ON METHODS & DOCUMENTING THEM ON RC



Not: share the methods that results in my artworks But: share my realisation of what my artistic practice actually is method for. For example:

Animation

method for sensorimotor tuning to the neurodivergent cognition)

Worldbuilding

- a neurodivergent psychological strategy to create "precise worlds" that serves as a reference point when dealing with an overload of sensory input (hyper connectivity).

- method for sensorimotor tuning to the environment (important aspect to autistic/



2018 **CLIMATE-JUST** WORLDINGS









ACTIVATION OF SUBATOMIC TEMPORAL ACCESS POINT

Future generations has, thanks to Mallets time technology, hacked the present so that the earth system updated herself into a cyborg gaia. Cyborg gaia monitors and regulate how all inhabitants use resources & lifespace.







CLIMATE-JUST WORLDINGS SIGTUNA 2019

CLIMATE-JUST WORLDINGS, 2020

EN FILM AV

www.uniartsplay.se/voice-of-lca-by-lina-persson

A NEW EXHIBITION FOR TEKNISKA MUSEET

CLIMATE-JUST WORLDINGS, 2021

THE HUMAN MINE





STOCKHOLM STOCKHOLMS UNIVERSITY KONSTNÄRLIGA OF THE ARTS HÖGSKOLA

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ENGLISH → NEWS → EVENTS → EVENT AUTUMN 2020 → SHUTDOWN

SHUTDOWN

SKH engages in artistic research project by performing a shutdown on 26 November at 10.25.

What if future generations could confront us with our overdraw of resources, intervene and disrupt it? This is one of the research questions in Lina Persson's artistic research project Climate-Just Worldings. Through an intervention in the form of a power outage, the university engage in this question through a collective

INFORMATION

Date

2020 ③ Thursday 26 Nov, 10:26 11:00

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EXTREME I

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A term from animation practice describing a key pose in an animated sequence, where the motion, or pose, is at its extreme.

WORLDBUILDING

A term for the art form of imagining and creating alternative worlds. *New Reactive Earth* (NRE) is a fictional world sparked by my collaboration and experiment with Ron Mallet around his time machine theory in 2011. NRE is characterised by a radical climate justice, due to an intrusion from the future, at the culmination of the Warm War II. This column of text fragments consists of notes from gradually expanding & conceptualizing this world. Worldbuilding is for me the basic mode of percieving the world, processing it and finding ways to act in it, since as a child constructing fiction paralells to my everyday life. I'm drawn to worldbuilding as an artform also through my intrest in systems and the "the whole". This in its turn brings about the desire for sustainability. For things to be fair, balanced, for "the whole" to sustain and thrive.

A term from the animation practice describing the creation of the missing frames between two key images, key poses or extremes, in an action. In this column I try to figure out what is going on in this feedback loop & gradual merging between my worldbuilding and my worldings.

E 🕁

INBETWEENING



EXTREME II

A term from animation practice describing a key pose in an animated sequence, where the motion is at i

other extreme.

WORLDING

A term from material feminist thought about making "cuts" in the world, enacting interventions that produ the world I inhabit. Worlding is acknowledging the relations, how I am entangled in the world, while actir This column consists of examples on worldings in my practice. The concept of worldings resonate with it artistic practice a lot, my main intrests are in systems and "wholes", the full range of things, from materia structural to epistemological and ontological. I prefer to make interactions on all levels simultaneously in c to trace their effects, how they are connected, how they interact and affect each other. I see life and the w as a collective process, an ongoing narration. I tap into these ongoing narratives, make small contributio deviate things a bit in order to shift the meanings. I use inner fantasy worlds to push my perspective on w actions are possible. Sometimes I refer to it as fanfiction.









Klimatkalkylator för svenska filmbranschen

Elsa hjälper dig att överblicka din filmproduktions CO₂-avtryck och ger dig konkreta tips för att planera din film på ett hållbart sätt. Kommer i september 2022





ORIGIN

It was after a long period of experimentation with bending time and space using lasers that a subate emporal access point was activated This activation opened a portal in the sbric of space-time, granting an unknow ature opent occess to the present. These experiments were practical tions of the theories put forth y professor Ronald Mallett. The approval for the activation was...CONTINUE READING ON PAGE XXXX IN THE STORTWORLD BIBLE.

ORIGIN •

ADAPTATION

With the code intrusion earth composed into a heightened global

ADAPTATION

clousness that operates at a time scale only identical to human consciousness. This makes Earth's feedback and ss more tangible and direct his new biotechnological real-time on of life-space effected high-emitti mons the most. Already hyper occupied by inoting reflexive power systems, these on cells and particles CONTINUE READING ON PAGE XXXX IN THE STORYWORLD BIBLE

