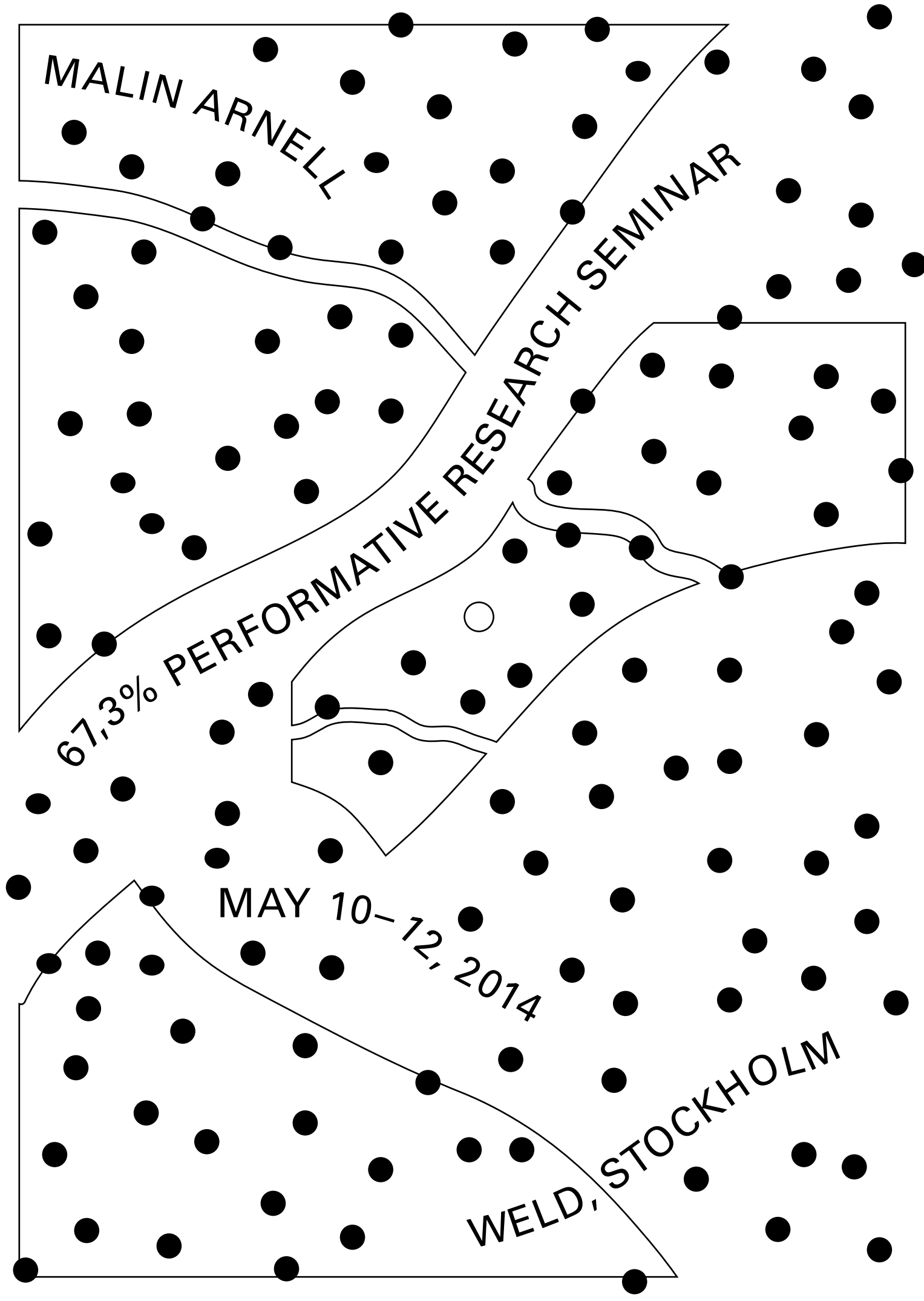


MALIN ARNELL

67.3% PERFORMATIVE RESEARCH SEMINAR

MAY 10-12, 2014

WELD, STOCKHOLM





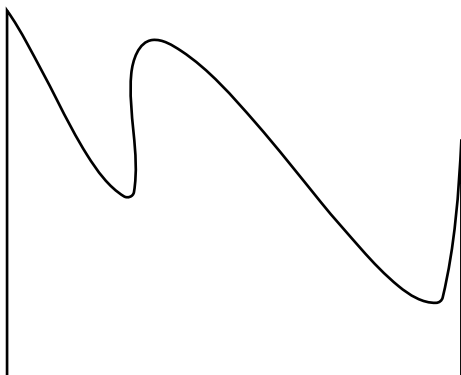
OVER THE COURSE
OF THREE DAYS

artist Malin Arnell will enact a performative research seminar at Weld in Stockholm. The seminar encompasses a number of public actions, screenings and discussions that directly engage her ongoing artistic research, which is generated through live events. Specifically, the title *67,3% performative research seminar* points to the moment that this seminar occupies within the arc of her research, which currently takes place within the framework of a PhD in Choreography at University of Dance and Circus / Stockholm University of the Arts.

Arnell understands *67,3% performative research seminar* as a methodology of entanglements in which each participant comes to exist within the research, and in which the movement across reenactments, presentations and conversations generates the choreographic.

Please find within a detailed program of events, outlining the actions, activities and discussions that will take place during *67,3% performative research seminar*, which are all open to the public.

As a part of *67,3% performative research seminar*, Malin Arnell has created THE READER, a compilation of key texts that she has written, performed and/or published as part of her artistic research. Please refer to THE READER for additional materials.



SATURDAY MAY 10

12:00 – 18:00
PERFORMANCE DOCUMENTATION

Malin Arnell shares and reactivates collaborations, actions and works 2010–present. Following an open score, and in response to the ebb and flow of participants in the room, the works activate different forms audience engagement. You are invited to join for the six-hours or to come and go throughout the afternoon.

20:00 – 21:15
AFTER, REHEARSAL AFTER.
LECTURE PERFORMANCE
BY MALIN ARNELL

In *After, Rehearsal After* (2013), Malin Arnell presents her ongoing dialogue with the work of French-Italian artist Gina Pane (1939–1990). Oriented around textual and visual representations of Pane's and Arnell's inter-historical exchange, the work explores performance art documentation and historical narratives. Film documentation of Pane's 1975 action, *Discours mou et mat* at de Appel Art Centre in Amsterdam, will be screened alongside video documentation of Arnell's 2011 reenactment, *Reflect Soft Matte Discourse*, performed in Stockholm at Kamarad. Included in, *After, Rehearsal After*, is a letter written by Clara López Menéndez, recounting her experience during the reenactment as "the naked body" listed in Pane's performance instructions. This text was included in the previous iterations of the action, *Rehearsal after Reflect Soft Matte Discourse #1* (2011) and #2 (2012).

After, Rehearsal After, interrogates feminist performance archives. It asks: "How do feminist performance archives make you vulnerable, how do they make you feel, act, react?" "Whose bodies remain present, and which bodies are lost?" The framework of the piece – its repetition with variations – presents an ongoing process in which the history, documentation and body epistemology are explored through the activation of artistic and feminist methodologies.

21:30 – 23:00
PARTY AND CONCERT WITH KOEFF

You are invited to an intimate party, kicked off by power electronic/ noise musician KOEFF Vilda Kvist will be playing records in homage to Malin Arnell.

SUNDAY MAY 11

11:30 – 12:00
COFFEE AND TEA

12:00 – 12:15
SYNOPSIS BY MALIN ARNELL
AND ANNA KOCH

12:15 – 13:45
'MATT UND SCHLAPP WIE SCHNEE',
A CRITICAL RE-READING OF AN
AVANT-GARDE PERFORMANCE WORK
BY GINA PANE. PRESENTATION WITH
STEFANIE SEIBOLD AND TERESA
MARIA DIAZ NERIO

The Gina Pane project *Matt und Schapp wie Schnee* (2011), was initiated by Stefanie Seibold who invited performance artist Teresa María Díaz Nerio as well as the art historian and critic Patricia Grzonka to collaborate at different stages. They come together today to discuss the work, which was part of a larger research project about the problematic of artistic research called *Troubling Research. Performing Knowledge in the Arts*, which was funded by the Viennese Fund for Sciences WWTF and hosted by the Academy of Fine Arts in Vienna from 2009–2011.

13:45 – 15:00
LUNCH BREAK

15:00 – 16:00
REFLECTING REFLECT SOFT MATTE
DISCOURSE. PRESENTATION WITH
MALIN ARNELL, CLARA LÓPEZ
MENÉNDEZ AND ULRIKA GOMM

Following the lecture performance, *After, Rehearsal After* (2013), the investigation of feminist performance archives continues with Malin Arnell, Clara López Menéndez and Ulrika Gomm who will present their experience of and discuss their participation in, *Reflect Soft Matte Discourse* (2011).

16:30 – 18:30
RE-ACTIVATION OR HOW DO YOU
RESEARCH PERFORMANCE ART?

DIALOGUE WITH STEFANIE SEIBOLD,
TERESA MARIA DIAZ NERIO, MALIN
ARNELL, CLARA LÓPEZ MENÉNDEZ
AND ULRIKA GOMM

Re-activation or How do you research Performance Art? is a meeting between two projects that engaged in a reenactment of Pane's performance *Discours mou et mat*, (1975). The participants join together for a dialogue about their political motivations and choices as well as an investigation of live art, photography and Embodied

Knowledge. Each reenactment is a study of Pane's work, based on an intimacy of touch and direct lived experience. These reenactments formulate an ethics of artistic research, collapsing the distance between the artist and their subject of study within the field of performance art.

MONDAY MAY 12

10:00 – 10:30
COFFEE AND TEA

10:30 – 13:00
THE ONCOMING CORNER #14
WITH KATHERINE BREWER BALL

The Oncoming Corner is a series of monthly gatherings that take place in Malin Arnell's loft in Brooklyn NY. It's a space to share our makings, for communizing and to think together as feminists about what these terms can mean and how we can make use of their potential. During *The Oncoming Corner #14* Katherine Brewer Ball will present her formal opposition of the work of Malin Arnell and engage participants in a critical review. Drawn from a feminist model of speaking in 'rounds', *The Oncoming Corner* activates various discursive methodologies, making this an important participatory event.

