



Documented Artistic Research Project  
(Doctoral Thesis)

*This Untethered Buffoon or  
the Trickster in Everything*

**SQUIRM**  
*the book*

FRAGMENT  
**Nº 08**



# A Series of Play-Dates

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Stacey Sacks

STOCKHOLM | STOCKHOLMS  
UNIVERSITY | KONSTNÄRLIGA  
OF THE ARTS | HÖGSKOLA

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SQUIRM (THE BOOK)  
Fragment No. 8, A Series of Play-Dates  
Documented Artistic Research Project (Doctoral Thesis)  
Stacey Sacks  
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Cover Images  
Front - *Shambles of Science* with Sarah J. Browne. Photo: Josh Aylett  
Back - *Remote Control Human* with Outi Condit. Photo: Vincent Roumagnac.



PhD colleagues Jonathan Priest and Kerstin Perski with professor Daniel Peltz at the beginning of the play date. They have no idea where Stanley G. is about to take them ... Stanley G. led these clowns on a walk around the neighbourhood of Karlaplan, from 'the Castle' (my Linnégatan studio, based in Garnisonen, 'the Fortress') to the heath of Gärdet.

As antidote to the aloneness of the studio experiments, I invite play dates into the research, attempting to destabilise my regular theatre practice through the methods we employ, firmly remaining committed to the processual nature of the work, trying to un-do regular theatrical apparatus' modes of production. Of course this has been a massive undertaking, this unravelling of decades of sedimented belief in which the act of creation is always navigated towards a final presentation for an audience. Some of these experiments reside in the space of failure in this regard, I like to imagine they're productive nonetheless.

My collaborators and I search for what it means to encounter difference through poetry and play, we improvise with things, with sounds, body, image and story never before played in front of an audience, or simply alone together in the studio, on the heath, in a foundry, in the lounge, on a film set, in a theatre, a rehearsal space or wherever we find ourselves. Committing to this process-oriented engagement, we allow the 'all-of-a-sudden' to emerge, we enter the conversation in multi-modal ways. These are collaborations with no agenda, making space for the 'what if' to emerge, a branch of *Fruitful Uselessness*.

Play dates have no fear of failing even if in the end that's exactly what they are. In the doing, they offer valuable ethical lenses through which to contemplate how hierarchies can be dissolved in praxis. Taken out of context, yet resonating here is Achille Mbembe's (2017, p.148) notion of the 'ghostly paradigm' where

time is neither reversible or irreversible. There is only an unfolding of experience. Things and events roll out on top of each other. If stories and events have a beginning, they do not necessarily have a proper end. They can certainly be interrupted ... everything functions according to a principle of incompleteness. As a result, there is no ordered continuity between the present, the past, and the future. And there is no genealogy – only an unfurling of temporal series that are practically disjointed, linked by a multiplicity of slender threads.

In certain cases during this fragment, I provide some expanded context to the experience of the play date, and for others I let images and words speak for themselves. This fragment mainly allows collaborators to present themselves in their own words. For those few collaborators who were challenging to track down, or who couldn't send texts to include by the time of printing, I have gleaned ways they have presented themselves online.



It took us a very long time to get anywhere. Everything they saw was new. They made friends along the way and played with it all.

## Play dates with colleagues during the 'Exposition' course for PhD candidates held at the Stockholm University of the Arts, 2016.

PARTICIPANTS: *Kerstin Perski, Professor Daniel Peltz, Jonathan Priest and Stacey Sacks.*



Finally we arrived at a temporary dwelling, a spot I'd been scouting for months, a humxn-made hovel on the heath, on the massive field known as Gärdet. Stanley G. wanted to take them right into the cleared middle of a particular bush, a space where someone had clearly carved out a retreat from the world. I liked to think of it as a secret sanctuary on the edges of so-called 'civilisation'.

But when we arrived, exactly in that place, was a stinky pile of fresh humxn shit directly in its middle. So instead of getting cosy in there, we just peeked into the hovel and decided instead to set up camp nearby.

Right next to the bush we discovered an unopened can of beer with the name 'Lecoq'.

I've never seen one before nor since. Turns out it's from an Estonian brewery.

Stanley G. blessed the can with a Hebrew prayer for alcohol and we all drank from the chalice, ecstatic (or I was anyway).

There we were, spontaneous clowns with shit on the heath, no different nor similar to King Lear and the Fool. When I contemplate it now, the symbolism is almost ridiculously, absurdly, astute. The entire project in a nutshell.

