

About the contributions

JULIE EDEL HARDENBERG'S contribution “Anamnese-Silannit—quotidian observations” is a visual essay from the ongoing project *Anamnese-Silannit*, composed of various personal accounts and observations made by different people that provide insights into the complexity of the Greenlandic reality. “Sometimes we only see and hear what we want to see and hear, yet art allows the spectator to see what lies beneath the surface,” Edel Hardenberg writes in relation to her contribution. The texts are presented in their original languages, Danish and Greenlandish.

In her contribution “Underground Blossomings: Serpentine thinking with other beings” **IMAYNA CACERES** gathers the outcome of processes of research in connection to drawing, as a method for reflecting about practices of political relationality to other ways of being in the world. The findings she presents were experienced as lessons gathered in the interaction with other-than-human beings, situations, and events. Academic discussion can no longer aspire to validity when discussions about reality only happen between humans, in the absence of other non-human agents of history that build reality along with us. Caceres references her upbringing amidst mestizo-Indigenous practices that stem from Amazonian Andean worlds. Different from certain Western forms of knowledge production, they have for long engaged with knowledge that is produced by other-than-humans. By these paths, Caceres follows openings to ways of a serpentine thinking with and through other worlds. *Imayna Caceres's contribution has been peer reviewed.*

LISA NYBERG'S contribution “INDUCTION: An Unknown at the Heart of Our Lives” is an invitation to a practice—an induction—in the form of a text. The aim of this practice is to bring together two theoretical texts in an embodied practice, by using techniques from hypnotic induction and guided meditation. The texts that she has chosen—one by Isabelle Stengers and one by the Decolonial Futures Collective—offer two powerful animations that capture the structure of modernity and its destabilization, sparked by the current climate crisis. Animations that beg a response. Rewriting them this way is part of Nyberg's pedagogical effort to engage our bodies in our understanding of this moment. This investigation is part of Nyberg's PhD-in-Practice project “Pedagogies of the Unknown.” *Lisa Nyberg's contribution has been peer reviewed.*

NANNA LYSHOLT HANSEN'S contribution is in two parts. The first part consists of a series of still images from the video work *Dear Daughter/Sen_sing_inannainanna* and the performance text "Matrixial Tongues: Dear Daughter/Sen_sing_Inannainanna," which together materialize the voice of a cyborg mother goddess who is travelling through space and time delivering intergenerational feminist knowledge sharing about future world-making, ecologies, and sustainability. The text touches upon themes such as kinship, unsettling knowledges, collaborative processes, and community-building in an alien form, creating scenarios for speculative futures. The second part of the contribution is the essay "Matrixial Tongues: Notes on the practice of performing text as artistic research," where Lysholt Hansen reflects on her use of text and voice in her performance practice as well as on notions of location and mediation of performance through an ongoing process of recycling and reassembling material, of making adaptations to different platforms, and making new versions of performances always responsive to exhibitions within new sites and contexts. *Nanna Lysholt Hansen's contribution has been peer reviewed.*

CHRISTIAN DANIELEWITZ'S contribution "Desert Drone. Mapping the Rare Earth Frontier in Western Australia" is based on recent fieldwork around one of the largest deposits of rare earth minerals in the world: The Mount Weld mine in Western Australia. Rare earth minerals are a group of 17 different chemical elements used in everything from mobile phones to hybrid cars, flat-screens, guided missile systems, and wind turbines. Without these minerals just about everything would come to a standstill. In her book *Rare Earth Frontiers: From Terrestrial Subsoils to Lunar Landscapes* (2017), Julie M. Klinger points out that the global sites of rare earth mineral extraction are often found in borderlands and hinterlands cast as frontiers devoid of life. But why is remoteness evidently a key feature of rare earth extraction, and who bears the burden of the social and environmental damage caused by the rare earth industry? In "Desert Drone: Mapping the Rare Earth Frontier in Western Australia," Danielewicz investigates the geopolitical landscape of extraction, shaped by vectors of hidden flow (e.g. externalization of toxic waste) and material flow (the supply chains of raw materials), and reconsiders the map-territory relation from the perspective of the intricate relationship between geology and technology. *Christian Danielewicz's contribution has been peer reviewed.*

In her contribution “Materials and Nothingness. Structures and patterns in a post-industrial landscape,” **MARIA FINN** engages her own drawings and the thoughts of William Morris and Félix Guattari in a reading of the site of the former Beauvais factory in Copenhagen. The site has been left to its own devices for years, raising interesting questions about structure and control in relation to post-industrial landscapes. This wasteland offers visitors a tactile experience in the city and opens itself up to thinking about materiality and ecology. Morris reacted against the devastating consequences of industrialisation, for both the environment and human beings, by insisting on a politics that connected the two. A century later, Guattari developed similar ideas with his *ecosophy*, a term that expands ecology to connect areas that affect each other: social, mental, and environmental ecology. The ability to link circumstances and consequences unites these thinkers, and in her contribution, Finn proposes a parallel reading of their ideas in relation to the question of the qualities and potentialities that areas such as the Beauvais lot brings to the city. *Maria Finn’s contribution has been peer reviewed.*

