore, the connection to the outside, in which ‘nature’ lives, is intensified through the installment of plants and insect life inside the envelope, which is a reminder of the fundamental connectivity that the environmental ecology (Guattari [1989] 2008) represents. It is in this context of the installed plant and insect life inside the dome, and the connection to the outside evoked by the transparent envelope that the text: “I love that nature is brought inside”\(^{292}\) can be understood. This connectivity to plant and animal life is also evident in the other extracts. These extracts \([297-300]\) are all from the participatory level of visitors who have more or less impulsively scribbled down text and drawings. A human body in front of trees, flowers, butterflies, grass and the text: “More trees in the cities”\(^{293}\), a snail, an armadillo, a snake, cf. the conveyed multispecies expressions (Haraway 2016). In resonance with the entanglement of the three ecologies, environmental expressions have also been present in other extracts displayed under the headings of mental and social ecology, e.g. in “Community – Not a drop lost in the ocean”, in which the collaborative efforts of community are highlighted as fundamental to a sustainable transition. This link between the social and environmental ecology is also present in the *Sisters Academy* extract below \([301, 302]\):

\[\text{\textsuperscript{292} Original Danish text: "Jeg elsker at naturen er bragt indenfor."}\]

\[\text{\textsuperscript{293} Original Danish text: "Flere træer i byen."}\]
"I floated to The Ship./ We helped each other with the sand./ Creating something extraordinary because of the cooperation./ Our bodies moving alone but combined shaping something new while moving in space./ My senses are awakening./ For every class I start to notice more and more. I observe, I listen, I smell, I taste./ We create together./ I see circles./ Round shapes./ Warmth./ Sun./ Feel like someone and someone else./ In a way I feel more important in the universe./ Like I'm closer to the sun and the moon." [301].
The message of connectivity displayed in this text is underpinned by the accompanying drawing of a circle with small dots in it. A text that reads “We are not just/ little dots floating/ around alone./ We are connected.” [301] is written apart from the other text [302], right beside this drawing. In the illustrations here [301, 302] the proximity between humans is foregrounded and it is demonstrated how this connectivity and sense of ‘we’ rather than ‘I’ leads to an experience of being ‘closer to the sun and the moon’, which displays a fundamental connectivity that extends beyond the human into the environmental ecology. The environmental ecology emerging in Sisters Academy evokes an understanding of the complete interconnected reality of life that informs a new epistemology, which not only realizes, but also embodies this realization while participating in this performance practice. This deep sense of the omnipresent interconnectivity at the most profound level of existence is a perspective that is both microbiotic and cosmic. It is the realization that the smallest particles in our human bodies are ultimately made of the same matter as a galaxy far away, and through that astronomic fact alone, we are profoundly connected to all things. This embodied realization awakes in the participants through the activation of the sensuous and poetic aspects of their being, by which the realization is not only epistemological but also ontological.

“THE PATTERNS/ OF THE/ UNIVERSE/ DRAPE US LIKE/ A COCOON./ METAMORPHOSIS” [303] is written in capital letters beside a drawing of a cocoon-like configuration consisting of multiple seemingly three-dimensional ball-like patterns in close proximity. Above this drawing, the words “PONDER EXISTENCE” are written, also in capital letters. Thus, it is as if the student realizes that the patterns of the universe are draping us like a cocoon as the student ponders existence. The cosmic perspective in the student’s thinking is evident in the mentioning of the universe and furthermore this perspective of the universe is not an alienating, frightening space, rather it is the sheltering cocoon in which we come to life and in which we constantly transform, or go through the transformative process of metamorphosis.
The Seer
Such lovely reflections, helicopter
from the macro-courses
to the micro-courses
and back. The reflections purpose felt like
a calm way
to see possibilities
of how to live a more
purposful life
and to reflect
on how to
align with
that purpose.

Beautiful workshop
with a fantastic facilitator - she is wonderful.

Everything is made
from energy. Nothing
new will ever appear
nor will anything
disappear.

Energy is what it
consists of and will
forever be in motion,
changing it's appearance
and excite you with it's
pure existence, for
you are no more than

Energy in motion,
a coincidence beautifully
put together by moving
energy.
Because it is not frightening, but rather a shelter, the wall of separation dissolves as the sense of interconnectivity is forged. By the same process the individual human life of this student is weaved into the pattern of cosmic interconnectivity. If we think with Latour, life on earth becomes with rather than against Gaia as it is understood as our cosmic home rather than an alienating detached Blue Marble (Latour [2015] 2017; [2017] 2018) floating uncontrollably in ‘the cosmic soup of matter’ to quote a previous extract [209]; and this cosmic soup also includes humans, who are not independent of, or autonomous in relation to, but rather constituted by exactly this matter, which composes all known life in the universe. A double meaning can also be read into the line ‘the universe drapes us like a cocoon’ as Sisters Academy is also a (performance) universe which functions as a shelter and a cocoon for transformative processes, cf. the many references to the sheltering Dormitory of Sisters Academy in the subheading “Inhabitation” of this dissertation.

“A bed is a boat and a universe a shelter [...]”, I wrote at a one-day writing seminar with the artist-historian Carol Mavor on how to ‘write art’294. In a feedback session it was perceived as a potential Poetics of this dissertation by my co-participants, as the projects presented here can be perceived as sheltering universes within which to safely explore new modes of being and being together, informed by the premises of the aesthetic dimension. At the same time one of the safest spaces within these universes, the beds, becomes boats, vehicles, for a potential journey of transformation. It is as if the engagement in

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294 Organized by The Department of Arts and Cultural Studies, University of Copenhagen in September 2019, at which Carol Mavor was a Novo Nordisk guest professor in 2019.
the constructed universe of Sisters Academy evokes the realization of the cosmic universe and our complete entangled interconnectedness with it. This is an emerging environmental ecology formed in a space and through a practice that originates from the aesthetic dimension.

The sense of interconnectivity expressed through an emerging environmental ecological (Guattari [1989] 2008) awareness is seen repeatedly in the material as in the three following data extracts [304, 305], which reads: “Everything IS made/ from energy […]” [304], “Connectivity/ Roots/ Unity” [305], a text accompanied by drawings of roots and net-like structures illustrating different patterns – but all of interconnectivity. And the last one extracted [306]: “I am in it and I am of it./ And it is of me./ We are a union of molecules and forces and water.” by which a reference to hydro-feminism of Neimanis is established, arguing that water is the earthly element that connects earthly beings the most (Neimanis 2016). This realization is linked to the cosmic process of creation by this student [307]:

![Image of handwritten text and drawings]

“I can’t describe what is/ going on in me./ I am too complex./ I am 4.2 billion years old./ I am a small compressed product/ of stardust./ I was once a jellyfish and/ I am still developing./ When I understand all this, I /might be able to write.”

Even though this connectivity is a fact of life as we are all ultimately made of stardust, humans are so far removed from these insights in everyday life. Yet, in this space stimulating the sensuous and poetic, this realization awakens on a profound level, and to these students it is no longer a fact far removed from their present being. Rather they embody (ontology) the awareness (epistemology) of being ‘a small compressed product of stardust’, of consisting of particles once manifested through our earthly ancestors – the watery (Neimanis 2016) jellyfish, and of being ‘draped’ in the ‘patterns of the universe’.

A student of a Takeover manifestation furthermore reminds us of the current precarious state of planet earth that we as humans inhabit:

“I think my poetic self/ is The arctic ice./ Everybody sees The arctic ice/ as big and powerful. But/ it’s really fragile. It’s crumbling/ in front of everybody’s eyes/ but no one cares no one/ does anything to make it/ stop.”