All these events I would call gifts from the clown gods. The empty can now sits on my desk.

## KERSTIN PERSKI

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Works as a playwright, librettist, writer and dramaturg and is currently a PhD candidate in Performative and Mediated Practices with specialisation in Opera at Stockholm University of the Arts. Her planned dissertation is in April 2020. She has been working with composers from Sweden, Denmark, Iceland and Japan, and her plays and music dramatic works have been staged both in Sweden and internationally. Two of her operas have won a Reumert in Denmark for the best new opera of the year in 2009 and 2017.

Looking for a common factor in my work, I can discern two main sources in my writing. On the one hand, the desire to understand more of what it means to be a human being in our chaotic, contemporary times. On the other hand, a need to search for the unchanging aspects of being human. The kind of knowledge which can be found in myths and legends and which continues to say something about us, regardless of time and place.

Most recently she has written the librettos of two new operas with original stories: *The Zebra* and *Mythomania* which will be staged at Vadstena Akademien in July 2020 and at Göteborgsoperan in February 2021.

## DANIEL PELTZ

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Through public projects, performances and media installations, Daniel Peltz explores complex social systems, attempting to provoke ruptures in socio-cultural space through which new ways of being may emerge and be considered. To accomplish these goals, he uses a range of intervention, ethnographic and performance strategies. His projects often take the form of existing social systems to directly engage non-art audiences in the language of conceptual art practice.

Artifacts from Peltz's public projects and performances have been exhibited in international solo and group exhibitions at institutions including Färgfabriken and Botkyrka Konsthall in Stockholm, the Cable Factory in Helsinki, Galleri F15 in Moss and the Norrköpings Konstmuseum. He has been a resident artist at Yaddo in the US; Helsinki International Artist Program in Finland; International Artists Studio Program in Sweden; Artspace in Australia; Cemeti Art House in Indonesia; and Spaced in Australia.

Peltz's Fulbright experience in 2007, conducting artistic research in Sweden, led to his work as co-founder and research director of the artist-run, long-term, place-based research project at Rejmyre Art Lab's Centre for Peripheral Studies in Rejmyre, Sweden. Since 2004, Peltz serves as Professor of Film/Animation/Video at the Rhode Island School of Design.

## JONATHAN PRIEST

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(At the time of printing, I had not received any words from Jonathan, so have gleaned the following online): I am a circus artist and teacher. I work standing up, and sometimes I have been known to turn round sharply so I am able to look forward to what is behind me.

Priest's PhD dissertation can be accessed via the Stockholm University of the Arts' DiVA Portal: [KNOTCIRCUS : Or 'Being the Adventures of Happy Down-River'](#).



Photos: Alex Hinchcliffe, 2016.

## Play-Dates for **MEAT ANASTASIA**

Read more about **MEAT ANASTASIA**  
in *SQUIRM (the book)* Fragment No. 6 *complicated laughter*.

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### MARIE LALÁ NILSSON

Singer, songwriter.

Former off-shore rope access supervisor. Currently working as a technical coordinator and theatre technician.

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### CAMILLA RUD

Clown, acrobat, physical actress, clown pedagogue, comedienne and clown director.

Master of Fine Arts in the Art of Physical Comedy in an International Context, Stockholm University of the Arts, 2011. Performer and creator of the feminist punk circus collective Mighty Performing Arts Collective (M.P.A.C.). Performer and creator of Trupp Trunk, touring clown trio. Volunteer for Clowns Without Borders – Sweden with more than 40 expeditions to perform for children affected by humanitarian crises around the world.

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### KARIN SVENSSON

Actress, clown and hula hooper

Karin is currently working as a hospital clown at Karolinska University Hospital and as a freelance artist with her two performing arts companies M.P.A.C. and Trupp Trunk. She has a Master's in Physical Comedy (2011) from Stockholm University of the Arts and has been engaged in the psycho-social aid organisation Clowns Without Borders – Sweden since 2008 with over 20 field trips worldwide.



Camilla Rud and Jenny Soddu in a still image from M.P.A.C.'s latest feminist punk circus show, *Bara Bara Bröst* (Only Bare Breasts).

## ALEX HINCHCLIFFE

Photographer and cinematographer of *MEAT ANASTASIA*, sends a message:

I'm sorry but I don't really have a text. I've never really had to use one, I always just use photos. So I send you this one. One of the reasons I don't have a text is - I can't really write that kind of texts, it just takes me ages to write.

