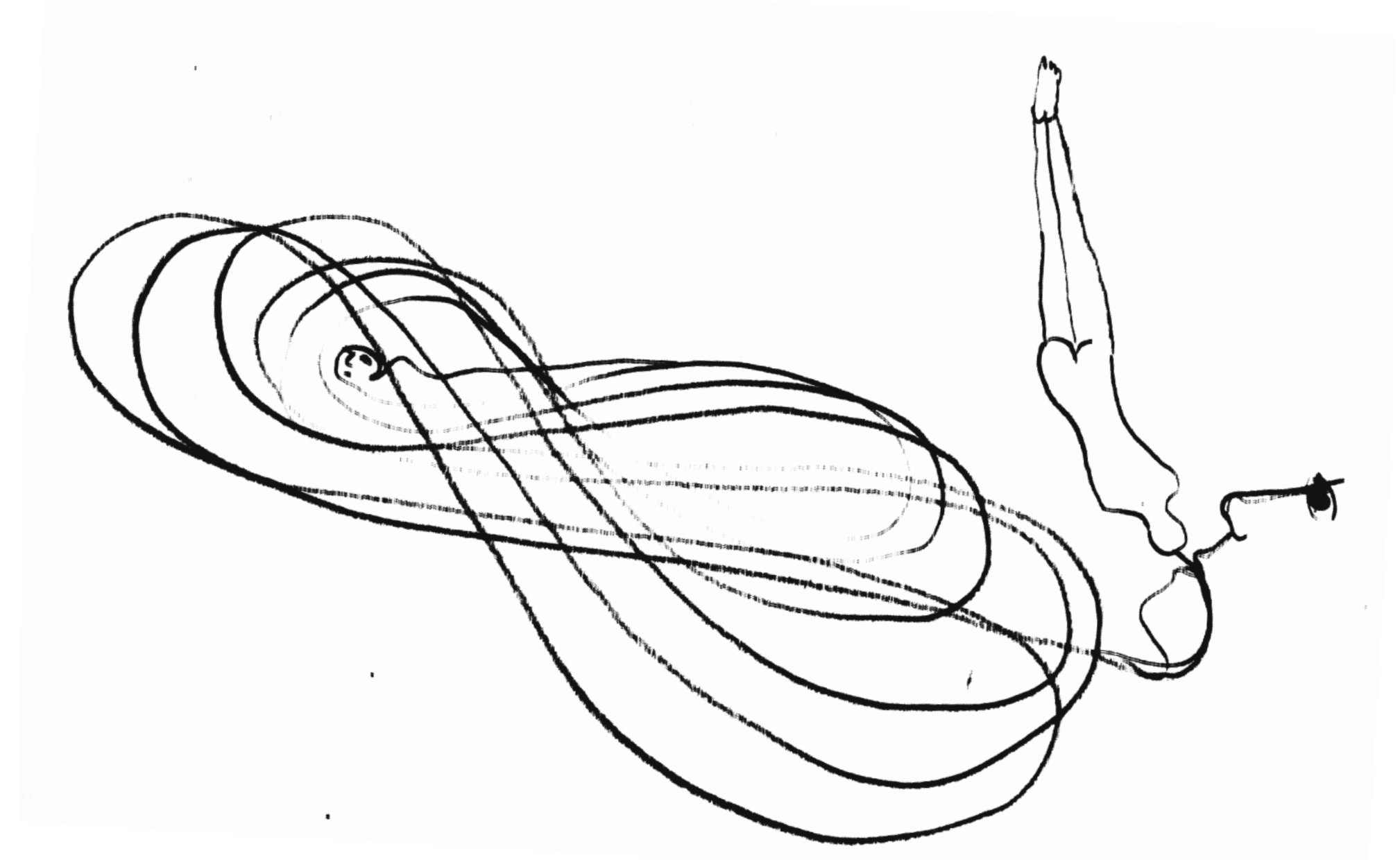


In the Mirror of Care Work består af performative formater til udveksling mellem kunstnere og sygeplejefagligt personale



Performance Installation,

hvor sygeplejerskestuderende, sundhedspersonale og fagfolk interesserede i interaktiv performance og sygepleje, deltager som publikum.

Publikation,

med Tabloid Press Berlin. Bogen opstiller en række spejlingspunkter mellem sygeplejerskens og den interaktive performers arbejde; *Det Liminale Rum*, *Den tavse viden*, *Emotionelt arbejde*, *Professionalisering*, *Kaldet*, *Nonnen som smeltepunkt*.

Undervisning,

på sygeplejerskeuddannelsen på UCN i Hjørring og Thisted.

Symposier og Netværksmøder,

hvor sygeplejesker og performere deler fortællinger og refleksioner om deres forskellige relationelle arbejde.

Metodeudvikling,

i samarbejde med sygeplejerskeuddannelsen UCN Hjørring / Thisted, samt Kings College London.