In order to stop this process of planetary destruction an ecology of mind must be established (G. Bateson [1972] 2000, 496ff). The participation in Sisters Academy and Dome of Visions evokes an emerging environmental ecology formed in spaces and through a practice rooted in the aesthetic dimension. Spaces for the
evocation of an emerging environmental ecology is in resonance with Bateson’s dream of creating an environmental center in Hawaii for the formation of an ecology of mind, a new transformative epistemology. Such an understanding of what might transport us into a more sustainable future is also expressed in these pre-reflective visions in *Dome of Visions* [309–311]:

[...] a more sustainable future does not limit itself to the question of green consumer mentality and alternative ways of producing energy [...] its starting point is, our fundamental ideas about human beings and our relationship to our surrounding; nature, animals, plants, insects. This begins with an aesthetic, sensuous and poetic experience of being directly connected with organic and animal forms of life, that we share a fragile earth with.\(^{296}\)


That we truly cultivate a mindset that allows us to no longer consider nature as a coulisse for our human life, but as a being which is equal to us and which should be communicated with, be respected and praised.


A future where the respect for nature goes hand in hand with the respect for oneself and others.\(^{297}\)


\(^{296}\) Original danish text: "[...] en mere bæredygtig fremtid ikke begrænser sig til spørgsmål omkring en grøn forbrugslogik og alternativ energiproduktion, men tager derimod afsæt i vores helt grundlæggende forestillinger omkring mennesket i relation til sin omverden; naturen, dyrene, planterne, insekterne. Dette starter med en æstetisk, senselig og poetisk oplevelse af at være direkte forbundet med organiske og animalske livsformer, som vi deler en skrøbelig jordklode med".

\(^{297}\) Original Danish text: "En fremtid, hvor respekten for naturen går hånd i hånd med respekten for andre og sig selv".
And, among many more [312]:

The vision is that we all take responsibility personally in order for the world to evolve in a more sustainable direction. But how? It starts on the mental level. To be aware of what drives us in everyday life. Is it money and consumption? Or consideration for nature and people. If we want a more sustainable world, the transition must first take place on the mental level [...]²⁹⁸.

[312] Pre-reflective vision for a sustainable future, organizer, Pier 2, Dome of Visions, Aarhus, Denmark, 2016–2018.

The dream of Bateson’s center is rooted in the acknowledgement of the importance of platforms in which we can train in humans an ecology of mind. Dome of Visions and Sisters Academy can be perceived as such platforms, which become ‘homes of nourishment’ for the participants of the projects, or rather for the inhabitants of a Sensuous Society.

Home of Nourishment

The roots growing into the ground in this extract [138] also indicate the desire for *Dome of Visions* to situate itself permanently in this spot and not move temporarily from site to site. It also indicates how its vision has taken root in this visitor. How it is a ‘home of nourishment’ [156] to the visitors [159, 155, 162, 156]:

As expressed in this pre-reflective vision [313]:

The dome has a vision, I do too. My vision is that we as humans can live in harmony with ourselves, other people, the nature-animal kingdom and make the earth a more harmonious and peaceful place to live together in the future. The Dome creates the opportunity for us to meet in a community where we meet ourselves [...] This means we can [...] live harmoniously with ourselves, other people and nature [...]²⁹⁹.


Such a home is one that stimulates the understanding of connectedness:

²⁹⁹ Original Danish text: “Domen har en vision, det samme har jeg. Min vision er at vi som mennesker kan leve i harmoni med os selv, andre mennesker, natur-dyreriget og gøre jorden til et mere harmonisk og fredfyldt sted at starte i musikken er alle ens og skaber noget: fællesskab, der er større end den enhver.”

“[…] that we are all connected […]”300.

A sense of connectedness translates directly into an expanded sense of care (G. Bateson [1972] 2000; Guattari [1989] 2008) for our shared planet in Dome of Visions with its explicit focus on sustainability [155, 163]:


300 Original Danish text: “[...] at vi alle er forbundet [...]”.

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This place planted a vision into me how a future could look like. I am grateful that you let us be here and synergize with the space. Thank you!

PARTIAL CONCLUSION

This third and final section of the analysis was informed by Case C and its expression of environmental ecology (Guattari [1989] 2008). In many ways the student here also undergoes a transformative process, which can be understood through the three-phased ritual process (van Gennep [1909] 2013; Turner [1967] 2014; 1974) of a preliminal phase of dissolving what was, expressed in the body that seems to be ‘melting’, and articulated as such in the second extract [148], which is supported in the third extract [149] in which the word ‘tenderness’ is written repeatedly over and across one page. However, the last postliminal extract [150] in this case does not highlight the social ecology of human connectivity, but rather the environmental ecological awareness of being water.

To Neimanis (2016), the awareness of being bodies of water is the most profound as water is the source that connects everything on planet earth, both within us and outside of us (ibid., 24). The mutual possession of inner and outer nature is fundamental to understand how a mental ecology embracing this realization establishes environmental ecology. As The Poetic Self brings forth this realization it can be perceived as a strong tool for the process of shaping a new mental ecology
informed by the sensuous and poetic, through which an environmental ecology is nurtured. As The Poetic Self is informed by the aesthetic dimension, and thus the sensuous and poetic, an important finding is that the sensuous and poetic contain the ability to bring forth this realization of connectivity.

The realization of deep environmental ecology is articulated in the expressions of ‘being closer to the sun and the moon’, ‘floating in the cosmic soup of matter’ and ‘draped by the universe like a cocoon’ to mention but a few, by which we move to live with earth rather than against it (Latour [2015] 2017; [2017] 2018), in the realization that we are not detached from that ‘cosmic soup’, but merely organisms co-constituting it.

Spaces such as Dome of Visions and Sisters Academy, in which this deep sense of connectivity can be stimulated, may be perceived as ‘homes of nourishment’. These spaces allow for not only participation in, but also inhabitation of the sensuous and poetic, which can also be perceived as temporary inhabitation of not only temporary art pieces, but of a whole new paradigm that I term Sensuous Society.

With this summary of the third and final section of the analysis, I will move on to discuss some of my analytical choices followed by the conclusive response to my research question.
Before the conclusive response to my research question, I will briefly discuss some of the consequences of my empirical focus on the in situ data, how I have read and analyzed it, and what this data could not provide me with.

The analysis has been highly influenced by the uniqueness of my data, which is in situ data. To analyze is to pull apart and restructure. However, this empirical material contains expressed sensations that I have found best suited to be understood in their 'wholeness'. In my treatment of the data, I have attempted to find a balance between pulling apart and respecting the complex quality of the expressed sensations. As I allowed my analysis to be guided by the in situ data it has also meant that there have been many digressions. Furthermore, an unfolding of more of the constitutive elements of the projects might have been desirable, and it might seem somewhat arbitrary which elements have been brought forth and which have not. This has directly been a consequence of allowing the in situ data to guide my analysis. As I myself occasionally missed certain elements in the analysis too, I found comfort in the understanding of the analysis as a mosaic, where the light shines through some parts more than others, and in continuation of this, the recognition that the parts also contain the whole. I also know that there are so many other parts that could have been illuminated, which makes me think that there are potentially many more interesting research projects ahead.
By applying in situ material as the empirical fundament for my analysis, the focus is on the affective in situ experiences of the participants, as the in situ material provides this unique insight into the sensuous and poetic experience. This is because it is transported out while the participants are immersed in the sensuous and poetic. However, the generation of in situ material has not been prioritized to the same degree in *Dome of Visions* as can be observed in the overview of the reflective and meditative material in the chapter “Documentation”. Furthermore, the experiences of the individual participant in *Dome of Visions* also extend over a shorter period of time, on the one hand, but on the other hand, *Dome of Visions* is accessible in the same location in a period of up to two years each time it manifests. In continuation, I had first made a distinction between the analysis of *Dome of Visions* and *Sisters Academy*, but when I was far into the analysis it became apparent that even though the projects manifested in quite different ways and even though the in situ material and the premises for the creation of it differed, many findings were so similar. To avoid too much repetition I decided to merge them. Consequently, I have chosen to explore how the two projects, and their different manifestations, all rooted in the intention to democratize the aesthetic and thus give access to the sensuous and poetic, evoke the same sense of connectedness expressed in mental, social and environmental ecologies, which I have found interesting taking into consideration their differences in format and material generation. And it is in itself a finding that the projects and their impact contain such relevant similarities even though their manifestations and their generation of in situ material are quite different. Moreover, a comparative study of different modes of expressions from different groups of participants is in itself an extensive study, which falls outside the scope of this dissertation, but would potentially be another interesting research project as well.