You are more than welcome to make something up :)

Kram!

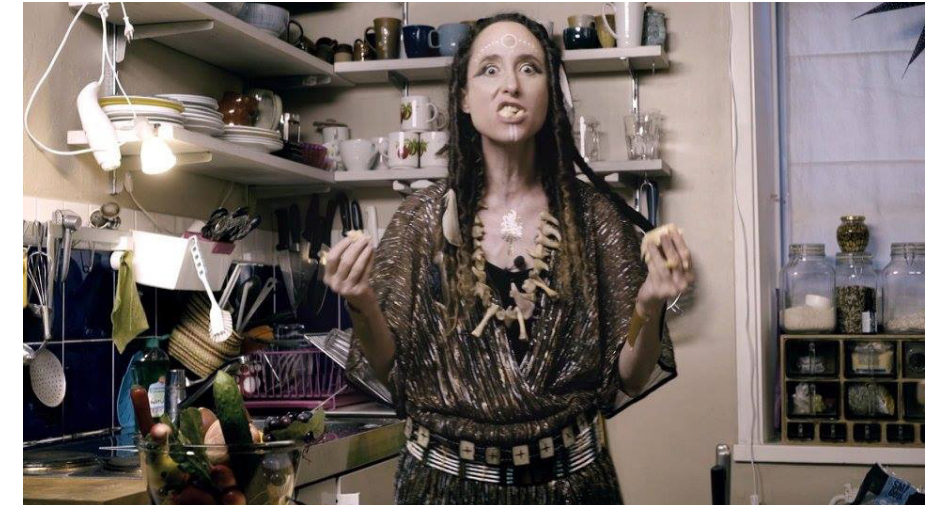
/Alex

## LOVE KJELLSSON

Musician

Multi instrumentalist and producer, originating from Österlen, the south-east point of Sweden. Started to play music in early age, learned traditional violin music from his mother and her friends. Started to play experimental pop music in high school and later came in contact with music from all parts of the world in the multi cultural area of Malmö. Played saxophone in a Balkan music band and later banjo and violin in a Scottish folk music group. Started to compose electronic music and founded the group Väärt, which has received international reconnaissance for their folk inspired pop music.

Love mixes his knowledge of traditional Swedish dance music and knowledge about esoteric electronic soundscapes. The meditative rhythms of the old waltzes, polskas and other varieties of traditional dances are put into a new context and are hardly recognisable. Love is also in constant search of the richness in detail that modern electronic music equipment makes it possible to create.



Photos: Alex Hinchcliffe, 2016.





## Play-Dates With Live Drawer JENNY SOEP

Jenny has drawn my performances live three times, twice at Strindberg's Intimate Theatre and once at my 50% PhD Seminar. During all performances, we project her images live as she captures fleeting moments throughout the encounter. It's a perfect way to document live performance, I think.

Jenny Soep is a visual artist and reportage illustrator specialising in documenting live performance. She has performed drawing in collaborations, having live drawn on paper, digitally, on mobile phones, UV murals, windows and even on people. She has drawn with – among others – musicians, dancers, poets, clowns and mental-health patients.

Most known for drawing live concerts, she has drawn for the Polar Music Prize, Svensk Musikvår, composer Karin Rehnqvist, Serieteket (the Swedish Comics Library)'s 'Tecknade Toner', a live illustrated and musically improvised concert series, as well as for UNICEF, Makten över musiken, Add Gender, Stockholm/Lund & Linköping universities.

Jenny Soep is featured in *Reportage Illustration: Visual Journalism* (2018), and her drawings have appeared on national television, in animations, newspapers and music merchandise. In autumn 2019 Jenny was featured in the Swedish Association of Art's magazine *Konstnären* (The Artist) as part of its special coverage of live-concert-painters. She has given talks and presentations, as well as drawing workshops in Sweden, the UK and Russia.

[dropr.com/jennysoep](https://dropr.com/jennysoep)  
[instagram.com/jennysoep](https://www.instagram.com/jennysoep)



birdBitch and the British door mat with plastic rubbish swept underneath. *The Unstable Pelican* drawn live by Jenny Soep. Performance at the Feminist Bergman Festival, Strindberg's Intimate Theatre, June 2018.



## Playing with AZUSA ITAGAKI

blank finds its first iteration through playing with Azusa Itagaki.