Ritualer,

In the Mirror of Care Work skal i år opsættes som installation for sygeplejersker på Intensiv Afsnit på Hjørring Regionshospital. Dette, som del af et samarbejde med Studio Poesís om at udvikle nye ritualer, som sygeplejerskerne kan læne sig ind i, når en patient afgår ved døden.



Samarbejdspartnere på forestående



**Inga Gerner Nielsen,
Projektleder**



**Helle Kronborg Krogsgaard,
Underviser i Sygeplejens
Historie**



**Sanne Holm, Studieleder
Sygeplejerskeuddannelsen,
Hjørring og Thisted**



**Marie Damgaard Winther,
Rutiner og Ritualer,
intensivafsnittet i Hjørring**



**Heidi Andersen,
Afdelingsleder,
intensivafsnittet Hjørring**

**Rebekka Elisabeth
Anker-Møller
Kuratering**



**Nadia Marcus,
Grafik, Tabloid Pres**



**Marit Benthe Norheim
Tegning**



**Ar Ulke Acs,
Red Nurse**



**Stephanie Becquet,
Beklædningsværk**



**Tyra Wigg
Performance, koreografi**



**Rikke Steen Mapstone
Performance**



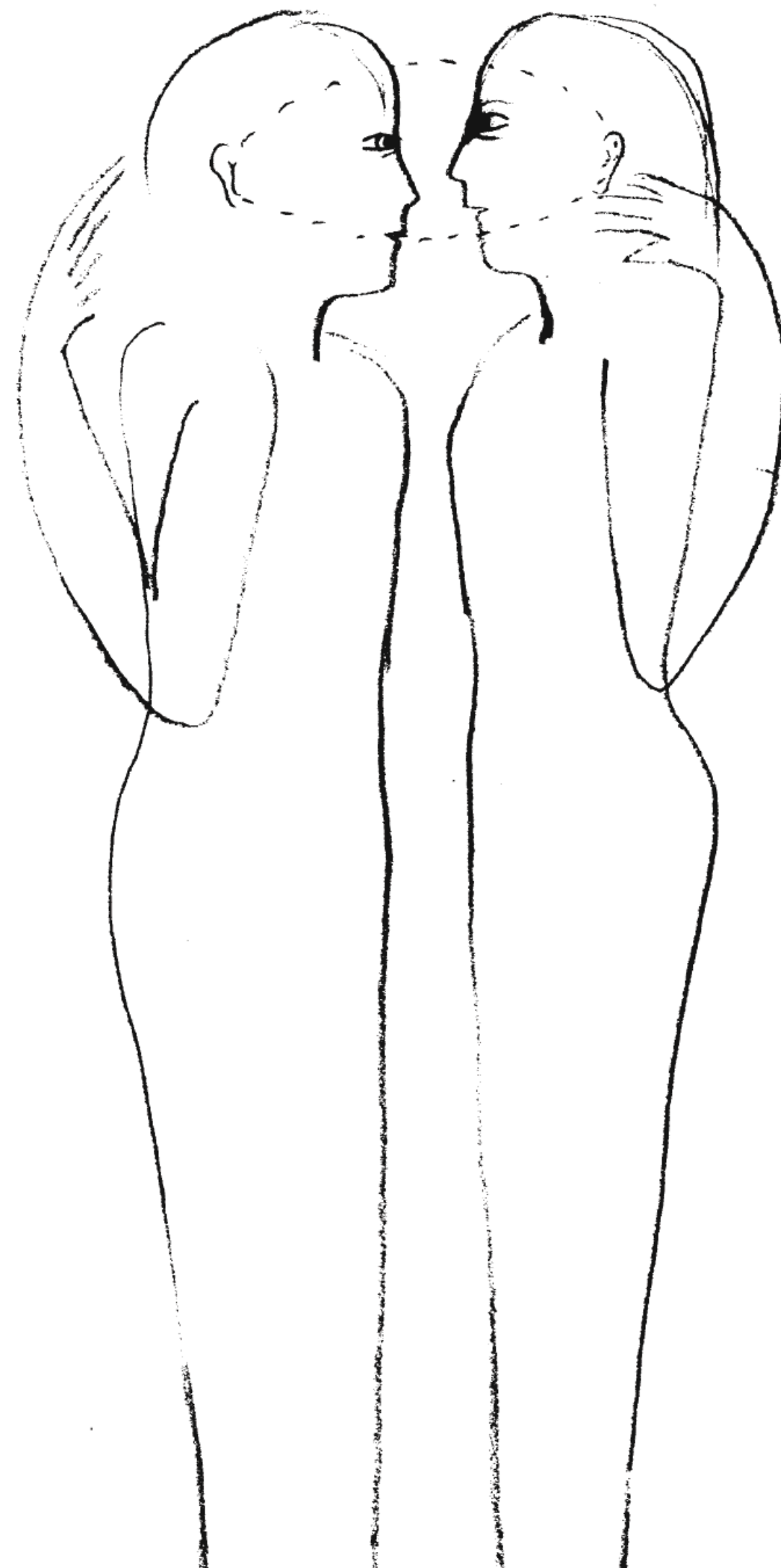
**Ann Mai Røge,
Performance, Billedkunst**



THE

Projektets indhold opstår i en spejling;

På den ene side af spejlet,
sygeplejerskerens arbejde med patienten.