Because the in situ data refers back to the experiences and perspectives of individual participants, I might seem to be less observant of the impact on institutional levels, which is also very present in my work as I work in an interventionist way. It is a parameter of importance in my artistic practice, and in line with the intention to democratize the aesthetic that I apply interventionist strategies to institutions outside the art world. When reflecting on why I have not forefronted that more, I see different reasons besides my empirical focus on the individual participant. One being that I have had a tendency to shy away from the discussion of institutional interventions, as I am writing in an environment where the activism often proposed is that of 'not doing' because everything done will ultimately be encapsulated by neoliberal capitalism. How-

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301 E.g. see the practices of sleep (Nelund 2019) and masturbation (Schmidt 2019).
ever, my preference lies with an activism of ‘doing’, due to its ability to have an impact outside one’s own ‘silo’, while still critiquing the dominating economic rationality. My projects intend to create change from within through evocation of the aesthetic, which, in my opinion, cannot be made exclusively accessible to only some, which is why I work in an interventionist way. Furthermore, this shying away from certain aspects is probably also informed by a vulnerability to critique; this is enhanced by the fact that it is not only my scholarly ability and writing that is being adjudicated, but also my artistic practice, which I have come to completely embody, and thus, ultimately, me. Thus, as I challenge objectivity as the position that legitimizes the research, I also place myself vulnerably at the forefront, which again might lead me to withdraw where I should not.

The focus of the in situ data on the individual is in resonance with the intentional subjective-individual rather than the social systemic approach, and in continuation the notion that the impact of the transformation of the individual human is generally underprioritized. This tendency can be witnessed by the investment in the workforce on sustainable solutions that are placed favorably in the social systemic approach – although the transformation of the individual human is perceived as the most important for sustainable change\(^\text{302}\), among others, by Bateson who articulates the stimulation of an ecology of mind (G. Bateson [1972] 2000) in the individual as the primary parameter of change. It displays a method of creating change through the individual, or what could also be called societal revolution through human revolution, in which the development of a new epistemology and a new ontology leads to changed behavior, practices, and ultimately institutions and societies on a global scale. However, as the strategy of intervention suggests, the outreach to people who would not otherwise seek out platforms where this stimulation takes place, is of importance, and also an integrated factor in my practice. With Dome of Visions the intervention infiltrates into a range of organizations participating as organizers. Through the open curatorial invitation and the individual dialogue with organizers where they are asked to respond to the curatorial material and share a vision for a sustainable future, each organization engages with the intention to democratize the aesthetic and in an internal dialogue about what might evoke a more sustainable future. Others are engaged, too: a large construction company that produces a vast amount of waste on a national and global scale, and thus creates a considerable carbon footprint, and municipalities\(^\text{303}\) who govern the

\[^{302}\] Cf. the application of the four quadrant framework (Darso 2004, 27) to understand my empirical focus and the presentations of the findings in the In100Y project (Larsen 2012) presented in the chapter "Documentation" of this dissertation.

\[^{303}\] In a Danish context, the two largest municipalities being the capital city, Copenhagen and the second largest city Aarhus.
lives of a considerable number of citizens. Thus, the vision of the potential of the sensuous and poetic intervenes at important economic and political decision-making levels. Likewise with The Takeover format of Sisters Academy as an interventionist strategy into actual schools and the educational system, where all the students, teachers and other staff at a series of youth schools gain access to the sensuous and poetic. As Kolesch expressed in the pre-defense, the fact is that it is not ‘your average neighbourhood girl’ who seeks out experimental performance-art, but with The Takeover format that ‘average neighbourhood girl’ actually gains access. Where the Sisters Academy – The Takeover is a takeover employing one level of framing guidelines, Dome of Visions is an open invitation, through which responsibility is to a larger degree delegated. The assemblage of approaches witnessed at each participatory level in each project complements each other and provides a palette where the democratization of the aesthetic is activated in, and at many different levels at once.

The interventionist approach allows for change to emerge from within, where the system might close off if the first approach were initiated through critique from the outside. As stated in A manual on how to become a poetic revolutionary (Hope et al. 2011) created by the performance groups Fiction Pimps, Club de la Faye, Time and space died yesterday, Collective Unconscious, Hijas del Mal, and on the initiative of and with, Sisters Hope, in collaboration with Fischer-Lichte and literature scholar Hellen Carr304, “Prosaic revolutions very often end up in terrorism [...]”. Stengers (2005) would probably argue that this terrorism is to be found in major key thinking of such revolutions as they take over everything and thus oversee both the partial (Haraway in Terranova 2016; Haraway 2016) and the complete cosmic interconnectedness of everything (G. Bateson [1972] 2000; [1979] 1984; Guattari [1989] 2008; [1992] 1995; Latour 2011; [2015] 2017; [2017] 2018; Stengers 2005; Haraway 2015; 2016; Braidotti 2013; 2019; Neimanis 2016). The interventions of the projects presented here are both interventions into the singular human being and into a system outside the art system, in the case of Sisters Academy into an educational institution, and in the case of Dome of Visions into a large construction company, and into a wide and varied range of organizers. In either case it is a soft transformative strategy aiming and entering through intervening strategies and then creating change from within. Even though the projects do not follow the same interventionist strategies, they both aim at actual impact in a response to real challenges beyond the art institution and system. Through the interventionist strategy the artists move beyond the boundaries of the autonomous artwork and engage

304 As part of the research gatherings Unfolding Academia, see: https://unfoldingacademia.wordpress.com/2011/07/10/manual-on-how-to-become-a-poetic-revolutionary/ (accessed 12.08.2020).
with the world outside the art system aiming at impact rooted in the aesthetic dimension (Gade 2008, 7, 65, 69, 79ff; Thompson and Sholette 2004, 13–14).

The interventionist approach allows for temporary inhabitation disclosed through cracks, spaces-in-between, ‘Temporary Autonomous Zones’ (Bey [1985] 2003), ‘interstice’ as ‘free areas’ (Bourriaud [1998] 2002, 16) and beyond. All spaces where alternatives to the governing structure intervene one way or the other and where the premises of everyday life are put on hold, a sensuous and poetic experience is accentuated, and the dominating economic premises overruled. With ‘calm’, ‘melting’ and ‘tenderness’ the interventionism is not hard and confrontational, but rather a ‘radical softness’, which is a softness that holds a vigorous potential to transform. A potential that is activated beyond confrontational interventionism in its complete contrast to the governing economic premises of everyday life and thus the foundational structure of contemporary institutions, which are all based on the premises of economic rationality and thus the premises of efficiency, discipline and production, paired with a certain mode of rational argumentation, which is also, to some degree, celebrating ‘hardness’.