13:00 – 14:15
HOSTED LUNCH

14:15 – 16:30
HOW CAN WE EVALUATE LIVE
EVENTS AS A DISSERTATION OR
DISSERTATION AS A LIVE EVENT?

DISCUSSION WITH MALIN ARNELL,
KATHERINE BREWER BALL, CAMILLA
DAMKJAEER, HANNA HALLGREN,
LENA HAMMERGREN, ANNA KOCH,
EFVA LILJA, TERESA MARIA DIAZ
NERIO, STEFANIE SEIBOLD

Together, the participants investigate the proposal that a live event can hold the introduction, literary review, methodology and analysis of a dissertation. They will discuss the scope of artistic dissertations within the field of choreography and feminist studies, which may necessitate a re-evaluation of traditional academic criteria in order to activate and take into account the materiality and methods of artistic practice. Arnell activates the event's concluding discussion to explore the role of documentation and dialogue within performative practice, in preparation for the culmination of her PhD.

This READER includes brief descriptions of many of Malin Arnell's collaborations, actions and works from 2010 – present. These are part of her artistic research and exist within the framework of her PhD in Choreography at University of Dance and Circus / Stockholm University of the Arts. These works will be put into practice throughout Saturday's program of *67,3% performative research seminar*.

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Coming to an end/Opening up for a new circle (2011) 21

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SHE
SAYS*

She says: Remember, there has never been any pure perception.

She says: Because accuracy is different from the truth

She says: In the beginning there is an end.

She says: I agree that aggression is a part of life and therefore also part of politics.

She says: THE POINT FROM WHICH WE SEE,
AS A POINT THAT IS NOT SEEN.

She says: The body's overall shape is only given as something external.

She says: Language is not the result of an identity.

She says: The aspiration to dominate the room is contradictory.

She says: You affect me.

She says: Someone will have survived.

She says: WITHOUT KNOWING IT, I AM
CONSEQUENTLY OPPOSED, ALWAYS CONCERNED
WITH COLLECTIVE FORMS OF IDENTIFICATION.
SHOWING THAT EVERY CONSENSUS IS BASED ON
ACTS OF EXCLUSION, A 'CONSTITUTIVE OUTSIDE'.

She says: Struggles create the language in which a new order expresses itself.

She says: LIKENESS IS AN EFFECT OF PROXIMITY
OR CONTACT. LIKENESS IS AN EFFECT OF THE
PROXIMITY OF SHARED RESISTANCE.

She says: The body is, on the surface and at depth,
exposed to the other, vulnerable by definition.

She says: Hey you, your pussy stinks

She says: What world is fragile, yours, or where the others see you?

She says: There is a serious risk that we will eventually find use for our idleness.

She says: A memory is a shadow of the past.

She says: Visibility must be avoided.

She says: I do not think so.

She says: Maybe it's not possible.

She says: Experience is a semiotic process

She says: the fictional is already in the words

She says: It defines a realm of transgression where one is already guilty, and where one oversteps the bounds without knowing what they are.

She says: only the body knows.

She says: every night is an adventure

She says: Take, take on me. I said

She says: There is rawness in the night.

She says: I know nothing about the bodies here.

She says: We are among those who get organized.

She says: From now on all friendship is political.

She says: It was a collective effort, utilizing the talents of a large number of us, twenty women, I recall.

She says: It is a "We" of a position.

She says: Riot makes for ruin.

She says: This is really happening.

She says: We simply have to trust each other.

She says: Some older ladies started crying.

She says: In addition to the meaning the language is actively in the outcome.

She says: What is the purpose of clarity?

She says: I no longer want to die.

She says: We all have guilt.

She says: What am I?

She says: We can't share resources if we don't share the language.

She says: It seemed like being gay changed the thing of you.

She says: Many that leave get lost

She says: Many never arrive.

She says: It is a question of temporality.

She says:

1st, Do good (without permission), lie, articulate, make realities, and assert conventions paranoid fiction.

2nd, Respect others, be generous and suspicious, talk to close, (repeat for a given name).

3rd, Spread the word as needed (the more you give, the more you take pleasure), feel disgust.

She says: How can I explain it to you?

She says: Struggles creates the language in which a new order manifests itself.

She says: What you fear has already happened

She says: You have no choice.

She says: INDEED I CAN ONLY SAY 'I' TO THE EXTENT THAT I HAVE FIRST BEEN ADDRESSED: AND THAT ADDRESS HAS MOBILIZED MY PLACE IN SPEECH.

She says: All rooms are passages for light.

She says: This is a passage.

She says: I know you know I know.

She says: "I" is intact?

She says: »w, h, a, t, i, s, i, t, g, o, o, d, f, o, r«

She says: Are you angry?

She says: The silence in the room is loud, stupid, indifferent.

She says: Anxiety grows.

She says: I can hear...

She says: We are moving almost?

She says: Do I fear?

She says: Please, come and kiss me gently.

She says: This is the time.

She says: I am looking for the body, my body, which exists outside its patriarchal definitions. Of course, that is not possible. But who is interested in the possible any more?

She says: Phenomenology, Psychoanalysis, Pragmatism, Darwin, and physicality. Science, Erotic Expressions, primal desire, perception and affection, excessive non-functional forces, bodily improvement, sexual attraction and seduction.

She says: There are always things that get lost.

She says: There is only one substance.

She says: It is a very important distinction.

She says: There are bodies that are full of love.

She says: Un-biased vision is possible only in the presence of an object which itself exceeds the bias and thus is independent of subjectivity.

She says: What does the victim expect by entering into this extreme form of contract with the other?

She says: society is closing in and the ghosts show themselves directly in the center.

She says: The scandal consists in the fact that the act cannot know what it is doing

She says: It happened on a Saturday afternoon; I shall never forget it.

She says: What is left of Democracy?

She says: I am genuinely uncertain here.

She says: EXERCISE 1 Watch Now

She says: EXERCISE 2 Turn into pleasure, all things that alarm your heart.

She says: It was never intended that we would understand each other.

She says: Silence can constitute both a constraint and a right.

She says: But there is a further dimension.

She says: I pretend that you don't exist.

She says: Can you please turn on the slide projector and change the light. Thank you.

She says: Violence continues to stalk out streets.

She says: History is destruction

She says: History is questions

She says: History is the future

She says: History is today

She says: History is anxiety

She says: History is danger

She says: History is shock

She says: History is VIOLENCE

She says: Burn, baby, burn!

She says: There was one girl who didn't understand... and was anxious to go and discuss a certain issue... a terrifying, crazy, aggressive reaction broke out against her.

She says: Insanity is the ability to do the impossible. Magic is the will to do it.

She says: I have no voice to say it with.

She says: And the voice knows that it does not know.

She says: CONFLICTS NEEDS TO TAKE A FORM THAT DOES NOT DESTROY

She says: It's quarter to ten.

She says: In May, the lilacs bloom.
They should.

She says: No one is listening.

She says: How could it be otherwise?

She says: I appeal to you here. Conflict, division and instability does not destroy the democratic public sphere, they are its condition of existence.

She says: This asymmetry cannot be regarded as anything other than a class war.

She says: One morning all the leaves were gone, and this thing had just gradually happened.

She says: Sadness is the expression of capitalism in our lives.

She says: All the money is not capital.

She says: We have been pacified by Cappuccino

She says: Completion through removal

She says: Completion through collapse

She says: Completion through emptiness

She says: You are not forced to accept.

She says: It is important

She says: If I could just teach myself compassion.

She says: Politics is about the constitution of the political community. It's about the expanding spatial operations that create a political forum.

She says: I do not owe you anything?.

She says: THE MOMENTS WHEN THE BODY APPEARS 'OUT OF PLACE' ARE MOMENTS OF POLITICAL AND PERSONAL TROUBLE

She says: The darkness is spreading.

She says: I will give myself to fear.

She says: I do not do crack.

She says: MY CENTRAL AIM IS A POLITICAL ONE, BUT THERE IS AN ENTIRELY DIFFERENT ASPECT OF THE QUESTION.

She says: Our time together is uncertain.

She says: Do you hear me cry?

She says: I will lick my hands like an animal.

She says: An excellent instinct — which however also poses difficulties.

She says: This is a transition.

She says: WE MIGHT START BY SAYING 'WE'.

She says: We are no longer afraid.

She says: Equality is actually the condition necessary in order to be able to think about politics.

She says: Everything speaks, a sort practiced fiction.

She says: Who is the subject?

She says: WHAT IS NOT HERE NOW?

She says: Nothing, nothing.
Nothing at all.

She says: Where are we going?

She says: AS FAR AS COLLECTIVE IDENTITIES ARE CONCERNED, WE FOUND OURSELVES IN A SIMILAR SITUATION, THAT MAKES THEM (US) WANT TO BECOME PART OF A CROWD.

She says: Everything means nothing to me

She says: The world is very large. It is strangely large.

She says: SOCIAL ACTION REQUIRES A PERFORMANCE WHICH IS

REPEATED, AND AN ACT THAT IS NOT
CONTRASTED WITH THE REAL, BUT
CONSTITUTES A REALITY.

She says: JUST BECAUSE EVERYTHING
IS DIFFERENT IT DOES NOT MEAN
THAT ANYTHING HAS CHANGED.

She says: We might do better than turn
our backs in embarrassed anger.

She says: IT DOESN'T FEEL LIKE ANGER
THOUGH.

She says: I dreamt that we made
a revolution.

She says: One country, no country,
the asphalt was wet.

She says: The street takes no faces.

She says: Maybe it was this.

She says: Alliances are possible
everywhere.

She says: We have begun.

She says: Did you hear me?

She says: We must not undo the
accomplishments of the past.

She says: Let us move. People!