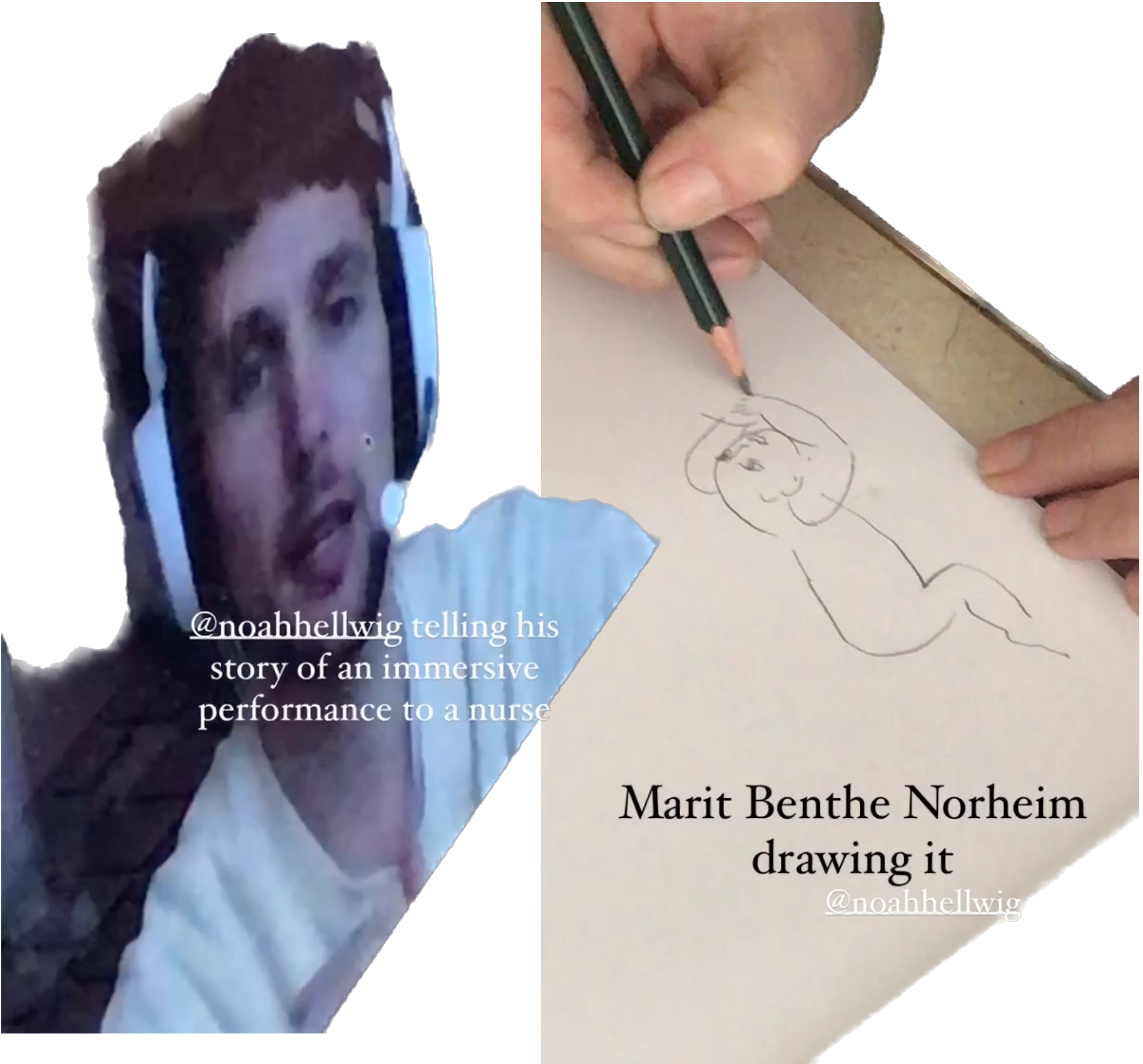


MIRROR

På den anden,
den interaktive performers arbejde med publikum

Projektet er i sin helhed et eksempel på hvilke greb der kan tages i brug for at lade to ellers vidt forskellige proffesjoner mødes, lære af hinanden og begynde sammen at udvikle metoder. Denne projektbeskrivelse gennemgår kort de forskellige måder denne spejling tager form på - og viser et lille uddrag af dets tekst- og billedmateriale.