Interventionist strategies as presented in Dome of Visions and Sisters Academy move beyond the time-and-spaces limited artwork and become formative and thus actually resonates with Bishop’s call for art as long-term pedagogical projects (Bishop 2012, 241ff). As Bishop celebrates Guattari’s intervening engagement at the psychiatric clinic La Borde, she highlights how Guattari performs a double critique; of the enclosed autonomous arts system on the one hand, and on the other, of the institutions rooted in the techno-scientific paradigm of Integrated World Capitalism (Bishop 2012, 273), which is equivalent to the dual critique of a civilization governed by economic rationality, on the one hand, and on the other, the autonomous, enclosed, and exclusive art system performed in this dissertation. Developing from an analogous dual criticality, Guattari also offers a dual recommendation when working in an interventionist way. Firstly the interventionist act of inserting oneself into a social network, and secondly once inserted then a celebration and unfolding of the ethico-aesthetic paradigm with and through art (Guattari [1992] 1995, 131) – a cultivation of the sensuous (Thyssen 1998; 2005) within the infiltrated social network. The latter is extremely important because art blurring into life risks “[...] the perennial possibility of eclipse” (Guattari [1992] 1995, 130) as the Capitalocene, the techno-scientific paradigm of Integrated World Capitalism in the words of Guattari, or the economic rationality in continuation of this dissertation’s terminology, is so powerful and capable of absorbing and exploiting everything else. This again is in resonance with the critique of a general societal aestheticization caused by neoliberalism, in a society where aesthetics, as

However, by intervening into the institutions and unfolding the aesthetic strategy through the presentation of and access to another more sensuous and poetic mode of being, and being together for the people constituting and inhabiting these institutions, the change can appear from within, as new mental ecologies evolve. As Guattari’s La Borde aimed at producing new types of the singular, rather than normalized singularities, so mental ecologies informed by the aesthetic paradigm do just that, by which a process of liberation from the repressing and unsustainable premises of economic rationality evolve in the people inhabiting the institutions – ultimately causing change from within, through people’s evolved ecology of mind (G. Bateson [1972] 2000). Thus, in my practice I subscribe to intervention, rather than the potential paralysis and self-absorption caused by the ‘smartness of criticism’ as expressed by Haraway in Terranova (2016). With Sensuous Society a new aesthetic paradigm is introduced as a long-term formative project in which the aesthetic is the organizing principle, just as economic rationality is today. Thus, by engaging in these projects the participants put into practice a world where the economic stands in service of the aesthetic, not the other way around. It is creating human transformation from within through intervention into systems and people who would not otherwise come across these approaches. Thus, although a further investigation of the institutional, structural and social systemic implication of the projects would require other material than the in situ, because there is no in situ data that informs about the institutional, but rather about the personal journeys, what I do have access to through the in situ material allows insight into the processes of human transformation fundamental to societal transformation, cf. “We let the poetic and sensuous seep into the institutions and spread like seeds” (Hallberg 2019, 99) and the empirical emphasis on the budding seeds for future worlds (Haug 1981a; 1981b) that can be found in the in situ material.
Over the last decade, I have unfolded my practice in the projects Dome of Visions and Sisters Academy that are rooted in the intentions presented in the Sensuous Society Manifesto, which are to democratize the aesthetic, by which I mean to give access to the sensuous and poetic. In this dissertation I have explored the impact of their evocation of the aesthetic dimension, and thus of the sensuous and poetic, because I am interested in how the sensuous might support the path towards a more sustainable future; hence my research question – which I repeat below:

What is the impact of Dome of Visions’ and Sisters Academy’s evocation of the aesthetic on the participants? And what does that tell us about how the aesthetic, and thus the sensuous, might support the transition towards a more sustainable future?

My analysis responds to this question, and below I will summarize the findings in each of the three sections in an articulation of the main contribution revealed through the analysis. Here after I will summarize the artistic research contributions, the theoretical contributions, and the conceptual contributions.

The contributions revealed in the analysis are the following:
The first five contributions were revealed in the first section of the analysis, which was informed by Case A and its expression of mental ecology (Guattari [1989] 2008) illustrated by the evoked Poetic Self in a singular human body in the last page of the extracts [142].

The first finding here is that a new sense of space and time based on the sensuous and poetic, contrasting with our experience of space and time in The Capitalocene, is important to evoke a new mode of being in the world. Second, the new sense of space and time is intensified by the movement from participation to (the newly coined term) inhabitation in the artwork. Third, the entering into a new space and time allows for a transformative process, which can be understood through the three-phased ritual process of preliminality (leaving behind), liminality (unfolding within a new unknown space and time) and postliminality (re-entering the known world, but now potentially anew) (van Gennep [1909] 2013; Turner [1967] 2014; 1974). The new sense of space and time is evoked in the phase of liminality, which is also the phase of the actual transformation. As both space and time largely affect our mode of being (ontology) and thinking (epistemology), a new understanding and mode of being in space and time informed by the sensuous and poetic supports the transition into the liminal, in which we depart from that which was – which is a departure away from an everyday life informed by economic rationality – and move into a world governed by the sensuous and poetic. Fourth, in Sisters Academy this process is supported by the performance methodology of The Poetic Self, which evokes the sensuous and poetic aspects of our being. There is a great tendency in the abundant in situ material on The Poetic Self that can be understood as multispecies (Haraway 2016) expressions of becoming from ‘multiple materiality’ (Haraway and Braidotti 2017). Through this observation the link between aesthetics and ecology is reinforced, as the evoked sensuous and poetic aspects of our being stimulates such a mental ecology (Guattari [1989] 2008) where one understands the deep interconnectivity of the nature within and the nature outside oneself. Such a mental ecology is also what Bateson calls an ecology of mind (G. Bateson [1972] 2000) and sees as the answer to the ecological crisis and thus a movement toward a more sustainable future. Fifth, in this case it is not only a new mind (epistemology) but also a new mode of being (ontology) which emerges. To recap the contributions that arose from The Poetic Self: firstly, the understanding of The Poetic Self as a mental ecology (Guattari [1989] 2008); secondly, a body comes into being from multiple materiality (Haraway and Braidotti 2017) rather than arriving at a final destination; and thirdly, and most importantly, it is often expressed as multispecies (Haraway 2016), by which the mental ecology evolved through The Poetic Self can be understood to completely inhabit connectedness both at an epistemological and ontological level.
The following four contributions were revealed in the second section of the analysis, which was informed by Case B and its expression of social ecology (Guattari [1989] 2008) illustrated by two embracing human bodies in the last page of the extracts [146].

First, social ecology can both be perceived as the social human connectivity beyond the individual, and as the establishment of new ‘universes of value’ (Guattari [1989] 2008, 45), in which new sociality of connectivity can unfold. As witnessed in the unfolding of Case A and mental ecology, a new sense of space and time is important to evoke both a new epistemology and ontology. And space and time can also be understood as constitutive of a new social ecology as a new ‘universe of value’, which can be associated with the liminal life in the womb and the possibility of rebirth in Case B. Spaces for liminal transcendence, furthermore, evoke a sense of connectivity (Fischer-Lichte 2008, 181ff), especially when informed by the sensuous and poetic, by which liminality might be one of Bateson’s missing links. Second, another component in the constitution of new ‘universes of value’ unfolded in Case B is a new sense of language. A language that dares to dissolve and to include the body, through which a new alliance between mind and body is found [230–245], which also resonates with the subscription to experiential reflection in this dissertation. And thus knowledge production in which the criticality and potentiality that are also inherent in The Devoted Body is seen and respected, and therefore, a fruitful and constructive alliance between reflective cognitive processes, and the sensuous and devoted moves of the immersed body begins to form. Third, the criticality of The Devoted Body can also be understood in the light of radical softness – a term coined by Mathis (2015) to describe softness as a political, and thus critical, move in its opposition to the celebration of hardness as critical strength. Case B illustrates softness in the process away from singularity into a social ecology of human connectivity displayed as a tender embrace. Fourth, in Dome of Visions diverse communities consisting of members from very different walks of life, beyond silos, are massively celebrated. Social ecology can, thus, also be understood as ‘universes of value’ that move beyond the social crisis of separative discrimination. To recap the contributions arising from Case B: Firstly, liminality might be one of Bateson’s missing links, especially when informed by the sensuous and poetic, in its evocation of connectedness. Secondly, the students losing language, or choosing to do so, are often devoted bodies that argue for a ‘language of the body’, which moves beyond the body-mind dualism. Thirdly, the mode of transformation counters hard confrontational processes in its radical softness, and finally, and most importantly, the evocation of social ecology is informed by intersecting mental ecologies focusing on connectivity within a framework constituting a ‘universe of value’.
The last contribution in response to the research question is unpacked in the third and final section of the analysis, which was informed by Case C and its expression of environmental ecology (Guattari [1989] 2008) illustrated by the text ‘I consist of water’ and the accompanying drawing of drop-like figures in the last page of the extracts [150].