Initially unfolding as a post-traumatic clown, blank unfolds in these play dates as an exorcism of pain.

At first we frame our experiments as our own hybrid art/therapy exploration – to perform some kind of healing for the space we're in.

During the project's 30% Seminar - *whitewash* - though we never discuss specifics regarding staging, we imagine the performance to be something about clearing complicities seeped in the walls of Garrisonen ('the Fortress'), taking aim at the historical complicities such as weapon-production perpetrated by actions in that very building.

Azusa plays her spine instrument, one she has built herself, while blank moves in the space.

I break my wrist during this performance but only realise it three weeks later.

At about the same time Azusa tells me how terribly objectified she felt by some white men in the audience and how angry it made her.

I frame the experiment productive failure.

These were the last experiments we tried with any kind of so-called therapeutic purpose, with any conscious desire to stir a healing in the audience.



Opposite Page: Our first public performance, Azusa and blank playing together at the opening of Jenny Soep's exhibition at Detroit, Stockholm, 2015. At the end of this performance [offered in the spirit of a clearing], blank offers a golden whip to anyone who desires it and one man with a big beard bends down onto all fours, pulls down his pants and asks blank to whip him, accompanied by Azusa making sound on her anatomical spine instrument, laughing with the audience the whole way. Afterwards the man with the beard quietly says to blank, 'You're not as strong as you think you are.' Live drawing by Jenny Soep.



Linnégatan, Room 502: as part of *whitewash*, the 30% PhD Seminar.

## AZUSA ITAGAKI

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Born in 1986 in Tokyo, Japan

Performance artist, yoga instructor, body therapist, children's book author

BA in Language and Culture at Malmö University in Sweden

MA in Fashion Studies at University of Stockholm

Creative Dance at School of Music Pedagogy in Stockholm

After travelling around the world and studying shamanic rituals, Japanese religious dance and modern dance, Azusa did a series of performances around Europe, mainly in Scandinavia. Her main interest is working with sound and space.

In 2013 Azusa created Japanese Storytelling Yoga for kids and family because of her great passion and interest for folktales and mythologies. In 2014, Azusa built an instrument called 'Brahma Nadi' out of an anatomical model of the human spine, together with a Zimbabwean jewelery artist, Bruce Heens. In 2016, she received a scholarship from Scandinavian-Sasakawa Foundation to research folktales in Minami-Soma City, Fukushima Prefecture.

Now Azusa co-exists with nature in the countryside of Japan, where she and her family run an organic farm and artistic residency.

<http://azusaitagaki.com>



Playing at the Buddhist Centre in Harare. Photo: Rumbi Katedza

Playing with  
**HOPE MASIKE** (mbira player)  
**CHIPO CHIKARA** (clown)  
**RUMBI KATEDZA** (filmmaker)

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*Harare, Zimbabwe, 2016*

This was one of the very first play-dates I generated and with hindsight it resides somehow in the field of a productive failure.

Arriving with the desire to play, yet also to share my skill, I found myself in the trap of repeating top-down hierarchies, taking the performers through workshop-style explorations that put me firmly in the position of the ‘teacher’ or workshop leader. We certainly improvised a variety of powerful scenes, but sometimes I remained a detached observer, reproducing all kinds of tropes.

The most rewarding elements of our collaboration were the deeply honest conversations we had during our tea breaks outside, among a happy group of chickens running freely in the garden.

## CHIPO CHIKARA

sidekick. clown. diva

Chipo Chikara discovered a love for performing at age 8. Throughout primary and high school other students excelled at various sports, Chipo's competitive arena was speech and drama.

Over the years she has been in various productions staged at Reps Theatre Upstairs, Reps Main Stage, Harare International School, The Studio and Harare International Festival of the Arts (HIFA). She occasionally emcees and does voice-over work.

When not working on a show, Chipo is otherwise known as 'Miss Chikara' or 'Miss Chi'— she has the honour and privilege of being a drama teacher. She hopes to nurture creativity and confidence in her students through drama.



Chipo Chikara as her clown 'Maurice' with Hope Masike playing mbira in the background and me recording.  
Photo: Rumbi Katedza

## RUMBI KATEDZA

Zimbabwean filmmaker and writer who has lived in the US, Japan, Italy, Canada, the UK and Zimbabwe.

In 2008 she attained her Master's in Filmmaking from the University of London where she was a Chevening Scholar. As the 2019 Manyika Fellow at the Hutchins Center for African and African American Research at Harvard University, she is working on documentary film projects on women in politics and the 2017 coup in Zimbabwe.