Første symposium i 2020 mellem sygeplejersker fra UCN Hjørring og performere med erfaring i immersive og interaktiv performance



@noahhellwig telling his story of an immersive performance to a nurse

Marit Benthe Norheim drawing it
@noahhellwig

CINA NIELSEN

39

I am on night duty, and when I do my first round around the wards to see if everyone is asleep, or if there is anything I need to help them with, a younger man with lung cancer is sitting up on the edge of the bed. He tells me he’s nervous about going home tomorrow. I sit down on the chair next to him and ask him what exactly it is that makes him apprehensive. He tells me he’s nervous about dying, he’s nervous about pain, he’s nervous about not being able to get help, he’s nervous about his son coming home from Copenhagen, and whether he as the father will be able to be himself: *Do I have to keep up a facade to be strong to my son?* I say that I can very much understand where these thoughts are coming from, and that there are many things I just can’t answer.

We also end up laughing at some moments. I often use humour to turn the serious stuff around. How can you really deal with it? He’s terminally ill and knows he’s going to die, but none of us ever know when. I stay present and maintain eye contact, showing him that I’m there to support him and the relationship we have here, right now. I can’t promise him anything, I can’t answer him, but I can listen and I can recognise the feelings he’s having.

He’s so great at putting his experiences and his thoughts into words, and

NOAH HELLEWIG

40

I am in the middle of a performance. A mixed-reality performance.

I stand directly in front of a person. The person is an audience member.

But they can’t see me, as they are wearing a pair of VR-goggles.

We are in the middle of a small room. The room’s walls are created by hanging black cloth, similar to a small black-box theatre. One of the cloth walls is more transparent, and behind it I can see a glass wall. Behind the glass wall, I can see some activity of the cultural institution in which we are performing, with people moving about and up and down the escalators. But none of that is relevant for what is happening.

I have recently guided the person around, both in the virtual room they can see and the physical room they can sense with their body. Right now I am standing and holding their hands. We are slowly swaying back and forth. Almost like a gentle waltz.

I slowly start to move my hand up along their arm, towards their face.

To not frighten them I say, “I will now move my hand to your cheek. I would like you to mirror me and move one of your hands to my cheek.”

I bring focus to my hand and its shape so I can better listen to how my

HELLE KRONBORG KROGSGAARD

29

It's a fairly standard procedure, with a five- to six-day stay in the cardiac ward. This male patient has been treated for a blood clot in his heart; he's in a four-bed ward. There are four men there, all of whom are on their way home. The one I remember is lying by the window, reading a newspaper. I need to talk to him about what thoughts he might have about going home soon. In other words, are there some things he needs to think about if he wants to keep his life because he is close to losing it? And I think a bit, *He's lying there, looking at the newspaper, so he's actually signalling to me that he doesn't have time right now, he has to read this newspaper.* So I don't make contact with him at that point.

I wait for about fifteen minutes and then I come back to him. I stand at the foot of the bed and then start walking over to the right side and say, "I'm sorry, but there's something I'd like to talk to you about. Do you have time now?" "No, actually, I don't," he says with a little smile. And then I think, *Well, that's fair enough.* Then I ask him if we could find another time when he's finished reading the newspaper. "No, we can't." And then I think, *There is something here that is unsaid. There is something here that I have to find out.*

I sit down on a chair to be at eye level with him. And then I say, "Ehm... I

JOSEFINA BJÖRK

30

It was in an art gallery in a performance called *Visa din så visar jag min* ("Show me Yours and I'll Show You Mine"). It involved a performer and a visitor having a negotiation: we took turns saying what we wanted to do with the other. We were both strangers, and this was a way of creating a relationship. For example, "I want to carry you around the schoolyard," and then the other says "yes" or "no."

So a woman comes up and we begin our negotiation. She is very old and quite small, very beautiful and fine, and her hair is white and completely curly. She is not an artist herself, but I pick up that she loves art. She has difficulty getting up the stairs and she has very white, fine, thin hands.

We take turns. I start slowly, asking about things we should do; she asks too, starting just as slow. And I start, as a performer in my work, to try to figure out what my relationship is with her? All relationships have different dynamics, and I try to find situations in which they become exciting. I begin to understand that she is quite constrained, and I am interested in getting her to 'break loose.'

So I start by asking, "You see this magazine?" It was a very nice publication, not just a gloss – an art journal with really nice pictures, very exclusive.

ANN KARENINA KLOVE MOLLER

51

I am in a closed ward of a psychiatric hospital. I'm in the nurses' office, doing some administrative work on the computer. The pager that I have attached to the right side of my pants starts beeping. I look and can see where it's coming from: someone is ringing from one of our patients' rooms, which is all the way down in one of those L-shaped corridors. This is where we keep our sickest patients. And when the alarm goes off from down here, I know that something is wrong.

It's late in the evening. There is usually a calm when you come out into the ward or the corridors. But when the alarm goes off, there's immediately a sense of unease. There are several of us at work, so we run together down the wide corridor. I'm wearing sneakers (we don't wear uniforms in the psychiatric ward). Rubber soles that don't make too much noise, because we walk so much in these corridors.

It is a young woman who has hanged herself in the shower of her room.