Malin Arnell, Stockholm, April 2011

* This is a cut-and-paste text constructed with words shared and borrowed by many. Thank you Sara Ahmed, Rae Armantrout, Karen Barad, H  l  ne Cixous, Judith Butler, Elizabeth Grosz, Donna Haraway, Lyn Hejinian, bell hooks, Clarice Lispector, Carla Lonzi, Audre Lorde, Trinh T. Minh-ha, Chantal Mouffe, Yvonne Rainer, Mary Ellen Solt, Gertrude Stein and many many others

AFTER, REHEARSAL

Lecture performance, which took place as part of, *NOW THEN: PERFORMANCE & TEMPORALITY* (2013), organized by Performance Studies International Conference #19 in the Department of Theater and Performance Studies, Stanford University, California and was presented within the series, *Cheat Out to the Audience: Risk x Reward* (2014), organized by Jake Yuzna for The Theater at MAD, Museum of Arts and Design, New York City

After, Rehearsal After (2013) is an attempt to narrate the artist's prolonged dialog with the work of the French-Italian artist Gina Pane, through the digital and physical compilation of matter and gestures. In this lecture performance, Arnell unfolds the multiplicity of her research and interactions with Pane's work, which have been materializing throughout the past four years. The lecture performance conveys layers of documentation, diary entries, storytelling, and re-performance.

Included in the performance is a text written by Malin Arnell. An excerpt of the text is re-printed on the next page.

Included in the performance are three video pieces:

Discours mou et mat (1975), Gina Pane, video, 22:32 min. (DVD, 4:3, sound, b/w). Unknown cinematographer and editor. All rights reserved   LIMA (*Discours mou et mat* will be screened without sound.)

Reflect Soft Matte Discourse (2011), video, 22:43 min. (DVD, 16:9, sound, color). Performed by Malin Arnell and Clara L  pez Men  ndez at Kamarad in Stockholm on May 24th, 2011. Duration, 58 minutes. Videographer: Ulrika Gomm. Editor: Malin Arnell

Letter from Clara L  pez Men  ndez (2013), video, 8:03 min. (DVD, 16:9, sound, b/w). Text written and read aloud by Clara L  pez Men  ndez. Editor: Malin Arnell

Here I am—Now—And then
In front of you
Within History

Over time—In time—Right here
Colliding
In love—By love and uncertainties

With documentations
Others and mine
Ours
Together
In Difference

Action—Enacted—Re-enacted—Later
rehearsed.



Photo: Clara López Menéndez

(This is what I desire.)
We ask: Is your body mine?

She said: “this is a mobilization of
aesthetics against anesthesia”

“I am the others”

MO(WE)MENTS OF LABOR (2014)

Action installation, which took place as part of, *We owe each other everything* (2014), organized by Andrew Kachel within the Master's thesis exhibition, *Deviance Credits*, CCS Bard / Hessel Museum of Art, Annandale-on-Hudson, New York.

As part of her participation in the exhibition project, *We owe each other everything*, Arnell arranged her working quarters within the gallery as an expansion of her studio. In thinking about the folds and complications of her relationship to labor, and therefore her practice as an artist, Arnell used the museum as a rehearsal space, opening it up to her collaborators and exploring this inquiry, with a focus on rituals of work and their performative character.

The text that follows was commissioned by Andrew Kachel and was printed in the program for, *We owe each other everything* (2014).



Photo: Cris Kendall

“she had a queer feeling that they were being watched”

but the origin is doubtful.

work, esp. hard physical work.

normal

workers, esp. manual workers, considered collectively.

manual workers considered as a social class or political force.

1.

strive, struggle, endeavor, work, try, work hard, try hard, make every effort, do one's best, do one's utmost, do all one can, give one's all, go all out, fight, put oneself out, apply oneself, exert oneself;

bend/lean/fall over backwards, pull out all the stops

verb: queer;

3rd person present: queers;

past tense: queered;

past participle: queered;

gerund or present participle: queering

adjective: queer;

comparative adjective:

queerer;

superlative adjective:

queerest

make great effort.

spoil or ruin (an agreement, event, or situation).

laborers, labor force, proletariat

More

“– and labor need to cooperate”

delivery, nativity;

More

contractions, labor pains;

“she labored to unite –”

“a project on which we had labored for many years”

work, work hard, toil, slave (away), grind away, struggle, strive, exert oneself, work one's fingers to the bone, work like a dog, work like a Trojan;

More

slog away, plug away;

moil, oblique, perverse,

Within the action installation, *Mo(WE) ments of labor* (2014), the following action took place during the opening of, *We owe each other everything* (2014). The participants in Clara López Menéndez symposium-crash course, *Is It Really Working?** were invited to interact with the space through, *A score for queer labor*. The participants were: Vanessa Anspaugh, Malin Arnell, Amelia Bande, Gregg Bordowitz, Kajsa Dahlberg, Andrew Kachel, Alhena Katsof and Clara López Menéndez.

*Clara López Menéndez symposium-crash course, *Is It Really Working?* (2014), took place as part of the Master's thesis exhibition, *Deviance Credits*, CCS Bard / Hessel Museum of Art, Annandale-on-Hudson, New York.

A score for queer labor

Three call bells are placed on the tables and floor, to be used.

The score includes two positions.

Find a spot in the room, position yourself.
Stand straight and still with eyes open.
Think of what queer labors are, or could be.
Choose one movement which is part of that labor.

Go to one of the call bells and hit it.

Find a new spot in the room, position yourself.
Stand straight and still with eyes closed.
Imagine yourself (by yourself or together with others) doing exactly that movement over and over again until you feel exhausted.

Go to one of the call bells and hit it.
Start over.

When you need a break you either leave the room or sit down somewhere in the room.



Photo: Chris Kendall



Photo: Shannon Fitzpatrick

SLOW DANCING WITH TWO FANS (2014)

Action, as part of the group exhibition *Looking Back: The Eighth White Columns Annual – Selected by Pati Hertling* (2014) at White Columns, New York City and as part of *Loitering with Intent* (2014), Stockholm University of the Arts, Stockholm. *Slow Dancing With Two Fans* first took place as part the three-day action *I am not quite sure. This is an arduous terrain* (2013), which was part of the group show *Descartes' Daughter* (2013), curated by Piper Marshall at the Swiss Institute Contemporary Art, New York City.

Slow Dancing With Two Fans is a small excerpt from the three-day action, *I am*

not quite sure. This is an arduous terrain (2013). The artist invited gallery goers to slow dance with her during the opening of the exhibition at White Columns, and then at other unannounced times during the run of the show. Two industrial fans were set up at the entrance of the gallery where the dancing took place and the action became the filter through which people entered the space.

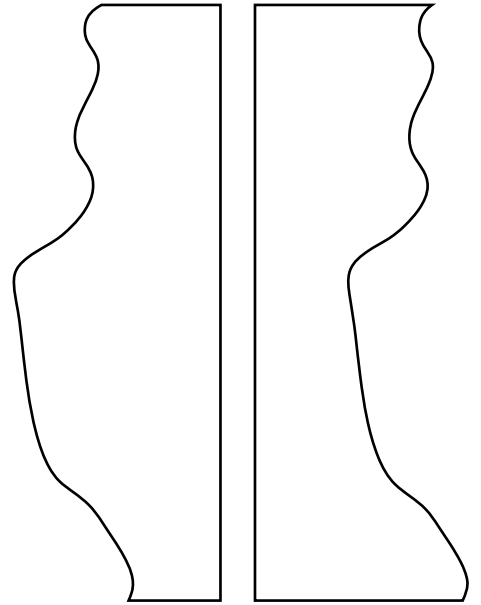
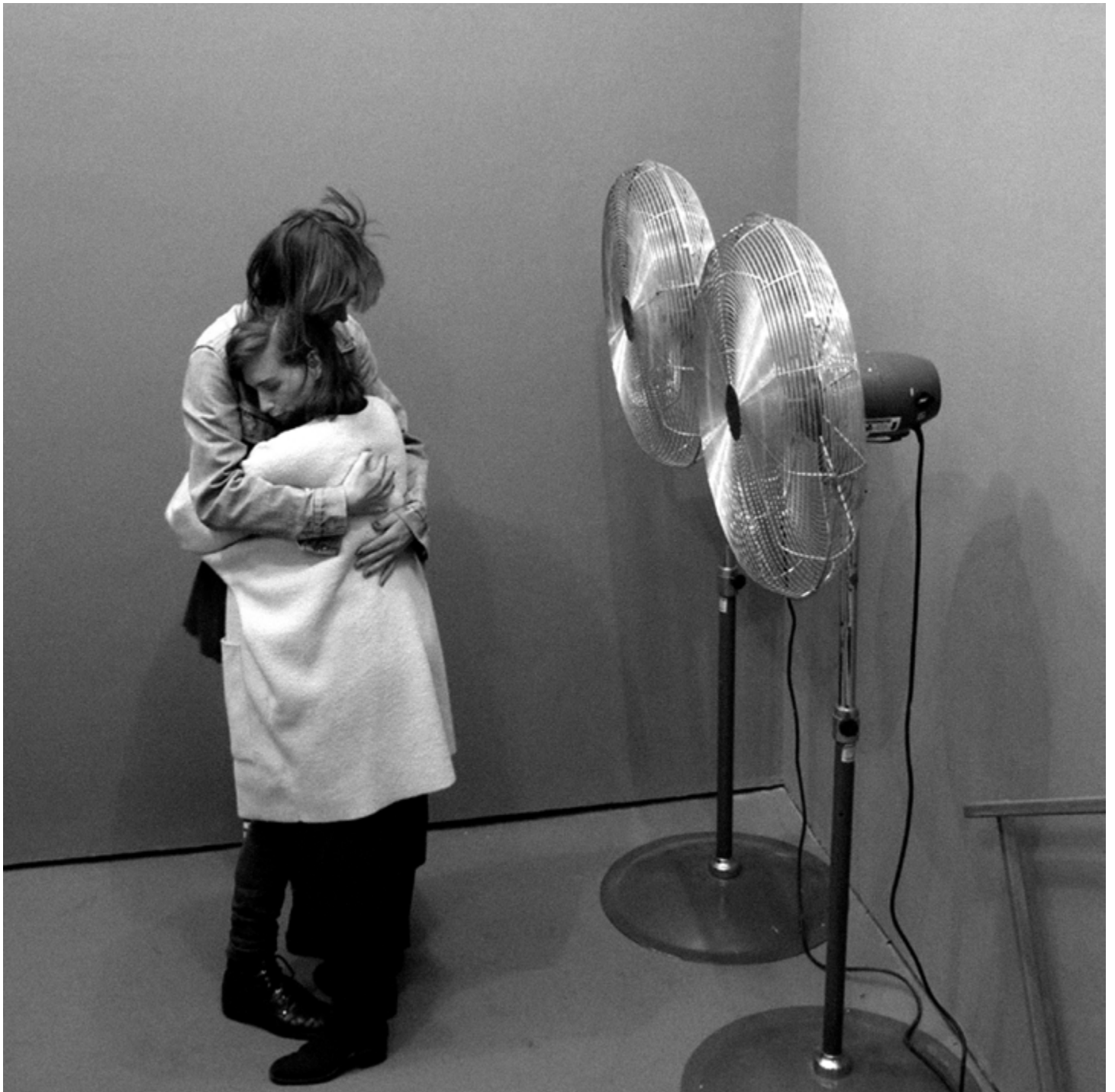


Photo: Mary Manning



I AM NOT QUITE SURE. THIS IS AN ARDUOUS TERRAIN (2013)

Three day-long action, as part of the group exhibition *Descartes' Daughter* (2013), curated by Piper Marshall at the Swiss Institute Contemporary Art, New York City. Documentation of the action has been published in *Paletten Art Magazine* #295, 2014.