NEW REACTIVE EARTH

deep

olding



NEW REACTIVE EARTH

This new efficacious Earth keep its systems. vital by balancing the withdraws of life space and resources between all its different ports. This ensures regeneration of the same amount of life-space through each life-cycle. A new natural law has redefined the fundamental conditions of life planet-wide. Every aspect of the planet is interconnected within this unified CORSCIOUSNESS...CONTINUE READING ON PAGE XXXX IN THE STORYWORLD BIBLE

gas



ON-BOARDING

on-board new world, prompt 5-8



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ADAPTATION

With the code intrusion earth recomposed into a heightened global consciousness that operates at a time so nearly identical to human consciousnes. This makes Earth's feedback and responsiveness more tangible and dire This new biotechnological real-time distribution of life-space effected high-eihumans the most. Already hyper occup dominating reflexive power systems, human cells and particles resisted CONTINUE READING ON PAGE 12 IN STORYWORLD BIBLE This is a snapshot of the Storyworld New Reactive Earth, from March 2024. It is an uncensored transcription of an inner place, an attempt to write down a semiconscious space. Therefore reader discretion is advised. This worldbuilding began in 2011 when a collaboration with Prof. Ronald Mallett evoked in me how his time travel theory could enable future generations to confront how dominant forces in the present deplete the Earth. This made the conflict tangible and resistance possible, prompting me to continue developing this concept through methods of CO2 limitations and collective sharing in collaborations and interventions.

Experimentation with limiting bodily access to energy and resources helped embody the storyworld's speculative premises. Slowing down breath, heart rate, and metabolism achieved an altered state that attuned me further to the relations and how I am entangled in my environment. Through iterative interplay, this speculative 'introverse' and my everyday environments have shaped each other.

With the included prompt cards I invite you to join this shaping, to extend this interplay to your own environment. This Storyworld is neither a utopia nor a dystopia but a transtopia—a place to go through in order to get beyond current realities, get a glimpse of what else could be

NEW REACTIVE EARTH MATERIALS:

STORYWORLD BIBLE STORYWORLD MAP STORYWORLD PROMPT CARDS

Thank you all that contributed to this storyworld through involvement, participation, support, and creative knowledge: in the climate-justice movements, indigenous communities, art and design communities, at Stockholm University of the Arts, University of Connecticut, Royal Institute of Technology, Färnebo Folk High School, University of Skövde, Swedish Research Council's Symposium, Mossutställningar, **Swedish Museum of Science and** Technology, gratitude to my family and friends, to my larger Earth body and home biomes.

Follow the developments of NRE at researchcatalogue.net/view/266314

ELSO-NEW REACTIVE EARTH

8 €

STORY-WORLD BIBLE

LINA PERSSON







Transtopian Worldbuilding

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ANIMATION & SENSORIMOTOR COGNITION

- adjustment of the motif.
- renders the self as intrinsic part of the world.
- makes sense of the world as something inseparable and deeply entangled with the self

¹¹ Tancredi S, Abrahamson D. Stimming as thinking: a critical reevaluation of self-stimulatory behavior as an epistemic resource for inclusive education. *Educ Psychol Rev.* 2024 Jun;

- Sensorimotor skills involve the process of coupling sensory input with a movement response (motor output). It is a cognitive processing that combines an input with an output in the central nervous system. New research shows that each individual has their own specific sensorimotor dynamic with which they can come to know the world. Each body has its own sensory profile, its own intrinsic way of functioning and coming into relationship with the world through. Being in the world through repetitive rhythmic movements, sometimes referred to as stimming (self-stimulatory behaviour) where the difference between input and output can be gradually adjusted, is a vital part of cognition for many people, especially autistic individuals. Manual animation is often exactly that: a continuous repetition of a motif but with a slight shift with each frame, where a visual and a tactile input is coupled with an action response, an

Through analyzing animation practices and my own motivation for animating I have seen more and more that this correlation is due to animations affording of sensorimotor cogniton and processing, a common neurodivergent trait, that

the concept of "sensorimotor cognition", helped me understanding manual animation as a cognitive process that



WORLDBUILDING AS COGNITIVE STRATEGY

- 9
- Activist Affordances: How Disabled People Improvise More Habitable Worlds, Arseli Dokumacı. -
- Melissa Harris Crooked room theory, (via Maipelo Gabangs research) -
- Sylvia Wynters undoings of "pre-supposed" worlds.
- the Invisible Committees world-making, The Now.
- Worldings of materialist feminisms. -
- Judith Butlers skewed language. -

Precise Worlds for Certain Minds: An Ecological Perspective, on the Relational Self in Autism, Axel Constant - Autistic stories about inner worlds (Exploring the Inner Worlds of Autistic Minds, By David Gray-Hammond



doings.

When longing for sustainable life and societal transition it is easy to revert to the idea of living in harmony with the environment, even submitting to it. But as we know, both our environments and ourselves are already shaped by the very power structures that has put us in this unsustainable situation in the first place. This means that there are no shortcuts around the creative undoing and redoing of these worlds inside and around us. World-building as artistic practice offers a wide range of strategies to renegotiate relationships with the environments that has shaped us. In that process our environments as well as ourselves have the possibility to find new shape through consensual entangling and rhizomatic learning. This world building practice begins in careful attention to bodily responses and continues to draw on methods from indigenous pedagogy, biological theory, anarchist political theory, decolonial strategies, and performativity theory. This transtopian world-building practice for unmasking and unskewing oppressive internalised forms is a transition to something alternative than is unknown before practice. An alternative that gradually reveals itself through the