My stomach hurts. I'm a newly qualified nurse when this happens, and I'm also new to the role of nurse in charge. Honestly, I probably panic a little, inside of myself.

LOUISA VAA AISIN

52

I remember eye contact and the acoustics of a cellar lined with water pipes.
The night also awakens something in me.
I was a night nurse in a gray short-sleeved dress.
A guest – a patient in our universe – looks me in the eye.

It is the ward for amnesia – you have forgotten your past and future.
We are in the present and I'm taking care of you.
You have been here for a long time, you have been here before.
The grief is present – your openness moves me.
Give me your hands and I will lead you.

I feel warm hands and a developing calm when I take control, a firm grip.
Eyes meet again and again to establish contact and trust. We do this
together in the present tense.

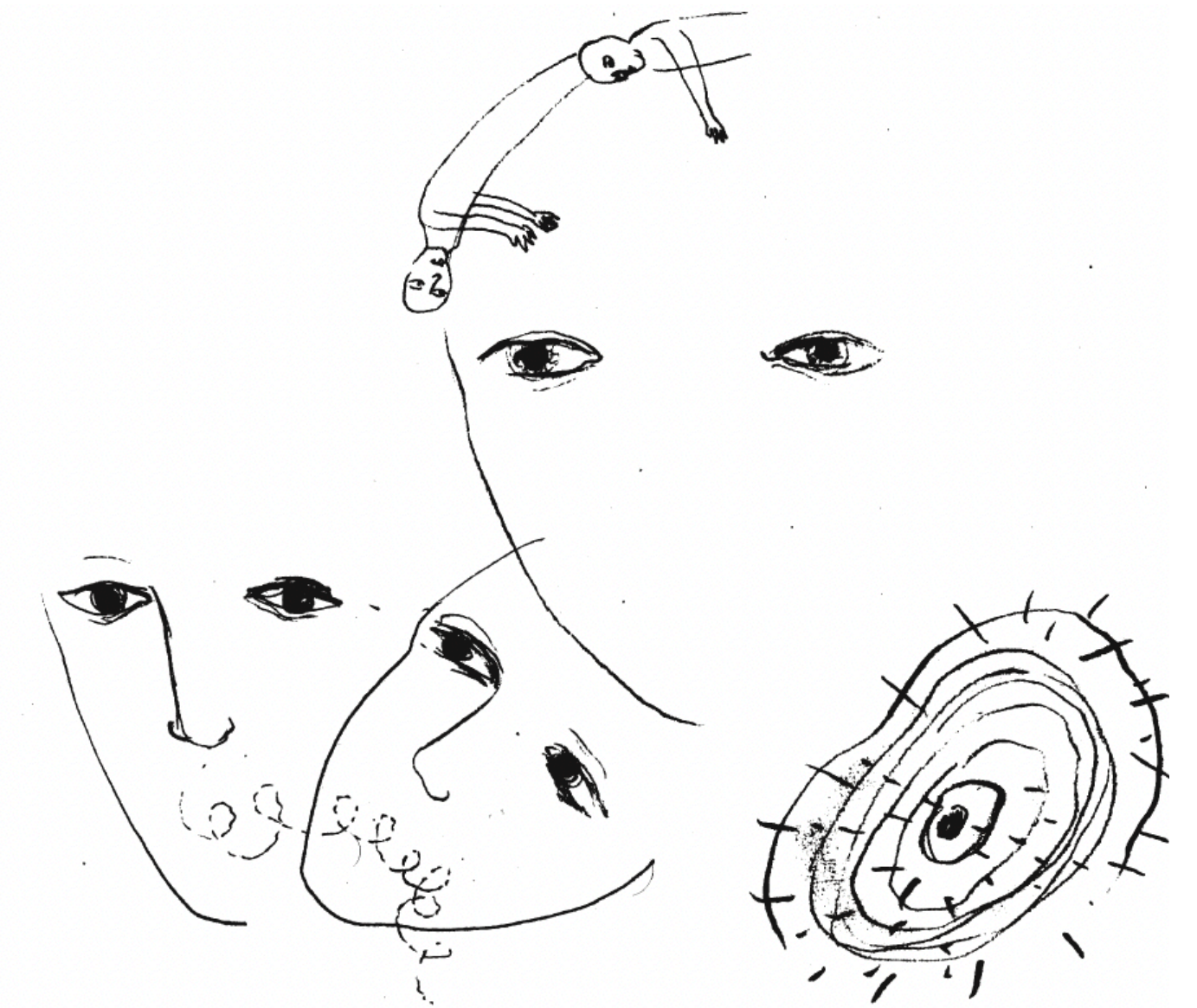
We start walking. Striding up the rough, cold hallway, my high heels
clatter and I become aware of my colleagues' movements,
because their heels are just as loud.
I lead the patient to another section. Here, posters of beautiful horses
adorn the walls next to the metal bunk beds –
they look like they've been there forever.