Rumbi produces corporate and independent narrative and documentary content through her production company, Mai Jai Films, focused on pioneering a new generation of Zimbabwean films and filmmakers through creative co-productions.

She has directed music videos, documentaries, TV shows and short films, including the award-winning short *Asylum* and TV drama *Big House, small house*, which was part of Soul City Institute for Social Justice's *One Love* series. Her debut feature film was released in 2012, a comedy entitled *Playing Warriors*, which was nominated for awards at the Los Angeles Pan-African Film Festival, African Movie Academy Awards, Nigeria Movie Awards and Shungu Namutitiwa Festival, where it went on to win Best Film and Best Director.

In addition to her film and writing work, Rumbi has served as Festival Director of the Zimbabwe International Film Festival and has lectured in Film and Television Practice at the University of Zimbabwe.

Hope Masike and Chipo Chikara. Photo: Rumbi Katedza



## HOPE MASIKE

Zimbabwean singer-songwriter, mbira player, dancer, fine artist and advocate

Hope Masike is best known for her sizzling voice, mesmerising mbira playing and her role in the popularisation of modern mbira. She has done this in many ways but her most recent venture is her 'Mbira-centric concerts'. In these concerts she collaborates her mbira sound with different bands in different music styles: Mbira and Hip Hop, Mbira and Jazz, Mbira and Sungura, and all that jazz.

Hope Masike's captivating, playful and experimental vocal skill plus her sound of modern mbira playing have earned her the title 'Princess of Mbira'.

<http://hopemasike.co.zw>



Hope Masike playing mbira and me recording in the background. Photo: Rumbi Katedza

## Playing with PELLE ÅKERSTRÖM

Pelle Åkerström (b.1983) is based in Stockholm and holds a Bachelor's degree in Performing Arts from Stockholm University of the Arts. Åkerström is represented by studio GDS ([www.gottlieb Dunkelstrasse.com](http://www.gottlieb Dunkelstrasse.com)). Working mainly with installation, his work examines the choreography, movement and balance in fixed sculptural realism, looking for an embodied limbo-ecstatic state of presence and absence.



Pelle gets my tongues on.

## Playing with SARAH J. BROWNE

*The Shambles of Science*

I meet Sarah J. Browne at the Alliances and Commonalities Conference in Stockholm in 2018, where we discover our mutual interest in neocolonialism and tongues. She invites me to participate in her short film *The Shambles of Science*, screened as part of the exhibition *Sick & Desiring* (curated by Nora Heidorn) at the Bergen Assembly, September 2019. The film makes a connection between two historical events: the involvement of Swedish physiology students Lizzie Af Hageby and Leisa Schartau in anti-vivisection protests in London, and the contemporaneous force-feeding of suffragettes held in Holloway prison. It allows us the opportunity to explore inter-species collaborations and notions of vulnerability and contagion with Esther, a dog.



Inter-species collaborations on the set of *The Shambles of Science*. Photo: Sarah J. Browne

### SARAH J. BROWNE

#### Artist

Sarah J. Browne is an artist based in Ireland concerned with non-verbal, bodily experiences of knowledge, labour and justice. This practice involves sculpture, film, performance and public projects, as well as forms of writing and publishing in diverse contexts.

Recent solo projects include *Public Feeling* (public art commission in South Dublin leisure centres); *Report to an Academy*, Marabouparken, Stockholm (2017), *Hand to Mouth* at CCA Derry~Londonderry & Institute of Modern Art, Brisbane, and *The Invisible Limb*, basis, Frankfurt (both 2014). She has curated a series of discursive film screening events with aemi, titled *Gastromancy* (2018) and *To Train the Whole Body as a Tongue* (2019). These events reflect an ongoing concern with the relation between the body and the voice, and the negotiation of institutions of education, illness and beauty; pushing at the limits of our sense of the possible and what bodies can (or should) do.

Group exhibitions Browne has participated in include *Bergen Assembly: Actually, the Dead are Not Dead* (2019); *On the Subject of the Ready-made*, Daimler Contemporary, Berlin (2017); *All Men Become Sisters*, Muzeum Sztuki, Lodz (2015); *The Peacock*, Grazer Kunstverein and *One Foot in the Real World*, Irish Museum of Modern Art, Dublin (both 2013). In 2009 Sarah Browne co-represented Ireland at the 53rd Venice Biennale with Gareth Kennedy and Kennedy Browne, their shared collaborative practice. She is associate artist with University College Dublin College of Social Sciences and Law.