Where the expressed connectivity in Case A was with self (mental ecology) and the expressed connectivity in Case B was with another human being (social ecology), the expressed connectivity in Case C is the environmental ecological awareness of being water, and thus, as with the multispecies expressions, a connectivity to the nature apparently outside of us unveiled through the realization of the nature that we are, by which an ecology of mind, and body, is established.

The main contribution of the analysis is revealed when the three sections are put together and summarized through the perspective of the operational analytical frameworks of the three-phased ritual process and the three ecologies: in the preliminal phase, an everyday life based on economic rationality is left behind; in the liminal phase the sensuous and poetic is evoked and takes its place; and in the postliminal, an ecological awareness is stimulated both in relation to the self (mental ecology), others (social ecology) and the environment at large (environmental ecology). The analysis of the subtracted reflective in situ material has, thus, revealed a stimulated ecological awareness through an expressed sense of connectedness at all three ecological levels induced through an evocation of the aesthetic and the access to the sensuous and poetic.

Thus, in conclusion, my response to the research question is that the projects have an impact because they stimulate an ecological awareness of connectivity in the participants, which according to the ecological theory presented in this dissertation is pivotal to sustainable transition. This stimulation is induced through aesthetic evocation, by which the aesthetic, and thus sensuous, do support the transition towards a more sustainable future.

In order to analyze the impact, I selected empirical material from the large amount of what I have termed in situ material, which is transported directly out from the sensuous and poetic experience, while the participants are immersed in the manifestation rather than before or after. I applied the three-phased ritual process (van Gennep [1909] 2013; Turner [1967] 2014; 1974) and the three ecologies (Guattari [1989] 2008) as operational analytical frameworks through which I was able to understand that economic rationality is left behind in the preliminal; the sensuous and poetic is opened in the liminal; and the experience of deep connectivity at all of Guattari’s three ecological levels of the mental, the social and the environmental (Guattari [1989] 2008) is
evoked in the postliminal, as the sensuous and poetic has replaced economic rationality. As it is exactly that awareness of connectedness that is crucial to transport us into a more sustainable future according to the presented ecological theory, articulated by Bateson, among others, in his idea of an ecology of mind (G. Bateson [1972] 2000), this is how I was able to conclude that the sensuous does support the transition into a more sustainable future.

As I have now concluded on my research question, I will next summarize the main artistic research, theoretical and conceptual contributions found and unpacked in this dissertation, before I move on to the perspectives. Such a summary also unfolds important constitutive elements that have allowed me to reach the conclusion.

I have studied the impact of the evocation of the aesthetic in my own artistic practice as unfolded in the projects Dome of Visions and Sisters Academy. As I have studied my own practice, I have inscribed it in an artistic research methodology where I take the time to reflect and write about how this practice, which I have manifested over the last decade, contributes to a wider topic. By inscribing my practice in an artistic research methodology, my embeddedness in it is not only perceived as legitimate, but foundational to my research. It furthermore relates to my interest in how a fruitful and constructive alliance between what I have termed The Critical Gaze and The Devoted Body can coexist also within one body, where it becomes the alliance between reflective cognitive processes coexisting with the sensuous and devoted moves of the immersed body that is of interest (e.g. see Hallberg 2017a, 45). Or rather, the criticality inherent in The Devoted Body is taken into consideration. In this dissertation I myself have oscillated between these positions, e.g. being critical toward Critique (Rogoff 2003) is itself a critical gesture and reading as much with the in situ data as I have can be perceived as sensuous and poetic devotion. Being methodologically positioned in artistic research contrasts with an academic tradition of objective distance as the parameter of validation, which has, anyway, always been alienating to me, as I not only reflect, but often reflect even deeper when immersed in my aesthetic practice, in situ. This observation on my own reflective engagement while experiencing also casts light on the sort of depth of reflection that the in situ data of other participants subtracted for the analysis potentially holds. I term it experiential reflection, and with Rogoff and Kolesch, argue that the ability to think through immersion dissolves the distinction between subject and object (Rogoff 2019), and thus the understanding of objectivity as the position that legitimates the research. Instead, a new skillset of dual reflectivity and embeddedness is stimulated (Kolesch 2019). Even though I have coined experiential reflection as my submethodological artistic research approach, my purpose in this dissertation has not been to contribute to the institutional definitions of artistic research, nor to focus specifically on the development of the term. Neither does the disserta-
tion evolve around the development of new artistic research methodologies. In continuation, the application of new theory to the analysis of the reflective material generated in my practice aimed at illuminating how the sensuous supports a transition towards a sustainable future, was intended to be my primary research contribution. I believe it still is. However, both the unfolding of the conceptual framework of The Critical Gaze and The Devoted Body, the submethodological approach and the term experiential reflection can be perceived as both artistic research and conceptual contributions, as can the introduction of the terms ‘living the theories’ and ‘inspiring theories’ also presented in my artistic research chapter in an elaboration on the relationship between theory and practice so central to my work. So can the collection of the in situ material, archive, approach and terminology, which is also an important empirical contribution.

Theoretically, I have contributed with a substantiated focus at the intersection of aesthetics and ecology, set in relation through performance participatory theory and the three-phased ritual process by which I have further unfolded the intersection of aesthetics and ecology. Connectedness became a key term in the dissertation already unpacked in my first reading of Bateson ([1972] 2000; [1979] 1984), and this trace of connectedness was followed via Guattari ([1989] 2008) into the contemporary thinking on ecology, where it is expressed, among other, in Haraway’s multispecies kinship (Haraway 2016) and Neimanis’ bodies of water (Neimanis 2016). As part of the aesthetic focus, I set the strategies of interactivity (through the relational), immersion and intervention in relation and examined this relation as a potential palette through which the democratization of the aesthetic can be activated. I have furthermore nuanced the discussion on aestheticization by countering it with the intentions presented in the Sensuous Society Manifesto, in which the economic stands in service of the aesthetic, not the other way around. I have supplemented Bateson’s focus on epistemology with an ontological level and identified that a missing link in the formation of an ecology of mind might be embodied liminal experiences based on the sensuous and poetic. A final conceptual contribution is that of inhabitation as a new artistic strategy that moves beyond not only spectatorship, but also participation and allows for more permanent access to the sensuous and poetic.
Bateson writes “There is an ecology of bad ideas, just as there is an ecology of weeds” (G. Bateson [1972] 2000, 492). He argues that wrong ideas have dominated for centuries and it is now time to breed new ideas that will ultimately cultivate an ecology of mind in humans, which understands the deep interconnectedness of everything. This understanding sharply contrasts with that in which everything is separated, which is 'the bad idea' that has been cultivated for centuries. Bateson furthermore argues that to train in humans an ecology of mind that understands the profound interconnectedness of all things is not only one way out of the ecological crisis but the way. This is why he goes as far as naming the ‘bad ideas’ evil and thus proposes active propagation of the good ideas: “I believe that these ideas are [...] not evil and that our greatest (ecological) need is the propagation of these ideas [...]” (G. Bateson [1972] 2000, 513). Such a propagation of ideas of connectedness is not yet exhausted, rather the effort made to train and share this profound understanding is of greatest necessity in the face of the current crises, for example, in the face of the overarching climate crisis (environmental ecology), the crisis of discrimination, hereunder the unfair distribution of resources (social ecology) and the crises that each individual face, often expressed in depression, loneliness, anxiety and beyond (mental ecology). No matter at what ecological level (Guattari [1989] 2008), the healing potential lies in nurturing an understanding of deep connectivity, by which the process of repair would be initiated and the training of deep respect for all life would begin. It is ultimately the life-threatening battle between connectedness and separation that we engage in.