For the three-day action *I am not quite sure. This is an arduous terrain* Malin Arnell invited nine lives to spend an hour in silence with her, one-on-one, in the foyer of the exhibition space. According to four short instructions unique to each meeting, they occupied the space as volume, mass and weight. Using each other as transitional objects and providing each other with psychological comfort. As part of the action and after the hour spent with Arnell, each of the lives spent ten-minute in a free writing exercise. This writing became one of the ways of documenting the action, in addition to Lia Lowenthal, who was present in the space throughout the whole piece with her still camera.

The invited participants were Vanessa Anspaugh, Jess Arndt, Fia Backström, Paula Garcia, Robyn Hillman Harrigan, Katie Hubbard, Clara López Menéndez, Ulrike Müller and Jen Rosenblit. On the evening of the third day all lives came together, united for the first time, to share another hour—the tenth hour.

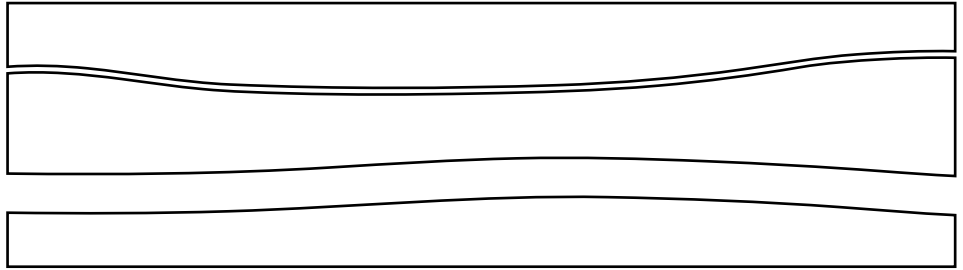


Photo: Lia Lowenthal



ITS QUARTER TO TEN. THIS IS REALLY HAPPENING (2013)

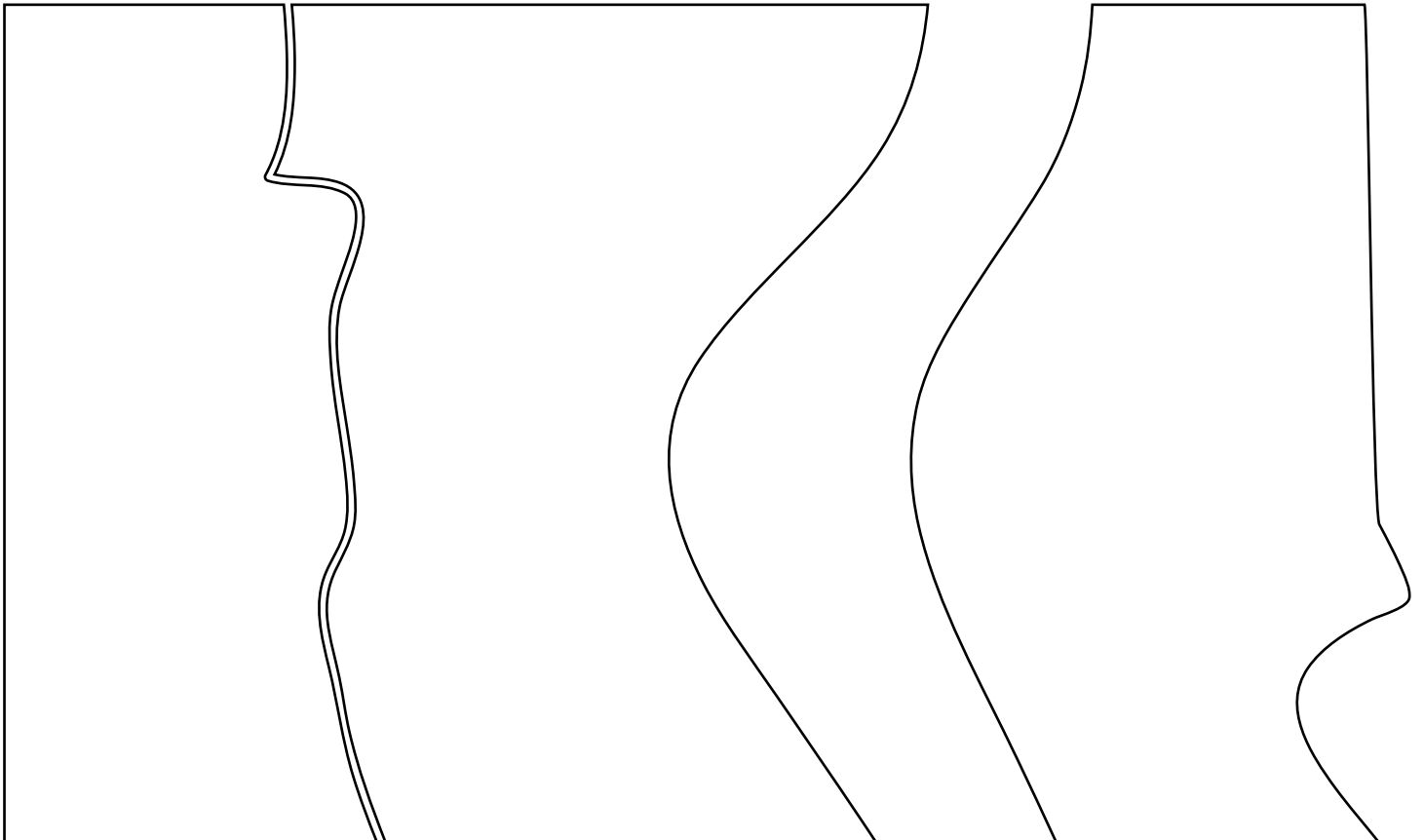
Action, which took place as part of *Alternate / Shelter*, Movement Research Spring Festival (2013), curated by Vanessa Anspaugh, Hilary Clark, Mina Nishimura and Antonio Ramos at Arts@ Renaissance, Brooklyn, New York.

In *Its quarter to ten. This is really happening* Arnell framed the stage with two loud speakers. The sound piece was a two-channel, un-synched pre-recorded reading of a text called, *Sometimes Sometimes Sometimes*.* It played through the two speakers which were opposite each other. Thus, the same voice spoke from two different positions in the room, intervening with the sound emitting from each speaker. The audience was asked to enter the stage and continuously walk back and forth between the speakers. The artist brought onto the stage a pile of tree branches, a handsaw and a knife, a pile of rope, six candles and a black plastic bag filled with feathers together with 12 white eggs and a matchbox. During the next 25 minutes, Arnell engaged with these different materials through actions of sharing and destruction. She wrote on the wall with a black marker: *we simply have to trust each other*.

*You can find the text *Sometimes Sometimes Sometimes* on page 32



Photo: devynn emory



SOMETIMES SOMETIMES SOMETIMES (2013)

Duration: 18:19 minutes. Sound piece in collaboration with Johanna Rosenqvist/KOEFF, installed during the *festival:display* (2013), curated by Marie Fahlén and Rebecca Chentiniell/Koreografiska Konstitutet at Weld, Stockholm.

This work is a sound piece created in dialog between Arnell and power electronics/noise musician KOEFF. It is based on a text called *Sometimes Sometimes Sometimes* that was written by Arnell

and read by Jess Arndt for the recording. The sound piece opens up a territory of organic repetition, rhythmic chaos, infinite transformations, fictional birdsongs, fuzzy rain and cosmic breathing.

* You can find the text *Sometimes Sometimes Sometimes* on page 32

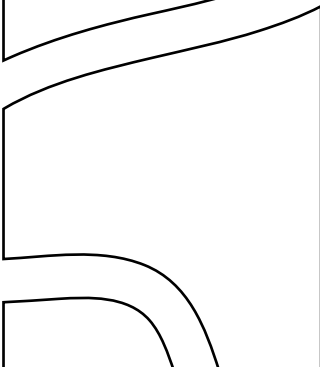
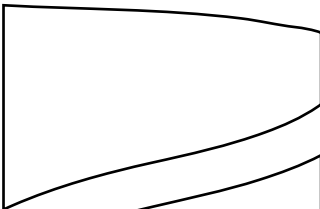
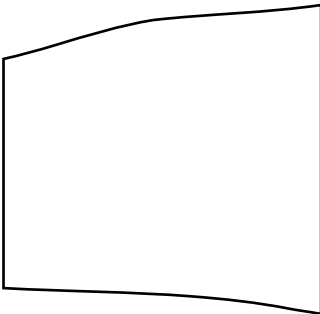
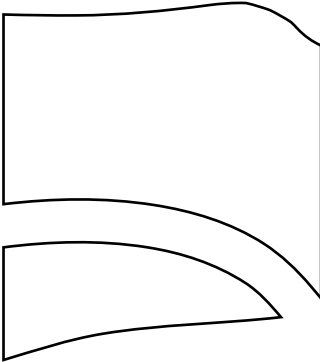
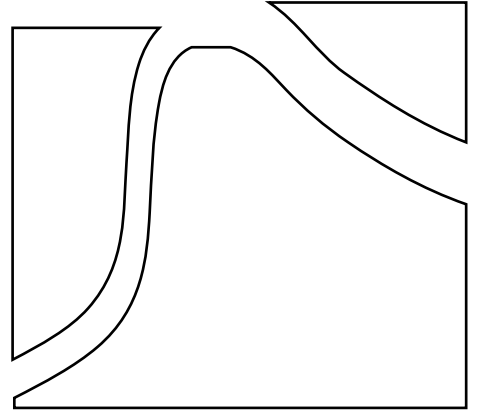


Photo: Magnus Lindgren



Action, which took place as part of *Enduring Sometimes Warring* (2012), curated by Ulrika Gomm and Clara López Menéndez at INCA Institute, Detroit.