[www.sarahbrowne.info](http://www.sarahbrowne.info)

@sarahjaybrowne



Wild thing in the hallowed halls.

## Playing with the THE HAIRY HULA-HOOPER

KARIN SVENSSON

For my 30% PhD Seminar, *whitewash*, I wanted to insert a different kind of energy into Linnégatan ('the Castle'). Karin Svensson and I collaborated to make a short film called *The Hairy Hula-Hooper*, filming on location on the grand staircase in the building at Garnisonen ('the Fortress'). For the seminar there was a 'peep show' on this landing, where this film could be watched through holes punched into cardboard boxes.

KARIN SVENSSON

Actress, clown and hula hooper

Karin works as a hospital clown at Karolinska University Hospital and as a freelance artist with her two performing art companies M.P.A.C. and Trupp Trunk. She has a Masters in Physical Comedy (2011) from Stockholm University of the Arts and has been engaged in the psycho-social aid organisation Clowns Without Borders – Sweden since 2008 with over 20 field trips worldwide.



## Remote Control Human with OUTI CONDIT

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I am an actor, performance maker, and self-professed pedestrian cyborg, currently in the final stages of my artistic doctorate in the Performing Arts Research Centre, University of Arts Helsinki. After graduation I worked for six years as an actor (actress) in a middle-sized state-funded theatre in Finland, and another five years as a freelance artist operating in a wide field of performing arts. My research was set into motion by a sense of wonder at the malleability of the experience of my bodily self within different kinds of material-relational assemblages, both as a professional actor/performer and an (in)queering body. At the same time, as an artist I felt I could not sustain the relational and representational politics of the apparatus of theatre, and that either I would have to retreat entirely from my position as 'an actor(ess)', or use my discomfort as a starting point for a speculative restructuring of its bodies and stages. In other words, my research is informed by my professional life as an actor within the apparatus of theatre, which folds into the queer experience of becoming in discomfort with expectations placed on my gendered body, and the joys of failure.

In an often repeated truth of the rehearsal studio, an actor's body is their tool.

And thus I was trained to be part of the theatre machine. Its fantasies became my flesh; I was patterned by its patterns, shaped by its rhythms, haunted by its gestures: I was its recurrent reifying dream

*singular plural*

*more than one, less than many*

The project explores how performing bodies become assembled, and how bodies and voices fold into others within networks of power and intimacy, and how to speculate with performances of virtual, viral, machinic, cyborg, and technomediated bodies, uncomfortable techno(dys)embodiments, and belligerent bodies of art that continue to assemble themselves without clear boundaries between biological, technical, social, and poetic spheres.

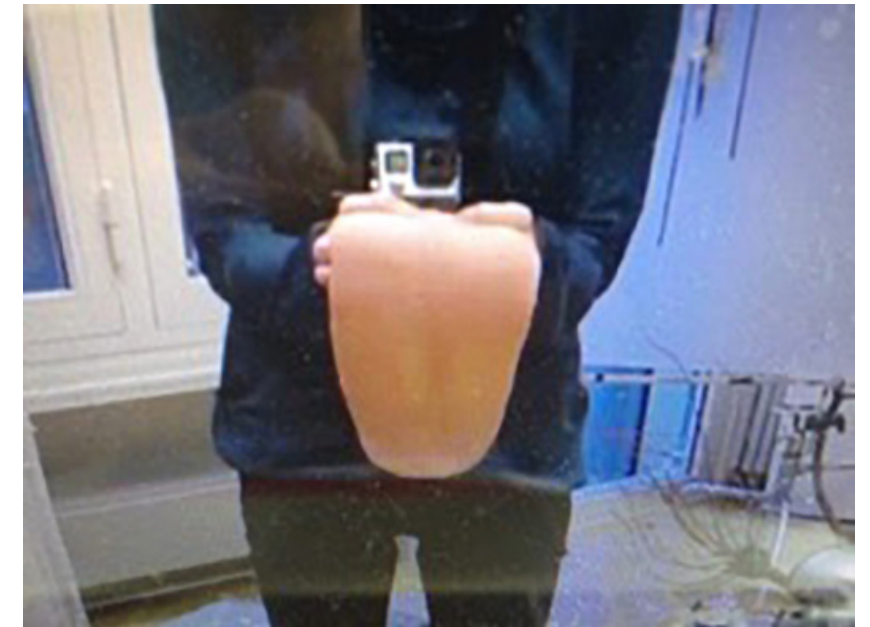


Photo: Vincent Roumagnac during a Skype session.