The analysis of the subtracted reflective in situ material revealed an emerging environmental ecology of connectedness evolving from the new mental and social ecologies informed by the sensuous, indicating how an activation of
a more sensuous mode of being and being together in the world stimulates an ecological awareness of connectivity. This is why the sensuous is a very important, however, often overlooked, element of the carving of a path towards a more sustainable future. One that moves beyond the dominance of economic rationality, paralyzing critique and, not least, a border of separation that is not only unfavorable in the face of the overarching ecological crisis but also in the face of the crises of the current pandemic³⁰⁵ and life-threatening discrimination. As the feminist philosopher and curator Paul Beatriz Preciado responds to the COVID-19 crisis: “Contrary to what one might imagine, our health will not come from a border or separation, but only from a new understanding of community with all living creatures, a new sharing with other beings on the planet” (Preciado 2020). It is exactly this new understanding that *Dome of Visions* and *Sisters Academy*, rooted as they are in the intention to democratize the aesthetic, evoke in its participants, as they stimulate an ecological awareness manifesting as a deep sense of connectedness. In that way, these projects can be perceived as proposals on how to engage in aesthetically founded ecological practices for sustainable futures.

The deep sense of connectivity is a healing experience to the vast majority of people who have engaged in the experiments of *Dome of Visions* and *Sisters Academy* and many express their longing to re-enter and immerse in the sensuous and poetic. As both projects instigate postliminal longing, a question for further explorations is how to move from this postliminal longing after participation in the projects, to 'constant belonging'³⁰⁶ in which the sensuous and poetic can always be accessed.

*Sisters Academy* can currently be accessed during the weeks of each manifestation, for a different duration of time for different participatory levels. *Dome of Visions* can be accessed anytime by *Dome of Visions* crew and by all participatory levels during the opening hours throughout the years of each manifestation and furthermore beyond the regular opening hours when the participatory level of the organizers has planned content that exceeds these. Although participation moves beyond spectatorship, participation is almost always temporary and therefore I call for artworks that can be inhabited, as I argue that the stimulation of an ecological awareness through an evocation of the aesthetic is intensified in works that hold the possibility of what I have termed inhabitation.

So far, I have identified two intersecting main approaches in the movement.

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³⁰⁵ The current pandemic is COVID-19, which broke out in early 2020.
³⁰⁶ 'Constant Belonging' is conceptualized by musician Sam Andrea as part of the composition Sudden bursts – Constant belonging and came to my awareness through Andreas Dzialocha who, together with Sarrita Hunn, invited Sisters Hope into their ‘distributed festival coordination’ project from 2020.
from participation to inhabitation, namely *practices* and *spaces* for aesthetic evocation, that I myself will engage in, when oscillating into my practice after the intense period of writing this dissertation. *Practices* refer to the development of methods for the transerral of sensuous experiences *within* the projects to areas of life *outside* of the project. In relation to the practice-methodological development of *Dome of Visions* I will continue the development and refinement of the curatorial methods. *Dome of Visions* curatorial strategy allows access for everyone to create from aesthetic premises guided by a curatorial framework.

Such a strategy can be implemented in any institution desiring to engage people beyond spectatorship, and I will engage in dialogues to realize such broad implementation. I will furthermore develop this curatorial strategy, so that it actively invite modes of inhabitation rather than ‘merely’ participation. In relation to *Sisters Academy*, I will focus on the practice-methodological development and refinement of *Sisters Performance Method – Sensuous Learning* in relation to its ability to grant access to inner inherent poetic potential independently of framed art spaces, cf. the resonance with the earlier avant-garde movement’s intention to develop everyday life activities into art and realms of poetry (*Kaprow* and *Kelley* 2003). I will continuously spread this method beyond the large-scale artistic manifestations of *Sisters Hope*, among other things, through presenting and teaching in all sorts of institutions, but I will also make it accessible on a more permanent basis through the strategy of space creation, cf. how the two approaches intertwine.

‘*Spaces*’ refer to platforms for permanent access to the sensuous and poetic. In my work I will focus on the creation of such a platform. As a matter of fact, I am currently working on the establishment of a more permanent artwork created and operating from the premises of the aesthetic dimension, which can be accessed and inhabited on a more permanent basis, rather than only temporary through time-and-space limited experiments (no matter how much they do already invite participation or even inhabitation). This space is called *Sisters Hope Home* and is a five-year long performance installation that runs night and day and can always be inhabited, and it is a pilot project for the establishment of the Center of the Sensuous. *Sisters Hope Home* is also an intervention as it

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307 Besides the longer program taught in *Sisters Performance Method – Sensuous Learning* at Ryslinge Højskole, and the up to four weeks programs at higher education institutions, I have presented and taught at a range of national and international educational and public institutions. In a national context e.g. all 8th graders in the Municipality of Varde through the VKR program, at Folkuniversitetet, an institution aiming at giving all people, regardless of education, experience or age, access to science and research result, FGU students in the public library of the city of Struer, and the list goes on. The Northern European context involves all the institutions in which we have manifested *Sisters Academy* including 7th graders from the secondary school Hans Lynge at Nuuk Art Museum, Nuuk, Greenland. In a broader international context I have presented and facilitated participants at e.g. IPAY, Philadelphia, US, Assitej, Beijing, China, DKI, St. Petersburg, Russia and beyond. See also: http://sistershope.dk/activities/ (accessed 09.11.2020).
will be established in an old afterschool care institution\textsuperscript{308} in a socio-economic disadvantaged area\textsuperscript{309}. As mentioned, the practice-methodological approaches will also be developed and shared in and from here, thus the two approaches and areas of development do not compete but complement each other and as mentioned, intertwine. The development of these approaches would intensify the transition into a more sustainable future.

The unification of \textit{Dome of Visions} and \textit{Sisters Academy} in the analysis has to some degree compromised a thorough investigation of the specificities of sensuous evocation in each project. Furthermore, it obscures how the two projects have complemented each other in my practice over the last decade, as one, \textit{Dome of Visions}, has provided a space open for everyone to create in for long periods of time (years); and the other, \textit{Sisters Academy}, has provided a more temporary immersive performance space to journey deep within inner landscapes. Yet, these two different approaches are intended to be unified and taken to a new level in the pilot project \textit{Sisters Hope Home} and in a future Center of the Sensuous, which will both be an immersive performance space stretching over years and with the implementation of an open curatorial framework. It will be a space for ‘constant belonging’ to, and inhabitation of, the sensuous and poetic, and thus, a stimulation of connectedness, by which the ecology of mind can continuously be trained and can further support the carving of a path towards a more sustainable future.