The action happened for the duration of the event, several hours in which Arnell engaged in the realization of various rituals in the dark: periodically lighting matches and burning her body's hair with them, playing with a boiled egg, writing with white chalk over white walls and grey floors. The artist was naked except for two white tank tops. In the beginning only the sound of chalk on walls and floor filled the room. Later on in the performance, sitting on a chair, the artist lit match after match, burning off body hair starting from her toes, legs, arms, armpits, chest and pubic hair.

Forms of hair removal are practiced for a number of reasons, including cultural, sexual, medical and religious. Things are burning, in Detroit, in the world. People put things on fire for many reasons – heating, insurance, love, survival, uprisings against established authority and abuse of power, or as a mean of harnessing power. Buildings, cars, forests, bodies are burning everyday, in war times, in all times.

In order to access, *Possession Principle, Flames of Protection* participants of *Enduring Sometimes Warring* had to descend into the basement via dark stairs, only partially illuminated by the burning matches and burning hair.

POSSESSION PRINCIPLE, FLAMES OF PROTECTION (2012)

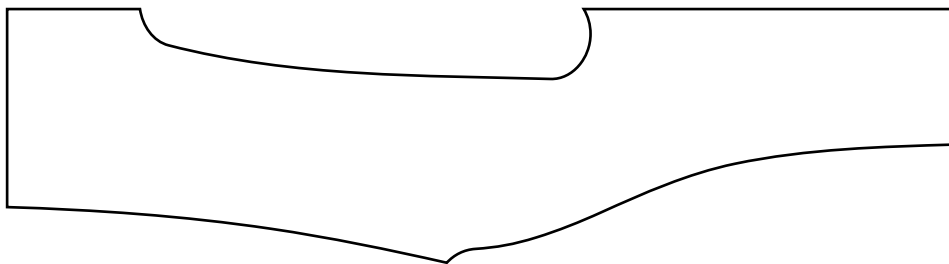


Photo: Clara López Menéndez



SOMETHING IS MISSING (2012)

Action, which took place as part of The Famous Fem(inists) *GET INTO TROUBLE – Enfleshed Confrontations and Noisy Fractions* (2012), curated by Johan Norling and Hanna Wilde at Rensriet, Stockholm.

Something is missing was an action in two parts, one outside and one inside the building where the event took place. The two spatialities were connected through a large window on the second floor. The action included a ladder, two fans, a long rope, a bike that was parked in front of the venue, and a thick white marker. During the action Arnell interacted with the space around the building and with the people who were present. She used the ladder to write text excerpts* on the large window of the second floor. During the second part, she read a text into a microphone while standing in front of the window. The audience had to hold two large pieces of light blue tarpaulin in front of themselves.



Photo: Emily Roysdon



Photo: Hanna Wildow

***BODIES STANDS OUT WHEN THEY ARE OUT OF PLACE / AND / THE MOMENTS WHEN THE BODY APPEARS 'OUT OF PLACE' ARE MOMENTS OF POLITICAL AND PERSONAL TROUBLE / ON THE STREET OR IN THE BUS / THE ACT BECOMES DANGEROUS /**

REHEARSAL AFTER REFLECT SOFT

Action, which took place as part of *Feminists in Space – International Performance Art Festival* (2011), curated by Kajsa Dahlberg, Molly Haslund and Gritt Uldall-Jessen at Warehouse 9, Copenhagen. *Rehearsal after Reflect Soft Matte Discourse #2* (2012). Action, which took place as part of *EPISODE 2: A Special Form of Darkness* (2012), curated by Arika at Tramway, Glasgow.

This action was the first public instance in which Arnell reflected on and worked through her reenactment, called *Reflect Soft Matte Discourse* (2011), of Gina Pane's *Discours mou et mat* (1975). In order to explore the experiences and implications of reproducing Pane's work, Arnell invited two collaborators to accompany her in this detour. Clara López as "the body of an unknown woman" and Imri Sandström as the usually anonymous spectator whose engagement turned her into an inevitable participant. These two bodies were each asked to write a letter describing their experience of being present in the room while the re-enactment took place. Subsequently, Arnell invited them to read their letters, alongside of the video documentation, as part of the rehearsal.

MATTE DISCOURSE #1 (2011) AND #2 (2012)



Photo: Alex Woodward (Crimson Glow Photography / Arika)



WALKING TO THE MIC, THE OTHER FALLING OFF HER CHAIR (2011)

Action in collaboration with MPA as part of *IN THE ACT* gives *Performing Bodies – Matters of Presence and Present Matter* (2011), curated by Imri Sandström and Hanna Wilde at Silvershed, New York City. *IN THE ACT* was thoroughly documented in a publication called, *IN THE ACT – A SPRAWLING SPACE FOR PERFORMANCE* (Published by Högkvarteret 2012).

The first collaboration between Arnell and MPA materialized after both were arrested by the NYPD for taking part in an Occupy Wall Street protest in October 2011. Their collaboration was set up before this event, but their shared involuntary entanglement with the body of the police state prior to the action became an unavoidable element that permeated their interactions. OWS was happening in the streets while art was being deployed in galleries and on rooftops. Arnell and MPA brought themselves into the gallery space with the recent experience imprinted in their emotions and bodies. They didn't bring the protest and brutality into the gallery. Protest and brutality had taken them first.



Video still. Videographer: Amy von Harrington

UNTITLED (JUST BECAUSE EVERYTHING IS DIFFERENT DOES NOT MEAN ANYTHING HAS CHANGED) (2011)



Photo: Mariana Fernandes



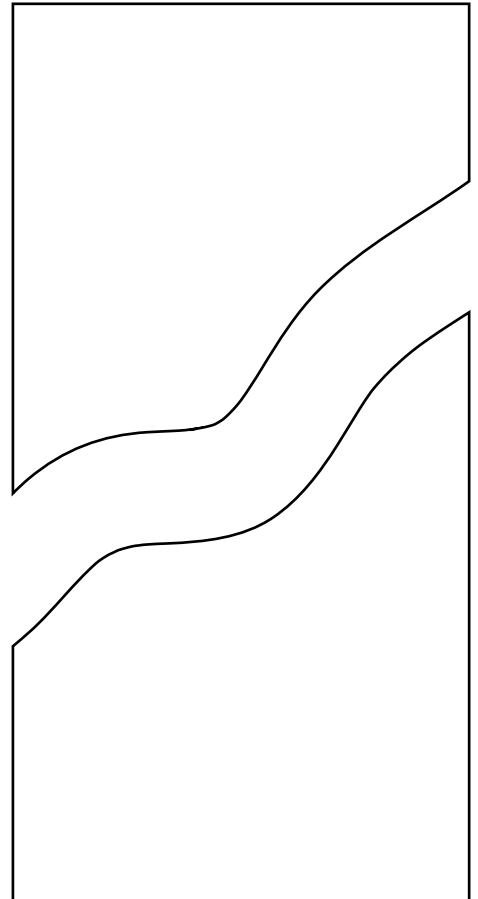
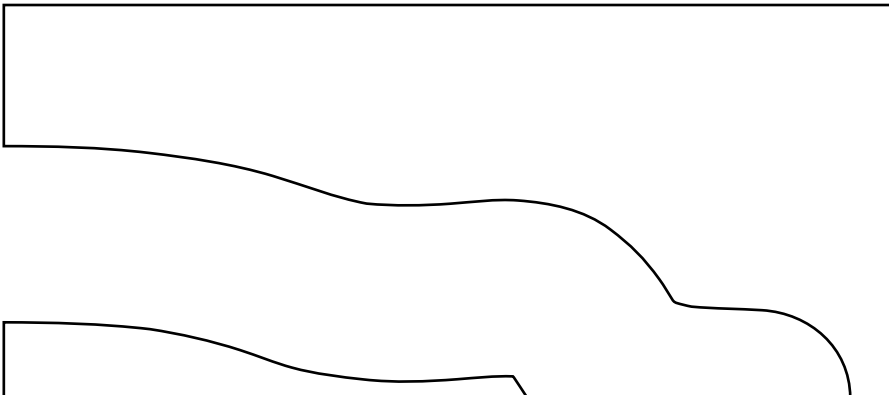
Photo: Hasan Cay

Workshop and action, which took place as part of *Disclosure – exhibition as discourse as disco* (2011), 12th Istanbul biennial parallel event, curated by Lisa Rosendahl at Dogzstar, Istanbul.

Over the course of three days, Arnell and her collaborator Clara López Menéndez conducted a workshop with 20 participants in order to construct the trust and sequences that would become a public performance as part of the evening *Disclosure*. The workshops included a series of exercises to explore the interactions that become meaningful in the composition of a community, even if temporary. The participants were invited because of their commitment to feminist politics and their engagement with queer forms of existence. During the action at Dogzstar, power electronics/noise musician KOEFF performed a work conceived for the action and inspired by a weekend spent in Berlin in collaboration with Arnell, as well as the text *She Says* written by Arnell.*

The participants were: Gizem Aksu, Deniz Nihan Akta, Malin Arnell, Daniela K. Campo, Yigit Daldikler, Alime Aslı Demir, Dilan Ceylan Emektar, Mariana Fernandes, Clara López Menéndez, Mirjam Rüb, Nese Ceren Tosun, Kübra Varol, Johana Wagner, Gokce Yigitel, Pınar Özer, Nurgül Öztürk.