Dreaming together with telematic presence, surveillance technology, and the übermarionette (and wanting to take a closer look at my subterranean invisibles). I took apart the apparatus of theatre and reassembled its members (prosthetics and all) into a performing body  
a techno-metabolic (re)actor  
REMOTE CONTROL HUMAN ... MACHINE  
in which a human body could (per/trans/post)form as a stage for glitches, ghosts, and transmedial affects.

### OUTI CONDIT

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Doctoral Candidate

Performing Arts Research Centre, Theatre Academy  
University of the Arts Helsinki  
outi.condit@uniarts.fi



## Playing with KATT HERNANDEZ & TROND LOSSIUS

*at The Only Connect Music Festival, Oslo, May 2018*

Flutist, composer and PhD researcher in Performance Practice at the Norwegian Academy of Music, Bjørnar Habbestad, curated Katt, Trond and I for an improvised experiment at the Only Connect Festival of Sound. The result was:

*Gentrifuckation and the Ghost Quarters*



Happy and relieved performers. Photos: Fabian Fjeldvik

## KATT HERNANDEZ

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### Musician

Katt moved to Stockholm in 2010, where she rapidly began performing and recording with many artists. In addition to her solo work on the violin, she co-founded the electro-acoustic ensemble The Schematics, joined Fredrik Ljungkvists 10-piece group Yun Kan 10, and has worked with many other musicians and artists since her arrival in Europe, including Daniel M. Karlsson, Burkhardt Beins, Julia Strzalek, Wolfgang Lehman, Joel Grip, Niklas Barnö, Mats Erlandsson, Gus Loxbo, Henrik Olsson, Finn Loxbo, Isak Hedtjärn, Audrey Chen and Lisa Ullén. Katt began recording and composing at Stockholm's Electronic Music Studio in 2008, and in 2014 earned a Master's degree in Electroacoustic Composition from The Royal College of Music in Stockholm (KMH). In addition to continuing as an active performer of improvised music in Sweden and Europe, she is one of the artistic researchers in Klas Nevrin's 'Music in Disorder' project, and has embarked on a PhD program in Music at Lund university, where her projects take the form of electroacoustic compositions, installations and work with organs and mechanical string instruments.

## TROND LOSSIUS

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### Sound and installation artist based in Bergen, Norway

His projects investigate sound, place and space, using sound spatialisation and multichannel audio as an immaterial temporal sculptural medium in works engaging with the site. He is also an avid field recorder, mostly preoccupied with the soundscapes of the suburb, recorded using ambisonic surround microphones. He finds that such recordings capture a sense of place rather than sound.

He has collaborated with other artists on a large number of cross-disciplinary projects, in particular, sound installations and works for stage. As part of *LMW*, in collaboration with Jon Arne Mogstad and Jeremy Welsh, he has done a series of installations combining paintings, video, prints, and sound. *The Atmospheric* is an ongoing collaboration with Jeremy Welsh starting from field excursions in Western Norway and beyond. The project questions how place and landscape can be understood in audio and video in the 21st century, and also what contemporary experimental film may be. So far, this project has resulted in more than 10 large scale multichannel audio-visual installations. He has contributed to several productions with the contemporary performance group *Verdensteatret*, winner of New York Dance and Performance Awards a.k.a. The Bessies 2005-2006 in the Installation & New Media category.



Hiroko, Daniel and I doing more of what we don't know what we're doing.

## Playing with HIROKO TSUCHIMOTO & DANIEL KONAR

### HIROKO TSUCHIMOTO

Visual/performance artist

Hiroko Tsuchimoto (born in 1984 in Sapporo, Japan). She began her career at Musashino Art University in Tokyo and went on to study at Konstfack University College of Arts, Crafts, and Design and the Royal Institute of Art in Stockholm. Her works are generally manifested as stage performances and social experiments in public spaces. In her performance pieces, she often provides communal experiences to audience members through physical assignments, dialogues, and collective movement. Since 2008, Tsuchimoto has presented her works internationally both inside and outside art spaces. She is a working grant recipient from Swedish Arts Grants Committee for the year 2013 and the years 2016-2017.