A center for the formation of an ecology of mind and a new transformative epistemology (G. Bateson [1972] 2000, 496) with the impact Bateson imagined has not been realized, but as the sensuous and poetic do stimulate the ecological awareness of connectivity formative to an ecology of mind, my suggestion would be that this center, once realized, would be informed by the aesthetic dimension, and that the training and learning in this center would find its origin in the sensuous and poetic. This would be the base of the Center of the Sensuous and thus this place will contribute to Bateson’s vision of establishing in humans an ecology of mind (epistemology), and body (ontology), which have the capability of ultimately transporting humanity into a more sustainable future, since the sensuous and poetic will always be accessible and inhabitable here, and thus, will remind us of the deep connectivity of all things at all ecological levels.

\textsuperscript{308} In Danish this institution is called an SFO.

\textsuperscript{309} See more on Sisters Hope Home (Egerup 2020; Laura 2020).
A related perspective for further research is infrastructure as a theoretical concept to understand practices such as the ones presented here. When desiring to move from postliminal longing to ‘constant belonging’ through a movement from temporality to permanency, infrastructure is an interesting concept, which is intimately woven together with the strategy of intervention. As the architect Keller Easterling argues, infrastructure has moved beyond physical networks for transportation, communication or utilities and includes the shared standards and ideas that control everything, by which they are “[…] the rules governing the space of everyday life” (Easterling 2007, 9). As such, practices and spaces that open new worlds that are based on ideas and visions other than those governing can be perceived as alternative infrastructures.

The manifestations of my practice explored in this thesis are rooted in the ambition to evoke the sensuous and poetic, by which they can be understood as sensuous and poetic infrastructures, with the ability to become interventionist wedges that sliver into the existing infrastructure, which contain the ideas and manifest the rules that govern the space of contemporary everyday life. Thus, the engagement with the practices become the inhabitation of the ethico-aesthetic paradigm (Guattari [1989] 2008), where the aesthetic is used as a model for the ethics, and replace the current techno-scientific paradigm, which is rooted in and aspires to Integrated World Capitalism (Guattari [1989] 2008, 15–45; [1992] 1995, 98–118). Understanding these practices as new aesthetic infrastructures could be a movement toward securing ‘constant belonging’ on a long-term basis as infrastructures are capable of taking root in society for a longer period of time. Viewed in that light Sensuous Society is the introduction of a new societal infrastructure informing everyday life rooted in the aesthetic dimension. An interesting perspective for further research would be to not only perceive and research these practices as such infrastructures, but also support their process of becoming, through which the research is also a(n) (activist) practice in resonance with the artistic research of this dissertation.

In relation to the vision of a Sensuous Society, everyone living in such a society would by default inhabit the sensuous and poetic, just as we now by default inhabit the paradigm of economic rationality when we are born into this world today, and as such, the Sensuous Society Manifesto in itself invites inhabitation of the modes of being and being together that are still to some degree colonized within the art system. Thus, the ultimate inhabitation of the sensuous is the manifestation of a societal shift informed by the sensuous and poetic. Such a world is not necessarily a utopia, many challenges still unknown to us would emerge. However, as the sensuous evokes the deep sense of connectivity so vital in the transition into a more sustainable future, Sensuous Society could be an important stepping stone into this future.
My practice and my research are connected to a sea of people, projects and ‘homes’. Without these interconnections this dissertation would not have come into being. I would like to express my gratitude to all of them.

Two of these ‘homes’ are the projects Dome of Visions and Sisters Academy. Thus, I would like to thank the entire Dome of Visions crew, especially Martin Manthorpe and Flemming Wisler, without whom this dissertation would not have been realized at this point in time, as Wisler set up the dialogue with Manthorpe about the research idea I had, and Manthorpe chose to co-fund it. I would also like to thank the expanded Dome of Visions community, which includes everyone who has participated and passed through the building and not least, to those who have engaged with the curatorial strategy aiming at a democratization of the aesthetic. I would also like to thank everyone who has engaged with Sisters Academy, supported the work of Sisters Hope in one way or another and everyone who follows and feels a deep connection to the intention and its manifestations. Together we become a sensuous and poetic movement. I extend my huge gratitude to my poetic sister, Anna Lawaetz, with whom Sisters Hope and Sisters Academy came into being.

Another such ‘home’ is Theater and Performance Studies at The Department of Arts and Cultural Studies, University of Copenhagen. Karen Vedel, my
main supervisor, who has guided me soundly through the process of writing this dissertation. She has shown an excellent talent for overview and for making sure my work progressed. Lotte Darso and Solveig Gade, my co-supervisors, whom I cannot thank enough for their generous and concise supervision. Each one of you has helped in your own unique way and without you I could not have completed this dissertation. You have all had my best interests at heart, which has made the process with you so rewarding, and I cannot wait to continue our conversation beyond the supervision. Thank you also to Michael Eigtved for the initial dialogue, to Frederik Tygstrup for kind and precise counseling in regard to the PhD process, to The Department of Arts and Cultural Studies and to my colleagues from Theatre- and Performance Studies and beyond on the 5th floor. Thank you for generously taking the time to be my pre-defense opponent and peer, Doris Kolesch and Christoph Solstreif-Pirker. Your reassuring feedback has been invaluable. And thank you to the data-reading group: Tania Maria Henneberg, Krisztina Toth, Emma Sofie Brandon, Bogumila Majchrzycka. The amount of subtracted data could not have been made possible without you. I also want to extend my gratitude to my dear visual companion in-house photographer of Sisters Hope I diana lindhardt\textsuperscript{310} for the photo documentation on Sisters Academy and Sisters Hope presented in this dissertation. Likewise, to Dome of Visions photographers Jonathan Worre Kronborg Grevesen, Helle Arensbak, and other Dome of Visions crew who have produced the photo documentation presented in this dissertation, especially, Stine Skøtt Olesen, whom I have collaborated with for years, and who has also done the graphic design of the presented Dome of Visions material, the graphics of the models on my practice and the Sensuous Society Manifesto. Thank you also for the graphic design of the presented Sisters Academy material in the dissertation to Viktória Ivicsics. Thank you also to Lise Margrethe Jørgensen whose comment and feedback as a ‘sympathetic reader’ have been vital in the final process of editing this dissertation, and to the native English speaker Stefanie Borkum who has skillfully proofread the entire text with a deep sensitivity to the language and ‘poetics’ developed through my practice. Furthermore, to Rikke Luna Filipsen and Matias Albæk-Falk from I DO ART, who have capably photographed and scanned the subtracted data that is integrated in the body text of the dissertation and expertly done its layout with sure instinct and in complete resonance with the visual expression of my practice.


\textsuperscript{310} The Poetic Self of Lindhardt is ‘I’. In addition, her preferred reference is I diana lindhardt.
helping tirelessly when I have asked for your help and for your huge interest in and support of my work. Thanks also to my father and stepmother for such great interest in my work. Thank you to my entire family. The homes I grew up in and where I share the deepest bonds. To my brothers and sisters, whom I’ve been gifted with. You all mean the world to me and are my closest allies. Because of you I always feel embraced by a strong web of trust and connectivity.

I also wish to express my gratitude to my Buddhist mentor, Daisaku Ikeda, my Buddhist practice, the daily chanting of Nam-Myoho-Renge-Kyo, and my Buddhist community, the Soka Gakkai International. My understanding of the complete interconnectivity of all life is constantly expanded through you. The impact placed on connectivity in ecological thinking is in complete resonance with The Lotus Sutra (Kumārajīva [50 CE - 150 CE] 2009)311 and the teachings of Nichirin Daishonins Buddhism, among others, presented in the Gosho “Rishho Ankoku Ron” (Daishonin [1253-1282] 1999), which teaches the inseparability between self and surroundings and the need for a transformation within each individual to create ‘peace in the land’, which was propagated to the ruler of the nation at the time of Nichirin Daishonin (12th century Japan) to teach in this ruler the understanding of deep interconnectivity. This is an effort not yet exhausted – quite the contrary. No matter at what ecological level (Guattari [1989] 2008) the healing potential lies in nurturing an understanding of deep connectivity, by which the process of repair would be initiated and the teaching of deep respect for all life would begin. It is ultimately the life-threatening battle between connectedness and separation that we engage in. I am deeply thankful to engage in this battle with you.