*You can find the text *She Says* on page 4



COMING TO AN END / OPENING UP FOR A NEW CIRCLE (2011)

An action workshop created for Malmö Free University for Women (MFK) within their exhibition, *Insisting to be part of this moment/movement* (convinced of our greatness) (2011) at Konsthall C, Stockholm.

MFK invited Arnell to host their transformation into a new form of existence, by creating a celebratory ritual for the ending of one phase and the beginning of another. *Coming to an end/Opening up for a new circle* started with a workshop at Konsthall C, continued with collective reading from the book *Do the Right Thing – a manual from MFK* on the subway ride from Hökarängen to Slussen, where the transformation ended with a collective action at Södermalmstorg. MFK wrote, "This activity is possible only due to your presence and passion for collective change, as well as the trust built between us and the common will to never give up."



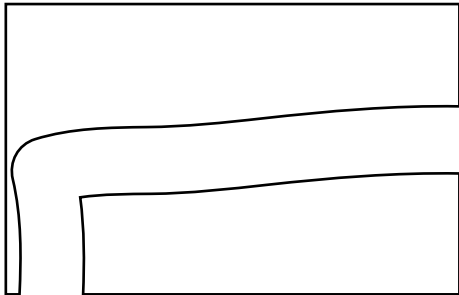
Photo: Kim Einarsson



I FIND MYSELF AT THE MOMENT IN A WHITE VOID, WAITING FOR THE NEXT MOMENT (2011)

Action which took place as part of *FUNERAL CHARADE OF POSES: EIN ABEND MIT FREUNDINNEN UND BASSO* (2011) at HAU1, Berlin, and as part of *IN THE ACT gives LIKEYOU SAID—Borrowed words and stolen scenes* (2011), curated by Imri Sandström and Hanna Wilde at Högkvarteret, Stockholm. *IN THE ACT* was thoroughly documented in a publication called, *IN THE ACT—A SPRAWLING SPACE FOR PERFORMANCE* (Published by Högkvarteret 2012).

I find myself at the moment in a white void, waiting for the next moment, was an outstretched performance consisting of a number of smaller tribute interventions. The first version of the action took place for several hours in Högkvarteret, one of the few queer cultural spaces in Stockholm at the time. Arnell was invited to explore the possibilities of citation and quotation in performance work. She interacted with diverse fragments and material quotes from previous and future performances: a tennis racket for Gina Pane, a mirror for the bourgeoisie, a text following Chandra Talpade Mohanty.



SPORING LIPS OF TRANSPOSED DESIRE (2011)

Duration: 3:38 min. Video in collaboration with Pablo Zuleta Zahr. Installed as part of the solo show *Essaying Performative Constructions* (2011) at SEPTEMBER Gallery, Berlin.

The work, in which Arnell acts out autoerotic fantasies on a tree covered in fungus, was shot in a northern Swedish forest. *Sporing Lips of Transposed Desire* arose spontaneously during a hike.



Video still. Videographer: Pablo Zuleta Zahr



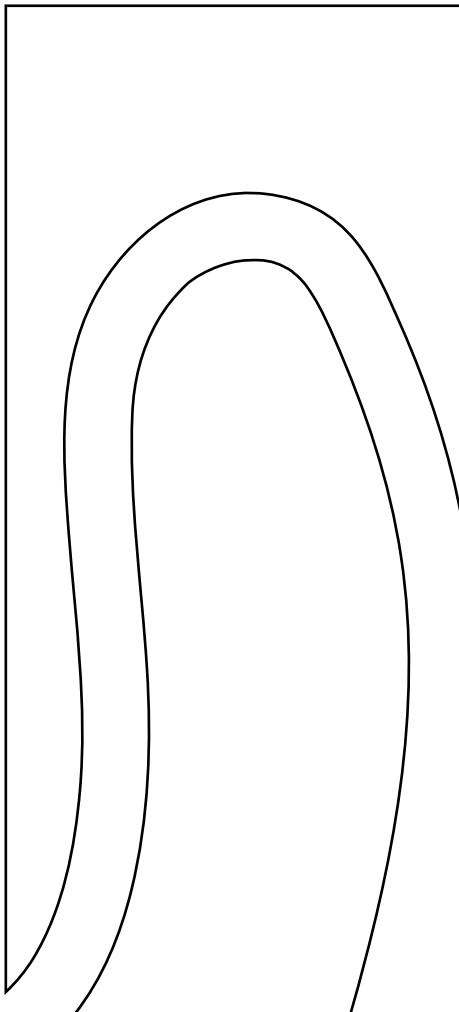
REFLECT SOFT MATTE DISCOURSE (2011)

Action, which took place as part of *LIKA—a performance evening* (2011), organized by Malin Arnell, Anna Kleberg, Ulrika Sparre and Amelie Edlund at Kamarad, Stockholm.

In *Reflect Soft Matte Discourse* (2011) Malin Arnell followed Gina Pane's instructions from the action *Discours mou et mat* (1975). *Discours mou et mat* was performed by Pane and an unknown woman at de Appel Arts Centre in Amsterdam, and documented with film and photographs. For the reenactment, Arnell followed Pane's actions, and did the actions as they are described. Clara López Menéndez is "the body of an unknown woman". Gina Pane's recollections of *Discours mou et mat* are reprinted here.



Video still. Videographer: Ulrika Gomm



In order to enter the performance space, visitors first had to sidestep a motorcycle that blocked the entrance. In the room several objects had been placed as the scenery of the forthcoming performance: a tennis racket, boxing gloves, knuckledusters, a gold painted golf ball and razor blade, plus a naked woman whose back had been decorated with blue stars.

The first scene lasted 15 minutes. Pane entered the performance space, dressed in white pants, a white blouse and high heels of the same colour. She wore sunglasses and had drawn blue stars on her left arm and hand. On the floor had been placed two mirrors, with sheets of glass on top. On the right mirror (from Pane's point of view) stars had been drawn and the word 'aliénation' had been written on the glass. The left mirror was blank, but on the sheet of glass on top the portrait of a person wearing shades had been drawn. The sunglasses reflected a mill and a field of tulips. Pane kneeled down behind the mirrors and played two cymbals of cardboard, with cotton wool on the insides. After this silent concert several slides were projected.

During the second scene of five minutes Pane smashed the sheets of glass with her fists. The next ten minutes Pane sat down on a stool, playing tennis with a ball that hung from the ceiling. She hit the ball with a racket and stopped it with her forehead.

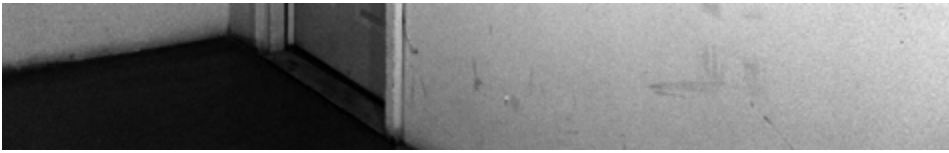
During the fourth scene Pane crawled to the shattered sheets of glass to hit them once again, meanwhile gasping into a microphone.

For scene five, that also took ten minutes, Pane cut a vertical incision in her upper and under lip with a razor blade.



Video still. Videographer: Ulrika Gomm

During the final scene, Pane laid down next to the naked woman and looked at the ceiling through binoculars. Meanwhile music by Brahms was played in slow motion and some slides were shown.



THE ONCOMING CORNER
(2012–ONGOING)

The Oncoming Corner (2012–ongoing) is a series of monthly gatherings that take place in Malin Arnell's loft in Brooklyn NY. It's a space to share our makings, for communizing and to think together as feminists about what these terms can mean and how we can make use of their potential.

The Oncoming Corner #14
May 12, 2014, 10:30am–1pm
Katherine Brewer Ball
(at Weld in Stockholm)

The Oncoming Corner #13
March 30 2014, 4:30pm–7pm
Carlos Motta

The Oncoming Corner #12
February 23, 2014 4:30pm–7pm
FRANK / Liv Bugge and Sille Storihle
together with Mathias Danbolt

The Oncoming Corner #11
Jan 30 2014, 6:30pm–9pm
Malin Arnell, Fia Backström, Katie Hubbard, Clara López Menéndez and Jen Rosenblit

The Oncoming Corner #10
December 1 2013 4pm–6:30pm
Ulrika Gomm

The Oncoming Corner #9
November 17 2013 4pm–6:30pm
Liv Strand together with Laurie Berg and Liliana Dirks-Goodman from the dance organization/platform AUNTS

The Oncoming Corner #8
November 5 2013 7pm–9:30pm
(cancelled and moved to spring 2014)

The Oncoming Corner #7
October 21 2013 7pm–9:30pm
Antonia Baehr

The Oncoming Corner #6
May 15 2013 6:30pm–9pm
devynn emory and Margot Bassett

The Oncoming Corner #5
March 30 2013 6:30pm–9pm
Karin Schneider + guest

The Oncoming Corner #4
February 11 2013 6:30pm–9pm
Sara Jordanö and Twiggy Pucci Garçon

The Oncoming Corner #3
December 16 2012 4pm–6:30pm
Robyn Hillman-Harrigan and Lillian Gerson

The Oncoming Corner #2
November 4 2012 4pm–6pm
Andrea Geyer and Annika Ruth Persson

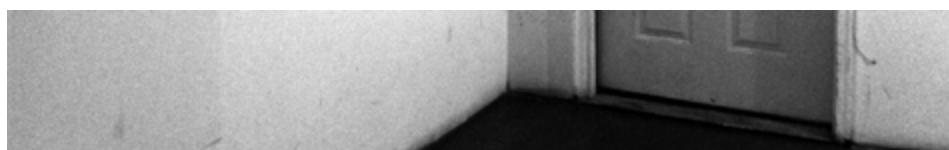
The Oncoming Corner #1
October 7 2012 4pm–6pm
Emma Hedditch and Rachel Higgins

YES! ASSOCIATION / FÖRENINGEN JA!
(2005 – ONGOING)

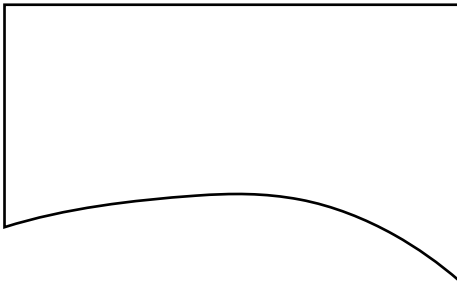


YES! Association/Föreningen JA! is an art collective, an artwork, an association, an art worker, an institution, a group of people working to overthrow the ruling system of heteronormative, patriarchal, racist, and capitalist power structures by putting into practice a structural redistribution of access to financial resources, space and time within the art scene.