### DANIEL KONAR

Multi-instrumentalist, composer, and improviser

Daniel Konar is from San Diego, California. He holds a Bachelor of Music from San Diego State University with specialisation in Electro-Acoustic Composition. Konar works primarily with traditional rock instrumentation, laptop, and world percussion. Working adjacent to movement and performance, he explores the abstraction and redistribution of roles in the production of sound as well as the continuums between tone.

## Playing with CAMILLA PERSSON & NIKLAS BARNÖ

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### NIKLAS BARNÖ

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Freelance musician

Niklas has been moving around in the Swedish underground free-jazz scene since the early 2000s. Born and raised in Stockholm he was gently pushed into the profession by his music loving parents. After going to a couple of folkhögskolor in Linköping and Malmö, he ended up at The Royal Academy of Music in Stockholm where he dropped out after two years. Since then Niklas has been earning his living as a freelance musician collaborating with people all over the world. His music-making is honest and intense, confirming your presence as listener by literally blowing your inside out. The never-ending quest of finding a true, musical voice has been a constant struggle and, to this very day, Niklas is no closer to an answer than when he started blowing his broken trumpet as a child. However, the quest continues and wherever there is somebody willing to listen, he will keep on trying to push sounds towards them, hopefully spreading more joy than despair along the way.



A clown and a trumpeter.

### CAMILLA PERSSON

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Swedish actress and director with clown as her specialty

Camilla is artistic director for Dotterbolaget, a theatre company based in Stockholm that produces theatre clown shows for adults as well as for children. Camilla has a Master's in Physical Comedy from Stockholm University of the Arts.

Camilla has been a member of Clowns Without Borders – Sweden for many years, with tours to Jordan, Rwanda, Myanmar, India and Iran. She has also either performed or taught clowning in Germany, Belgium, Norway, Finland, USA, Denmark and Austria.



Paida and Stacey in *ZIMBO CONVO*. Photos: Jonas Robin

## Playing with PAIDAMWOYO MANGONDO & PELLE HANÆUS

This is an ongoing collaboration with the working title *ZIMBO CONVO*. Having met over the course of several months in 2019, Paida and I share and record multiple conversations about our experiences of having grown up in Zimbabwe, as well as our experiences of being foreigners in Stockholm. With Pelle as our facilitator, we create a show that so far has had two performances in Stockholm at theatre Ö2, December 2019. We frame the show as a ‘performance dialogue’, and the following is printed in the programme:

‘I deal with being ashamed of my queerness, under the presumption that it impacts how my blackness is then perceived, unfortunately.’

Paidamwoyo Mangondo

Two queer Zimbabweans in Stockholm meet in a dialogue, shaped in the form of a performance telling stories about life in southern Africa and Stockholm.

This performance dialogue is the result of several meetings between Stacey and Paidamwoyo, facilitated by theatre director Pelle Hanæus.

The conversation flows through Zimbabwean and Swedish experiences, of being black and white and queer. These stories form the foundation of the performance.

Paidamwoyo Mangondo is a science teacher and international debating coach with a fetish for tie-knots.

Stacey Sacks is a comedian and PhD candidate, excavating Whiteness through clowning.

## PAIDAMWOYO MANGONDO ('PAIDA')

Full-time science teacher and Head of Department at Internationella Engelska Skolan in Bromma

He has a background in Computer Science and Chemistry and developed a method for analysing the energetic preferences of chemical reactions during his master's. In his spare time, Paida is an international coach, speaker, and adjudicator. He has spoken, judged, coached and organised almost 50 debating competitions in Africa, Europe, and Asia. He has several accolades including judging the grand finals of the World Schools Debating championships, finalists debater of the World University Debating Championships Masters Cup, and the National Coach of the Swedish National Team in Debate. He recently appeared as a judge on SVT2 in *The Great Debate*.

## PELLE HANÆUS

Actor and director of theater

He has training from Stockholm University, Simon Fraser University in Vancouver, and a Bachelor of Fine Arts from the Theatre Academy in Malmö. He has led numerous expeditions with the aid organisation Clowns without Borders, he led Master's programmes in Physical Comedy at the Stockholm Academy of Dramatic Arts, and he was the artistic director of the regional theater Regionteater Väst.

Pelle is the co-founder of Sweden's first queer theatre. He gives workshops in Acting and in Gender awareness for artists.



Photo: Pelle Hanæus

Mbembe, A & Dubois, L 2017, *Critique of black reason*, Durham NC, Duke University Press.18.