Last, I dedicate this dissertation to everyone who strives toward a more sensuous world, which teaches in humans a profound understanding of connectedness and, thus, carves out a more sustainable future beyond economic rationality, paralyzing critique and not least a border of separation that fosters a disrespect for life that is devastating in the face of the overarching ecological crisis and to any other form of life.

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311 The Lotus Sutra is one of the most influential Mahyana sutras, the basis on which Nichirin Daishonin Buddhism is established.
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[45, 46] Dome of Visions: My Body, Your Room by Sandro Masai (left) and The cultural entrepreneur education’s exhibition of music and sculptures exhibition of music and sculptures, working from the premise “my inner activist – what I am passionate about” (right) in Dome of Visions, Pier 2, Aarhus, Denmark. Photos: Helle Arensbak, 2016–2018 © Dome of Visions.


[56] Sisters Hope: Sisters Hope and Sisters Academy logo, 2012 © Sisters Hope.

[57, 58, 60, 61] Sisters Hope: Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark. Photos: I diana lindhardt © Sisters Hope.


[65] Gry Worre Hallberg: Introduction to The Poetic Self Exercise, (Hallberg 2017b, 60) © Gry Worre Hallberg.

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[139, 140, 141, 142] Sisters Hope: Extracts from one in situ notebook, student, Sisters
Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017 © Sisters Hope.

[143, 144, 145, 146] Sisters Hope: Extracts from one in situ notebook, student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017 © Sisters Hope.

[147, 148, 149, 150] Sisters Hope: Extracts from one in situ notebook, student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017 © Sisters Hope.


[170, 171] Sisters Hope: Extracts from two different in situ notebooks, one; in situ notebook, student, Sisters Academy – The Takeover, Simrishamn, Nova Academy, Sweden, 2016, and two; in situ student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017 © Sisters Hope.

[172, 173, 174, 175, 176, 177] Sisters Hope: Extracts from one in situ notebook, student, Sisters Academy – The Boarding School, Den Frie, Copenhagen, Denmark, 2017 © Sisters Hope.

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Sisters Hope: Extracts from three different in situ notebooks, one and three; student and two; visiting, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, 2017 © Sisters Hope.

Sisters Hope: Extracts from five different in situ notebooks, student, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, 2017 © Sisters Hope.

Sisters Hope: Extracts from five different in situ notebooks, student, Sisters Academy - The Takeover, Simrishamn, Nova Academy, Sweden, 2016 and one and three; student, and four; visiting, Sisters Academy - The Boarding School, Den Frie, Copenhagen, Denmark, 2017 © Sisters Hope.

Sisters Hope: Extract, in situ notebook, student, Sisters Academy - The Takeover,
Nova Academy, Simrishamn, Sweden, 2016 © Sisters Hope.


Bibliography

Note: All webpage references have been accessed on 07.01.2021


Cambridge: Polity.


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Dome of Visions.


In this artistic research PhD I investigate how the sensuous might support a transition towards a more sustainable future by engaging theory on aesthetics and ecology in the analysis and discussion of my artistic practice in the projects Dome of Visions\textsuperscript{312} and Sisters Academy\textsuperscript{313} (by Sisters Hope\textsuperscript{314}), responding to the Sensuous Society Manifesto\textsuperscript{315}, envisioning a potential future world governed by aesthetic premises, written as a response to the financial crack in 2008 and to the on-going ecological crisis. In my practice over the last decade I have been interested in ways to ‘democratize the aesthetic’ (cf. the Sensuous Society Manifesto), by which I mean to open the access to the sensuous and poetic mode of being in the world. Thus, both projects share this intention, and they each, in different ways, tease out ways to accomplish that. Very roughly put, the dome-shaped temporary construction Dome of Visions provides a sensuous and poetic space to the general public for aesthetic contribution and creation due to its open curatorial framework, and Sisters Academy works through a performance method evoking the sensuous and poetic aspects of our being within a highly

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immersive performance-installationary space. As I have understood both projects to be research-based from the beginning, expansive reflective in situ material has been generated by the participants in the projects. Subtractions of this material has been included as empirical data. In my analysis I have applied the three-phased ritual process (van Gennep [1909] 2013; Turner 1974; [1969] 2008; [1967] 2014) and the three ecologies (Guattari [1989] 2008) as analytical operational frameworks.

Aesthetics: In continuation of Baumgarten ([1735] 1954; [1750–1758] 1961) and the aesthetic philosophy following him, I understand the aesthetic experience, perception and cognition to be experience, perception and cognition through the senses. As, among others, Thyssen (2005) argues, the aesthetic dimension is always present, in that we always sense the world. However, we cultivate this dimension in art. Aesthetic is, thus, understood as sensuous experience, perception and cognition. Art is understood as a cultivation of the aesthetic and thus as space for intensified sensuous experience, perception and cognition. The sensuous experience and realization of the world, furthermore, allow the poetic mode of being to emerge, characterized by openness, more specifically to something else and more than to the merely physically and empirically measurable (D. Jørgensen 2003; 2014; 2018).


In the analyses of the subtracted in situ data, which is generated while the participants are in a sensuous and poetic mode, I apply the research question: What is the impact of Dome of Visions’ and Sisters Academy’s evocation of the aesthetic on the participants? And what does that tell us about how the aesthetic, and thus the sensuous, might support the transition towards a more sustainable future?


I analysen af nævnte in situ data, som genereres mens deltagerne er i et sanseligt og poetisk værensmodus, forholder jeg mig til problemformuleringen: Hvad er virkningen af Dome of Visions og Sisters Academys aktivering af det æstetiske på deltagerne? Og hvad fortæller det os om, hvordan det æstetiske, og dermed det sanselige, kan understøtte overgangen til en mere bæredygtig fremtid?

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Appendix

DOME OF VISIONS APPENDIXES

www.domeofvisions.dk

Dome of Visions white paper

See Dome of Visions White Paper here:

SISTERS ACADEMY APPENDIXES

www.sistersacademy.dk
www.sistershope.dk

Sisters Performance Method – Sensuous Learning Worksheet

See Sisters Performance Method - Sensuous Learning Worksheet here:
https://media.researchcatalogue.net/rc/master/13/b4/19/d6/13b419d6649bc508580a228bd496bee1.pdf?t=ffbd871ab383df45cf0f4649e2478638&e=1609677300

FURTHER DOCUMENTATION OF ARTISTIC PRACTICE

As a supplement to the photo documentation inserted in the main text please see this extended submission of documentation of my artistic practice.
Dome of Visions

Book publication on Dome of Visions
Will be sent to the assessment committee by the PhD administration at The Faculty of Humanities, University of Copenhagen.

Film documentation of Dome of Visions
E.g. see:

Sisters Academy

Book publication on Sisters Academy
Will be sent to the assessment committee by the PhD administration at The Faculty of Humanities, University of Copenhagen.

Film documentation of Sisters Academy
E.g. see:

CATALOGUE IN SITU AND PRE-REFLECTIVE MATERIAL
DOME OF VISIONS

This catalogue displaying the totality of subtracted data will be sent to the assessment committee as a separate file, due to its extensive file size.

CATALOGUE IN SITU MATERIAL
SISTERS ACADEMY

This catalogue displaying the totality of subtracted data will be sent to the assessment committee as a separate file, due to its extensive file size.