YES! Association/Föreningen JA! is run by its board co-art workers: Malin Arnell 2005–present (founder); Åsa Elzén 2008–present; Johanna Gustavsson 2005–2011 (founder); Line S. Karlström 2005–2009 (founder); Anna Linder 2005–2007 (founder); Fia-Stina Sandlund 2005–2008 (founder).



ZYKLISCHE GESELLSCHAFTSREISE (2013)



TRAVEL INSTRUCTIONS

Platform Hermannstr.

Split into groups of four. Preferably not with the persons you already know very well.

When the train arrives, enter.

Action/cyclical trip, which took place as part of the project *WIR SPIELEN (WE PLAY)* at The NGBK (Neue Gesellschaft für Bildende Kunst), Berlin. Documentation and part of the script are published in *Randy Magazine* #4, 2013.

For the *WIR SPIELEN* project, YES! Association/Föreningen JA! extended an invitation to everyone to join on a cyclical trip on the Berlin Ringbahn. A group of over 75 lives travelled collectively and was prompted to engage in the reading of a script by YES! Association/Föreningen JA!. The script was composed of different quotations from texts and aimed at starting a conversation around the desire to make sense of "today" through looking, moving, conversing, and reading aloud.

The text that follows is an short excerpt of the scripted travel instructions that was handed out in a pamphlet to the participants before getting on the S-train at Hermannstr.

Hermannstr. – Neukölln – Sonnenallee (2:55 min)

Find a space for the group, preferably seats. If it's crowded, maybe some of you need to stand for a while.

Read the following conversation aloud. Take up one position each (A, B, C or D).

A: This is it, we've left.

B: We are on the train.

C: It feels weird going back there.

D: We are doing what they said.

Look out the window.

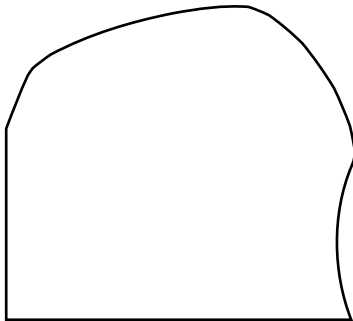
Storkower Str. – Landsberger Allee (1:15 min)

Be quiet. Look around at each person in the subway, and imagine what they look like to someone who is in love with them.

Landsberger Allee – Greifswalderstr. (1:50 min)

Be quiet. Feel the curve collectively, use all your senses.

Greifswalderstr. – Prenzlauer Allee – Schönhauser Allee – Gesundbrunnen – Wedding – Westhafen – Beusselstr. – Jungfernheide (16:20 min)



Read the following conversation aloud. Take up one position each (A, B, C or D).

A: Now, lets talk about work!

B: Okay.

D: Why?

A: Because everyone is talking about work.

D: Who? Who is talking about work?

B: Look around you. Who is working right now? Who is not working? If there are those who are not working, what exactly are they, or we, doing right now?

C: Are you working?

B: No... I don't know.

SMOKING AREA (2012)

SMOKING AREA (2012) consisted of the following works: *Smoking Area*, floor painting, *Hostilities/Events/Inclusion/Assimilation/Disruptions and Beginnings* (2012), a reading/speech/performance, *Invitation* (2012), a month-long stay for writer and translator Annika Ruth Persson, *Hannah Arendt Memorial Smoking Porch* (not yet completed), a commemorative project at Hannah Arendt Center, Bard College, as part of the group exhibition *Anti-Establishment* (2012) curated by Johanna Burton at CCS Bard Galleries, Annandale-on-Hudson, NY.

During the month of June, Malin Arnell, Åsa Elzén and Annika Ruth Persson spent three weeks at the Bard Campus preparing for the opening reading/speech/performance *Hostilities/Events/Inclusion/Assimilation/Disruptions and Beginnings*. It took place on and around the floor painting, *Smoking Area* and included four bags of soil, thirty satchels of yellow onions, a small white pyramid, a knife, and two different texts that were read aloud during the performance. With *Invitation, YES! Association / Föreningen JA!* handed over time and space to Annika Ruth Persson to do research for her literary project "Hannah Arendt's 1940's. Routes, meetings, luggage, stations." in the Hannah Arendt Collection at Bard College during a four-week period in October 2012. The fourth part, the "Hannah Arendt Memorial Smoking Porch," is a proposal for a permanent work, to be installed at the Hannah Arendt Center, to commemorate Hannah Arendt.

YES! Association / Föreningen JA!'s STATEMENT for the exhibition *Anti-Establishment* is reprinted here.



Photo: CCS Bard

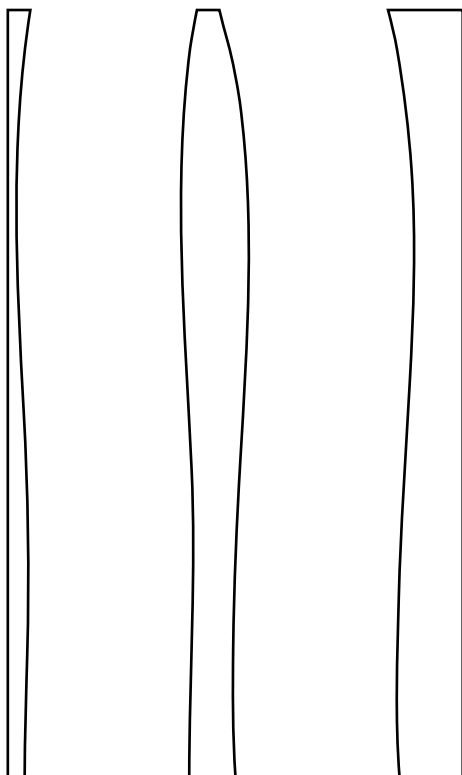
AN INSTITUTION IS AN INSTITUTION IS AN INSTITUTION IS AN INSTITUTION?

– *Hostilities/Events/Inclusion/Assimilation/Disruptions and Beginnings*

An institution is the people who run it, but not only, it is also its legacy, its past and its aspirations for the future. It is full of living people, ghosts, and the ones not yet born. The institution becomes that which is negotiated between the living, not yet born, and dead. It is a site of contestation.

YES! Association / Föreningen JA! is an art collective, an institution, an art worker, a group of people working to overthrow the ruling system of heteronormative, patriarchal, racist, and capitalist power structures by putting into practice a structural redistribution of access to financial resources, space and time within the art scene.

Sometimes *YES! Association / Föreningen JA!* gets invited to other institutions. That invitation usually comes with conditions, hopes, and a set of rules. The hope is that something will get disrupted and this disruption is both celebrated and expected. But we are all pre-conditioned by the administrative



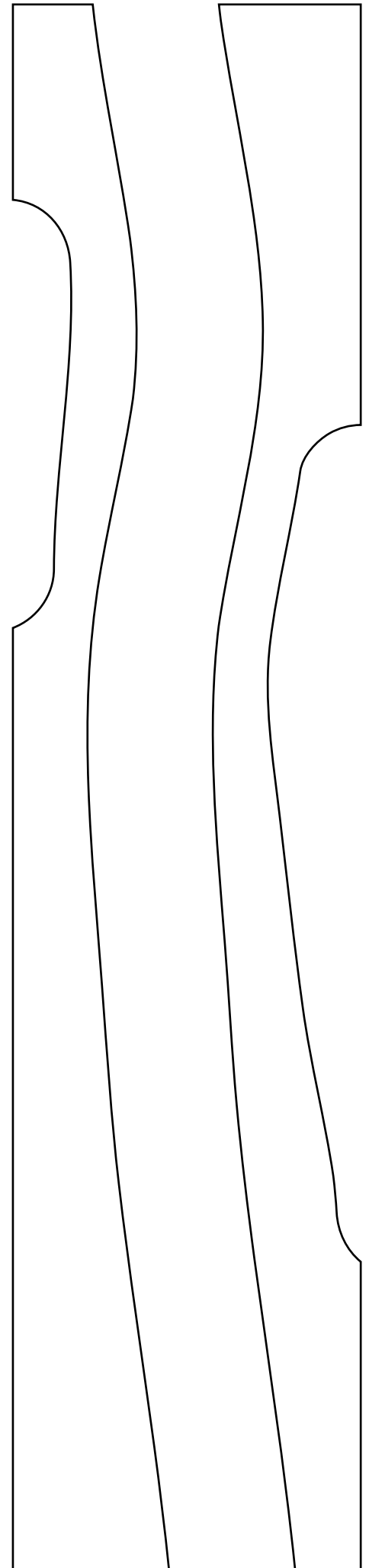
formalities that organize the spaces of manoeuvre for bodies within institutions—to classify, categorize, normalize, and strive for efficiency, and somehow, everything suddenly slips back to business as usual. The tendency is so strong. And it often comes with good intentions.

A way of disrupting the institution is to claim the position of the in-between-spaces, insist on acting in there and from there. The in-between-spaces are the unruly ones, the willful ones, the contingent ones. But because they are situated outside legitimizing discourses they also runs the risk of becoming the non spaces, the invisible spaces, understood as simply awkward and impossible. Pariah position.