SILENT KNOWLEDGE

*For someone in need of care, for someone caring,
for someone caring for the caregiver.*



Nu prøver vi at lade det komme til syne -



Er der meget bevægelse?

Bogen In the Mirror of Care Works indholdsfortegnelse



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2 dages symposium på MDT, Moderna Dans Teatern Stockholm, September 2023



6 September: Care for the (performer as) Caregiver

13.30 - 15.30 BRIEFING BY RED NURSE BRIEFING & LECTURE ON THE HISTORY OF NURSING

The presentation will begin with a poetic briefing for the day held by The Red Nurse in the MDT foyer. The Red Nurse is an alter-ego of Ar Utke Acs who works with the emotional aspects of care and will offer a recap as well as a presentation of the program for the day.

A lecture with nursing teacher Helle Kronborg Krogsgaard on the history of both nurses and their predecessors, the nun, will make for a backdrop for discursive and artistic reflections on the politics and poetics of performance in the mirror of care work.

The briefing and lecture is open to everyone interested.

16.00 - 17.30 CONVERSATION: CARING FOR THE CAREGIVER + PERFORMANCE OF CIRCLES OF CARE BY INGA GERNER NIELSEN

Readings from the In The Mirror of Care Work publication and collective score for talking about what it means for us – and what we need if we view our artistic practice as care work? Which kind of institutions does performance as care work need?

The conversation is open to everyone interested.



QUESTIONS FOR CARE WORKERS

As a nurse, how do you take care of yourself when you lose professional integrity?

How do you use narrative techniques to support a patient?

17 - 19.30 LAUNCH OF THE IN THE MIRROR OF CARE WORK PUBLICATION IN THE READING EDGE LIBRARY

The launch includes a reading of two texts from the publication by interactive performer Josefina Björk and teacher of the History of Nursing, Helle Kronborg Krogsgaard.

