

BIO Inga Gerner Nielsen is an artist, artistic researcher and performer working between Brussels and her home on The West Coast of Denmark. She hatched artistically as a performer within the fictional parallel worlds of the danish/austrian performance-group SIGNA during the early 2000s, and then as co-founder of the Copenhagen-based activist performance-collective Club de la Faye (2007) and a little later the smaller bureau, Fiction Pimps (2010, DK). In her solo-works she continued to explore the subtle nuances of interaction in performance installations within art spaces and venues such as Sixty Eight Art Institute (2014, DK), KUNSTEN Museum of Art in Aalborg (2018, DK) and in The Pool SB34 (2022, BE) in Brussels where she opened *This Institute*, a kind of immaterial studio, she conjured as part the post-graduate program in Advanced Performance & Scenography Studies, a.pass (2022, BE). Simultaneously since 2019, she has an ongoing collaboration with the local nursing school in Hjørring (DK) making the *In the Mirror of Care Work*. - A project, which has come in the shape of a art publication with Tabloid Press, Berlin 2023, a performance installation and symposiums at MadHouse Helsinki and MDT, Moderna Dans Teatern in Stockholm.

<https://ingagernernielsen.tumblr.com/>
<https://apass.be/profile/inga/>

Excerpt in publication about self-institutionalising art practices, edited by Gary Farrelly, 2024.

This Institute opens by means of first resting its gaze on an object, moving slowly from one spot to another. It loves to adore.

This Institute attaches itself to its surroundings, eyes in search for certain colours, textures and materials when walking through the city. A slightly new constellation with every season. It may open at any place and at any time.

This Institute is something red and something blue; the cardinal institutional colours of the 80's. The chances of its opening is heightened by wearing a specific t-shirt, pulling yellow gel from repetitively through the hair or wearing a specific type of heavy white high healed shoes.

This Institute enjoys to make a space stand out to itself through applying its presence onto it. It is a complicated love child of site-specific one-to-one performance-installations and A Room of Ones Own by Woolf.

This Institute sways; forever and heartbrokenly open in Wicked Games by Chris Isaak.

This Institute is dedicated to being intensely present in a state of absence; to the elsewhere of the wandering mind; to immersion of itself; to the thoughts crossing the mind of the model staring at one spot when sitting in front of the painter; to talking about subject matter from within subject matter.

This Institute is ambiguous. It must be dizzy.



Photo: Kubo Ivanik, *This Institute*
FARVE AFFEKT, Kunstbygningen i Vrå 2023



This Institute makes analyses based on metaphors or a slow touching and moving of objects. It speaks and writes through poetic formulas.

This Institute is under the influence of My Protestant Origins & Catholic Fantasies, a prior performance series making aesthetic dialectical analyses of objects and architecture by juxtaposing sociological categories.

This Institute loves to study where eyes go. Nesting within the artistic research institution of a pass, it started to look back into its own gazing eyes. Thus, the following departments of *This Institute* have been found: Looking up in the right-side corner of the eye; clear imaginary landscapes. Looking up into the left-side corner; blurry futures. Looking down into the right-side corner; a space of memories. Looking down into the left-side corner; an unknown past - and, possibly, the unconscious. And finally the preferred, but perhaps most controversial space to be in (because of its dissociated features); staring at an object to the point where the gaze penetrates through it and enters an infinite outer and inner beyond.

This Institute is a summoning, a vertical moment in time, mechanically produced. Only 9 seconds of being inside it might accumulate enough material for a full week of work. From the outside it has been perceived as a possession (when it was exploring medieval iconography from the inside).

This Institute needs to be opened somewhere between 8.30 am and 15.15 pm.

This Institute is longing, like Un Chant d'Amour, for Brussels and your dirty blue eyelashes.

Photo: Kubo Ivanik, *This Institute*,
Kunstbygningen i Vrå 2023

VISUAL EXCERPTS from art publication of *In the Mirror of Care Work* (eds) Inga Gerner Nielsen with Ar Utke Acs. Tabloid Press, Berlin 2023



COMMON

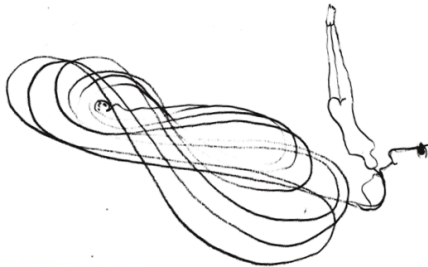
In recent years, support has grown for collaborations between the art world and the health sector. In initiating a sustainable exchange, we believe it is vital to create points of access into each other's worlds. From our side this means asking questions, rather than proposing art as an immediate alternative, or questing for more flexibility of healthcare workers in a system whose infrastructure is already under pressure.

