

English Summaries

Sarah Charalambides | When the common ground seems shattered: Self-enclosed individualism and partial relationality in creative practice

Surveying different modalities and contradictions inherent to conceptions of commonality and solidarity in the arts, this article explores how cultural producers can resist essentialist configurations of political identity and practise ‘commoning’ within post-Fordist neoliberal capitalism through the notion of partial relationality.

Andrea Pontoppidan | Når vi ikke kan læse vejret

This article explores how to think the weather differently, as a way to understand the complex relation between the singular and the collective. It takes its point of departure in Astrida Nei-manis’ and Jennifer Hamilton’s notion “to weather” and the poetry collections *Whereas* by Layli Long Soldier and *the weather* by Lisa Robertson. It investigates how uses of language both create possibilities and boundaries for expressing the personal and the planetary.

Kasper Opstrup | Vores fjende er drømmeløs søvn – om okkultur som kollektiv enterprise

This article examines the structures and methods of Thee Temple ov Psychick Youth (TOPY) through an introduction to the Temple’s central concept of occulture. Occulture marks an intersection of art, politics and the occult that came to act as social glue for the collective, which during the 1980s grew to become an international network of like-minded people. In conclusion, the article discusses fictionalisation and world building as a method and reflects on the relevance of the story of TOPY, which at various times was proclaimed to be personality cult, fan club and art collective, for the present.

Stefan Hölscher | The Workshop – A Format and Promise Between Collectivity and Individualism

This essay investigates how far the contemporary phenomenon of the workshop in the dance field can be contrasted to the historical emergence of the workshop format of the Neo-Avantgardes during the 1960s. It suggests that contemporary ways of hanging out together should be situated in the area of conflict between the group and the self.

Lau Tobias Tronegård-Madsen | Den kollektive læsnings anarki

This article analyses how the Danish artist collective *Sort Samvittighed* works with and uses literary texts in their show *I et forhold* from 2019. It describes their method as essentially *prattein* (van Eikels), stressing connections, collaborations, and reactions rather than focusing on the authors’ intentions. It argues that this practice ensures an open-ended work, which generates community (Nancy) between the artists, the authors, and the audience

Andrea Deres, Carolina Bäckman, Ellesiv S. Vestreim, Sofia Karlsson and Quim Bigas | WOW – a multilayered reflection on collective movements

Through a collective writing five dance artists share their individual and common experiences of collective, weaving together an intricate body of text. A playful and sincere approach towards different collective settings, modes and textures, exploring the rich complexity of being many in one – what it can entail, unfold and generate.

For More Than One Voice | Collective performative reading

For More Than One Voice (2016–) is a collective reading that investigates how we might speak and

listen in more than one voice by means of resonance, polyphony, dissonance, ambiguity, plurality, and embrace. The collective reading is centred around the politics and poetics of the multiplicity of voices in performance and text, where the complexities of voice as representation are investigated.

Jens Tang Kristensen | Nedslag i de tidlige danske kunstnergrupperes kollektive identitet fra 1930-1957

From the 1930s until the late 1950's, a number of Danish artist groups have deliberately used collectivism as a subversive activist and artistic strategy in the fight against capitalism, imperialism and totalitarianism. In Denmark, the collective strategy can be traced back to the founding of the Corner Group in 1932, although the reminiscences from this can be followed right up to the time after the Second World War.

Tania Ørum | "With a little help from my friends". Den kollektive bølge i tresserne og halvfjerdserne

The 1960s and 1970s saw a great deal of cooperative work in politics as well as in art. I illustrate the development from the collective aesthetic experiments in the early sixties to the political activities of the early seventies by looking at two examples: the start of The Experimental Art School and the pioneering events Images of Women by the group of young women artists in the association Kanonklubben (The Canon Club). Both the early and the later stages relate to the general context of the youth culture and political movements of the time.

Rikke Lund Heinsen | Brev til morgendagens kunstscole - refleksioner og drømme om kollektive, fællesskabende arbejdsrum

In this letter the writer investigates her longing for new community-based workspaces, where you research and create performing arts in new ways. The starting point is the writer's thoughts about the art school of tomorrow as a place where the collective – and within it the community-based workspaces – is the basic structure and foundation of the daily work.