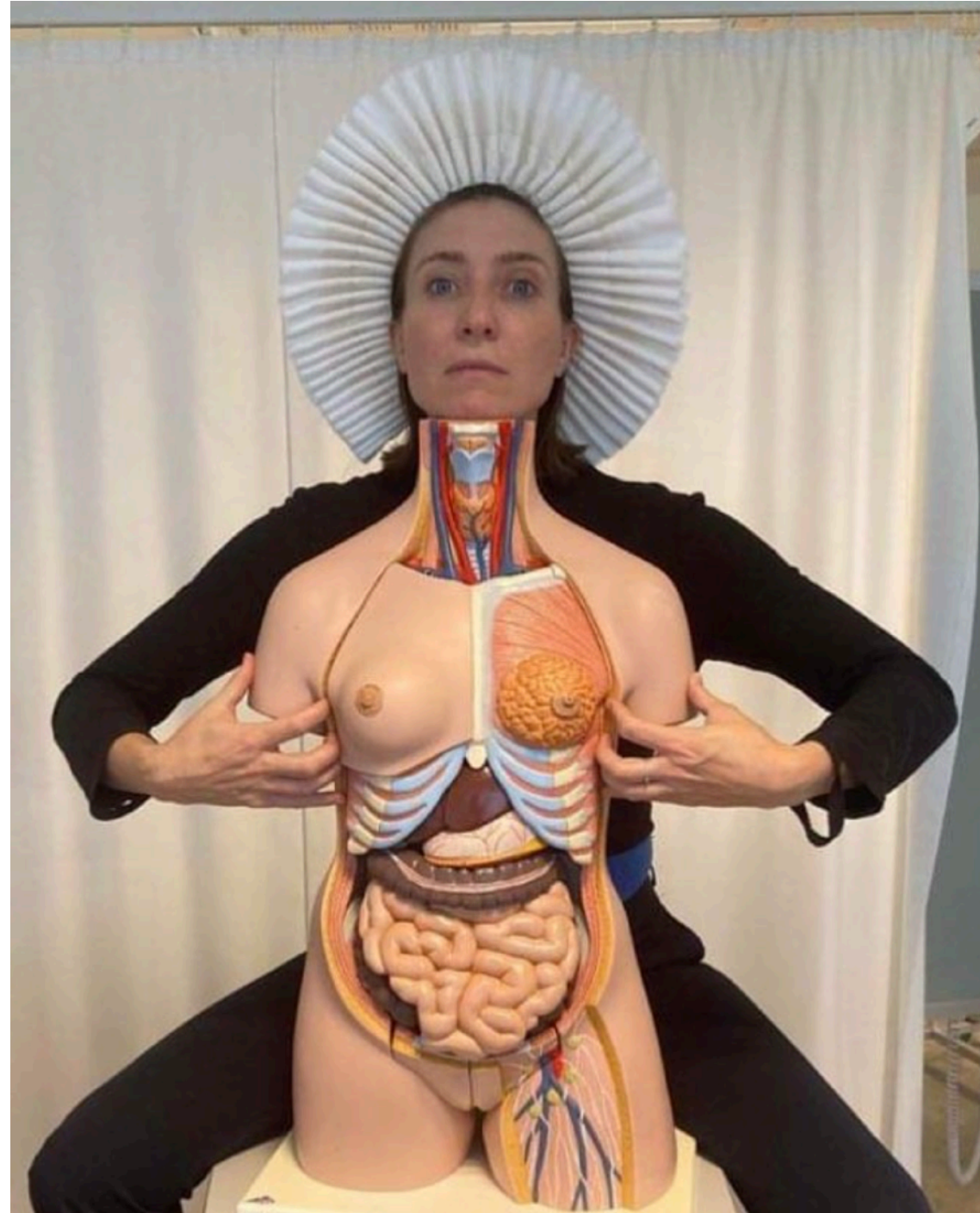
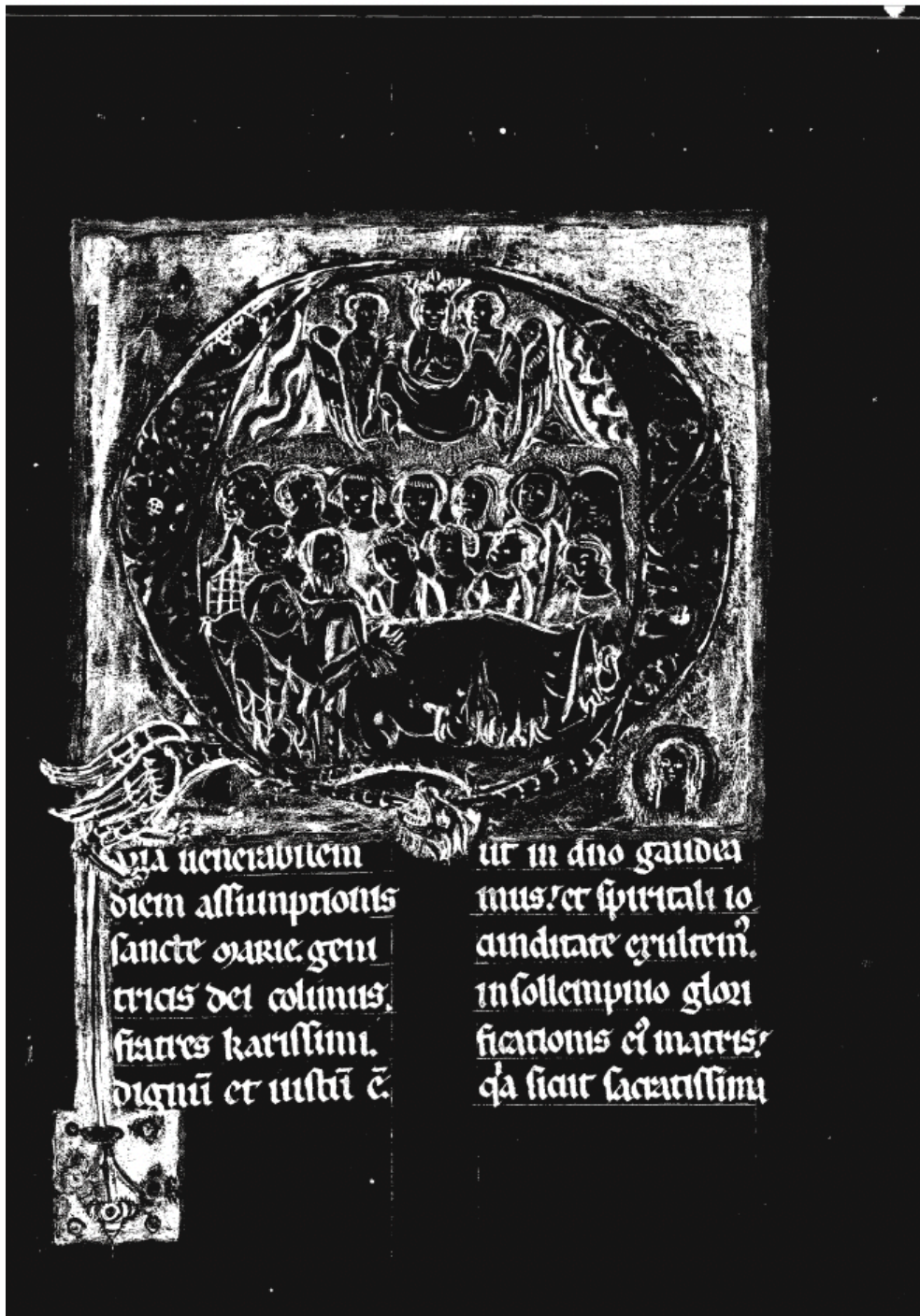
Director of the Reading edge library, Izabella Borzecka, will host a conversation centred around how to make a publication into a shared container for readers and writers from two seemingly very different professions. What is the method of the mirror? How does it produce knowledge about working with one-to-one interactions? When does the mirror of care work collapse?