CHRISTINA MARIE JESPERSEN’S contribution “En genremontage, en skov af arme, en flod af blæk, et udslag af KUV-projektet *Bog, værk og materialitet* og et anslag til en tekst om andre narrative slægtskaber [A genre montage, a forest of arms, a river of ink—an impact of the artistic-development project, *Book, (art) work and materiality* and a prelude to a text about other narrative kinships]” is from her on-going artistic-development project *Book, (art)work and materiality*, in which every single element of the book makes a significant statement. Relationships between text, image, work, book, format, and production conditions are reimagined and reorganised in dialogue with materials, content, and production conditions. This means that artistic intentionality is conceptualised in a non-hierarchical reorganisation of the individual elements. The project explores the position of the book/text, not as a representation or documentation of the work, but as an integral part of work production, before evolving into a space for possibility, containing new, other, red and natural-white ways of anchoring and distributing knowledge. Jespersen’s contribution is based on an understanding of language, action, and the formation of meaning that connects an unknown darkness with performance. She deploys the technique of montage to form, in this case, a reality without genre. This reorganisation breaks up original narratives and rewrites them to create new meaning.

SOFIE VOLQUARTZ LEBECH'S contribution is also in two parts. The first is an extract of the performance script *This is for her*, in which Lebech examines the complex relationship between victim and perpetrator in torture. The extract printed in this issue takes us to the Abu Ghraib prison in Iraq and reflects on our current complicity in the use of torture in armed conflicts far away. The two performers, "I" and "You", describe the perpetrator through different female characters: the prison guard, the interrogator, and the general. The second part of the contribution is the framing of the performance "About *This is for her*. Re-enacting Scenes of Violence," where Volquartz Lebech discusses the script in relation to the full performance and zooms in on the power relations regarding her situated position as a female white artist-researcher. Combining reflections on how to re-enact the photos from Abu Ghraib through language and the critical theory of Judith Butler's *Frames of War: When is Life Grievable* (2010) and Rebecca Schneider's *Performing Remains: Art and War in Times of Theatrical Reenactment* (2011), Volquartz Lebech asks if we can respond to moments of conflict and crisis through staged re-enactments. *Sofie Volquartz Lebech's contribution has been peer reviewed.*

In her contribution, which consists of a diagram and the essay "Diagrammatic art doing," **MIA LINE** explores how "artistic practice," as a phrase commonly used to describe what an artist does, can be unfolded and expanded. By drawing on Giorgio Agamben's analysis of praxis and poesis as two modes of doing, Line suggest a transition from artistic practice to artistic doing which also entails a negotiation of intention and manifestation. Artistic doing might hold the potential for a more differentiated understanding of the artistic work, and it might clear the way for a new language based on artistic commonalities as well as a more distinctive critical awareness of the artist as a critic. The diagram is the motor for this exploration and serves to illustrate and activate other ways of representing the ways we think about what we do when we do what we do.

In her contribution “Sisters Academy as a space and time for experimentation and healing,” **GRY WORRE HALLBERG** investigates how the aesthetic, sensuous, and poetic might support a transition towards a more sustainable future of a different way of being and being together. She argues for a critique through intimacy, the courage of devotion, and affective participation to create transformative spaces of belonging and—with reference to the theory of Gregory Bateson and Felix Guattari respectively—ecological awareness of interconnectedness. First, Hallberg analyzes and discusses these questions in relation to the thinking behind her performance group Sisters Hope’s artistic practice as it unfolds in the large-scale immersive performance-installation *Sisters Academy – The Boarding School*, and then, in relation to the reflective material that the students attending the boarding school produced in their notebooks during their stay. *Gry Worre Hallberg’s contribution has been peer reviewed.*

In their contribution “Stones and Destabilizations of Safe Ethical Space,” **HELEN ERIKSEN, GRY O. ULRICHSEN, AND ZAHRA BAYATI** explore and challenge the construction of dominant ethical boundaries and their role for the researcher/artist in stabilising or destabilising colonialised positions of power. Eriksen, Ulrichsen, and Bayati draw on experiences as artist/researchers engaged in discourses and practices of decoloniality, education, and art production. They discuss how ethical boundaries, albeit with noble intensions, can support institutionalised colonising structures in art and education. The three authors persisted through inner and outer conflicts, a commonality in all collective endeavors, and their diverse positions stemming from differing historical narratives were contested as they converged. Thus, the question of safe space and safe ethical space becomes central when they ask, “For whom are these spaces safe?” This article diffracts inquiry through New Materialism, duoethnography, Critical Race, and Whiteness theories. *Helen Eriksen, Gry O. Ulrichsen, and Zahra Bayati’s contribution has been peer reviewed.*