English was chosen as our main language, a decision made after careful consideration, because we want to include our Finnish and other non-Scandinavian colleagues, as well as a broader international community of artists and performers. We are aware that by translating texts and writing in English, we lose some of the intimate resonance we feel when reading expressions known from our everyday lives. For this reason, we prioritised the dialogues to be spoken in the languages preferred by care workers and performers locally. In the symposium we sometimes had to switch to English; admittedly we didn't understand each other as well as we would have liked, but everyone was committed to catching the details of each other's stories and thoughts.

We find that the mode of storytelling opens an effective channel of listening and adapting to another's wording. Marit Benthe Norheim's simultane-

LANGUAGE

ous drawing during the symposium of nurses and performers was conceived as a way to create imagery to show the possible common gestures of our work. The iconography and performance of our monastery-installation at UCN Hjørring was based on Hildegard von Bingen, a way to play with a third figure, one in whom we might both see a trace of our professions. This is a long-term project. And it will take years of exchange to establish a common discourse. But based on the encounters we've already had, we can already feel it rooting.



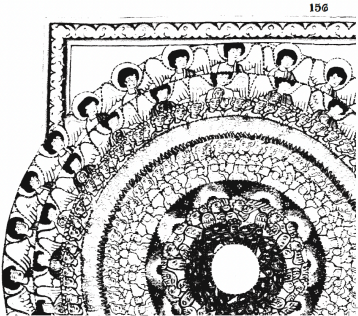
Drawings by Marit Benthe Norheim

CIRCLES

OF CARE

Certainly, yes, performing within the frame of an educational institution created limitations for our artistic work. With these nursing students as our participating audience, we interacted with the utmost care, aware that for many it would be a very new and strange experience. And we welcome that – but it shouldn't feel too overwhelming. In the evening, when we opened the installation to a theatre audience, who had specifically sought out the experience, we amped up the wicked or overly virtuous parts of our selves / nun characters. But in the daytime we focused on the very careful act of sensing into each new nursing student and guiding them safely through the experience. Afterwards, we met them with Helle for a collective talk about how it had been for them – as future nurses – to be on the receiving end of our kind of care.

patients' inner worlds, working in the real hospital wards on a weekly, monthly, yearly basis? No doubt, we would need to learn a lot from our colleagues on how to preserve such energy.



IN THE MIRROR OF CARE WORK
IS MADE FOR CONVERSING WITH
NURSES AND OTHER CARE WORKERS.
WE HAVE ORIENTED THIS PROCESS
OF DIALOGUE MOST SPECIFICALLY
FOR INTERACTIVE PERFORMERS,
BUT THE LESSONS WE LEARN
FROM THOSE ENGAGED
IN THE HEALTHCARE SECTOR
ARE APPLICABLE TO EVERYONE
WORKING WITH
A RELATIONAL APPROACH.

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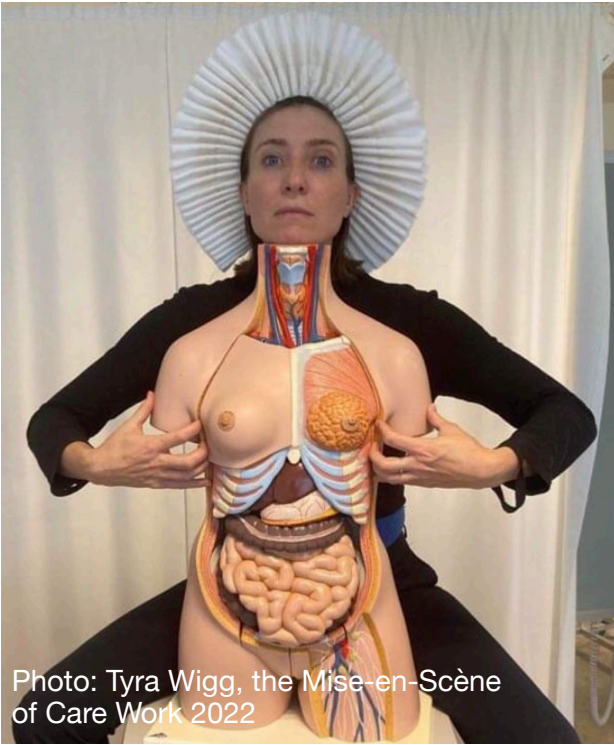


Photo: Tyra Wigg, the Mise-en-Scène of Care Work 2022

To read about one of the performers experience in the installation, see excerpt from *In the Mirror of Care Work* published in PW Magazine :

<https://pw-magazine.com/2023/more-than-bare-life>



graphics by Nadia Marcus, *In the Mirror of Care Work*,
Tabloid Press 2023

Photo: Inga Gerner Nielsen of nurses and performers in reading session
MDT, Moderna Danse Teatern Stockholm 2023



Photo: Performance lecture with nurse Helle Kronborg Krogsgaard
and performer Ar Utke Acs, MDT Stockholm 2023



Photo: Emma Vinnan
post-performance blues interviews,
MadHouse (FI) 2024