After the conversation, the evening will continue in one of the studios where you will be met by a performative presentation of the publication and guided into collective scores of thinking together.

The launch is open to everyone interested.

2 dages symposium i Madhouse Helsinki, februar 2024





I am a nun
because my cause exists in relations

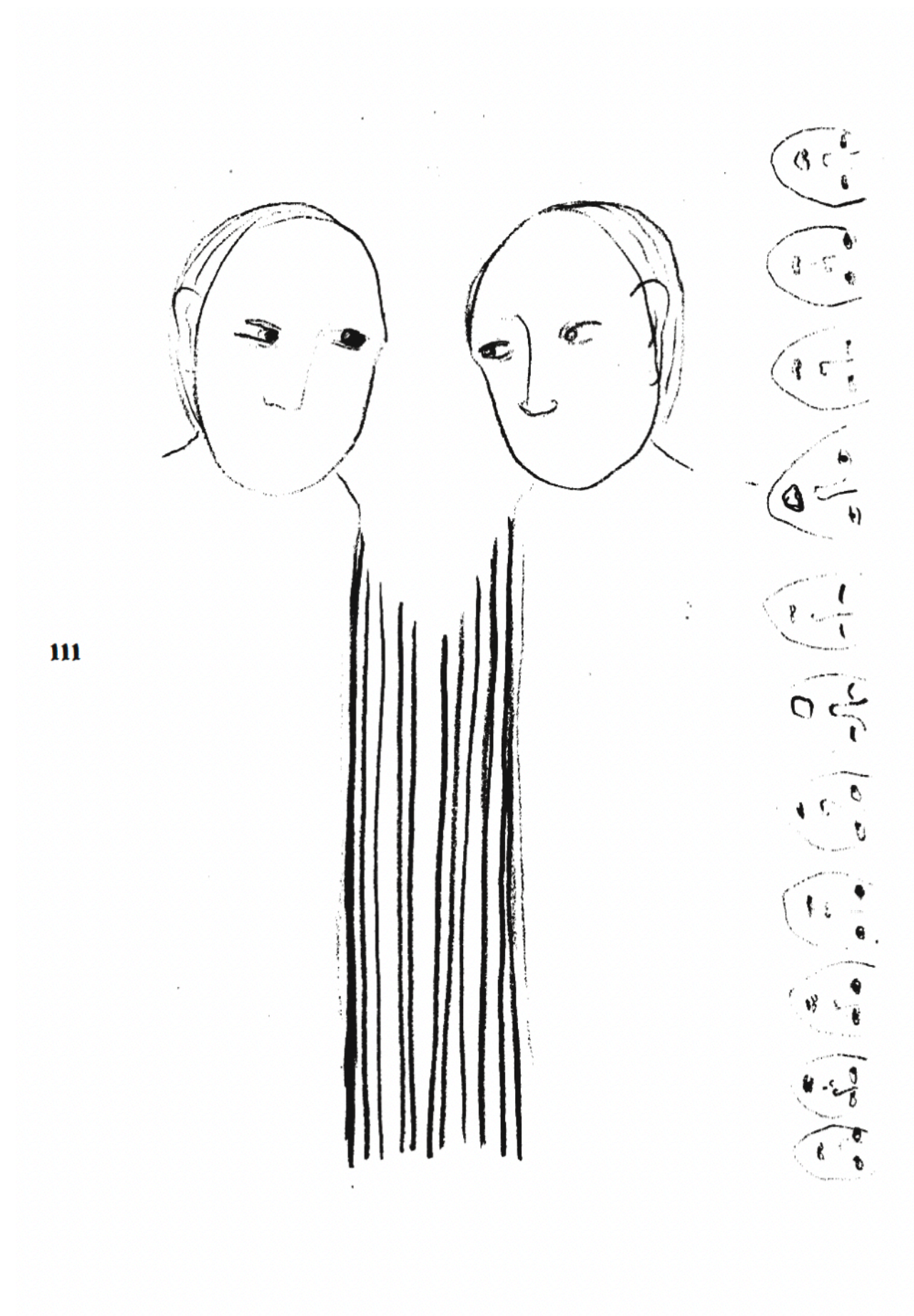
I am a nun
because I self-sacrifice

I am a nun
because I pray

I am not a nun
because I do not always listen

I am not a nun
because I want to be free

I am not a nun
because I demand



In the mirror of care work
I become sensory 3D

In the mirror of care work
I become both a patient and a nurse looking for her community

In the mirror of care work
I become the scalpel that cuts you open

In the mirror of care work
I become someone battling with ideas of being pure

In the mirror of care work
I become the mother and the daughter

In the mirror of care work
I become the other

In the mirror of care work
my art becomes an expansion of mental borders

In the mirror of care work
art becomes stiff

Forestående performance-installation på sygeplejerskeuddannelsen på UCN Thisted

Samarbejdspartnere på forestående installation 2025 :
Choreograf, Tyra Wigg (SE).
Billedkunstner Stephanie Becquet (BE)



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