This is the moment that we have to resist the lure of assimilation. Because assimilation always means that the pariah becomes her own worst enemy. It is impossible to assimilate and at the same time refuse the hostility towards your own pariah group. If you oppose that hostility you break the assimilation and become exposed as pariah again. Thus, assimilation means that you take part in hostilities against yourself. The cost of assimilation is different, depending on how strong the hostility is against your pariah group at a particular time in a specific context. A strong drive for assimilation and inclusion in the institutions is related to economic benefits.

Here we are with our longing for equality and diversity, for another new beginning. Hostility pushing through our skin, from inside out, from outside in. Someone in the room (Judith Butler) wants to give us advice: Instead of striving to gain equality within an inherently unequal dominant order we must "refuse its terms, to let the term itself wither, to starve it of its strength". We stand up and speak: We are the people in the house. Dreams, unhappiness, rage are all over the architecture.

(Hannah Arendt later whispers from her grave: Don't forget to smoke and to think in dialogue, then you will be able to forgive.)



\ WANT A PRESIDENT... (2010–ONGOING)

Collective public reading initiated by Malin Arnell, Kajsa Dahlberg, Johanna Gustavsson, Fia-Stina Sandlund in collaboration with Zoe Leonard.

The collective public reading project *I want a president...* was first initiated by artists Malin Arnell, Kajsa Dahlberg, Johanna Gustavsson and Fia-Stina Sandlund in conjunction with the general election in Sweden 2010. They wanted to gather activists, artists, friends and colleagues as a response to an increasingly neoliberal political climate in a country on the verge of electing an upcoming fascist, racist and homophobic party to parliament. In collaboration with artist Zoe Leonard they made an adaptation of her text *I want a president...* (1992) in Swedish. On the day before the election people gathered at Sergels Torg in Stockholm, a big square famous for its many public manifestations, and read the text together over and over again, for one hour.

Following this first reading in Swedish, Zoe Leonard's text has been freely translated to Estonian, Russian, Danish, Spanish, Finnish, and French.

I want a president... has collaborated with various bodies and organizers, in varying degrees, for the text to be read out loud in the following places (among others):

September 18 2010
1 pm at Sergels Torg in Stockholm

June 10 2011
8pm at Freedom square at the stairs of the War of Independence Victory Column in Tallinn

September 13 2011
5pm at Rådhuspladsen in Copenhagen and at Rådhuspladsen in Åhus

November 17 2011
7pm at Plaza de Chueca in Madrid

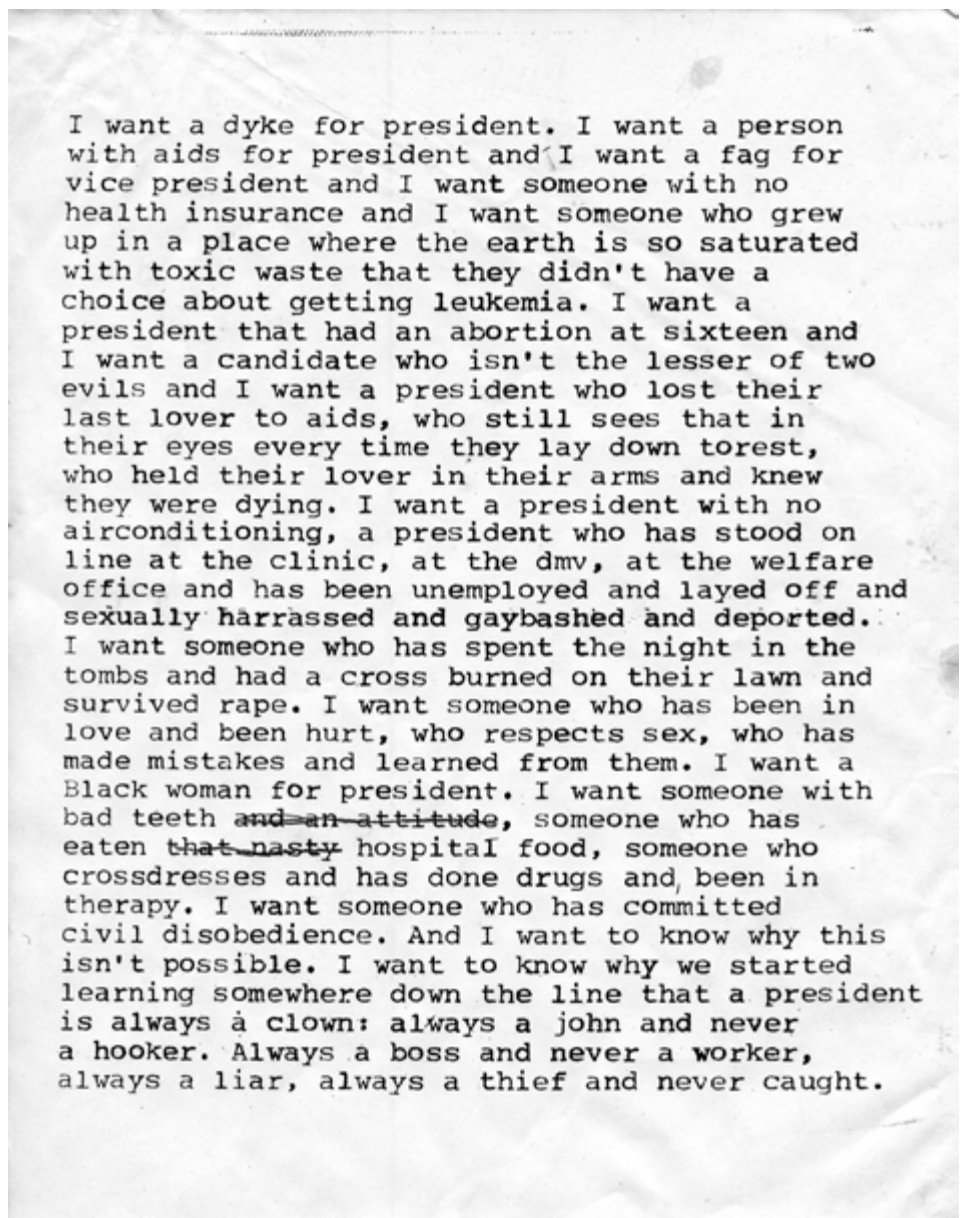
January 21 2012
1pm at Kolmen sepän aukio, Mannerheimintie 14 in Helsinki

April 7 2012
2pm at Fontaine des Innocents in Paris

November 5 2012
4:15 pm at Plazoleta del Centro Minillas frente al Museo de Arte de Puerto Rico, avenida de Diego in San Juan



Photo: Sissela Nordling Blanco



Zoe Leonard's original text *I want a president...* (1992)

SOMETIMES

SOMETIMES

SOMETIMES*

Sometimes sonorous or vocal components are very important

Sometimes a mistake in speed, rhythm, or harmony would be catastrophic

Sometimes unwritten law is inseparable from distribution of space, a distribution in space

Sometimes this involves an activity of selection, elimination and extraction

Sometimes it is necessary to “begin far away, as far away as possible”

Sometimes a bird sings to mark its territory

Sometimes action occurs in a milieu

Sometimes every milieu is vibratory

Sometimes every milieu is coded

Sometimes a milieu component becomes both a quality and a property

Sometimes the notion of the milieu is not unitary

Sometimes the milieu is open to chaos

Sometimes chaos is not the opposite of rhythm

Sometimes chaos becomes rhythm

Sometimes chaos is an immense black hole

Sometimes death, intrusion has rhythm

Sometimes rhythm is critical

Sometimes rhythm ties it self itself together in passing from one milieu to another

Sometimes it changes direction

Sometimes rhythm is never on the same plane as that which has rhythm

Sometimes the difference is rhythmic, not the repetition which nevertheless

produces it

Sometimes productive repetition has nothing to do with reproductive meter

Sometimes inversion produces a matter of expression

Sometimes territorialization is an act of rhythm that has become expressive

Sometimes it is rhythm

Sometimes rain starts to fall

Sometimes we do not yet have a Territory

Sometimes there is a territory where the rhythm has expressiveness

Sometimes the territory borrows from all the milieus

Sometimes the territory is the product of a territorialization of milieus and rhythms

Sometimes the territory is in fact an act that affects milieus and rhythms, that "territorializes" them

Sometimes it is tied to a type of action (sexuality, aggressiveness, flight)

Sometimes it is clear that it does

Sometimes instinct becomes intraspecific

Sometimes it is obvious that the function of aggression changes pace when it becomes intraspecific

Sometimes these functions are organized or created only because they are territorialized, and not the other way around

Sometimes we go from chaos to the threshold of territorial assemblage

Sometimes we organize the assemblage

Sometimes we leave the territorial assemblage for other assemblage

Sometimes we know what role urine and excrement play in marking

Sometimes territorial marks are readymades

Sometimes it is the chancy formation of a domain

Sometimes this becoming, this emergence, can be called art

Sometimes art is not the privilege of human beings

Sometimes art does not wait for human beings to begin

Sometimes the signature is not the indication of a person

Sometimes the signature becomes style

Sometimes the situation is the same

Sometimes certain motifs or points are fixed only if others are variable

Sometimes expressive qualities entertain variable or constant relations with one another

Sometimes the relation to joy and sadness, the sun, danger, perfection, is given in the motif and counterpoint

Sometimes expressive qualities also entertain other internal relations that produce territorial counterpoints

Sometimes the points or counterpoints are autonomous in the fixity

Sometimes they have autonomy within this very expression

Sometimes the criticism is accurate

Sometimes Nature appears as a rhythmic character with infinite transformations

Sometimes that is not all it is

Sometimes tattoos make the body
a territory

Sometimes critical distance is a rhythm

Sometimes an active rhythm, a passively
endured rhythm, and a witness rhythm

Sometimes the same activity has no
other agents in the same territory

Sometimes there are rules of critical
distance

Sometimes specialized aggressiveness
is necessarily

Sometimes I growl if anyone enters
my territory

Sometimes I'll put my territory on
my own body

Sometimes I'll territorialize my body

Sometimes I say: Mark your distance

Sometimes there is always a place

Sometimes everything is decided

Sometimes we can grasp this fictional
or raw moment

Sometimes the territory arises in a free
margin of the code

Sometimes it is a question of passage,
bridges and tunnels

Sometimes the territory itself is a place
of passage

Sometimes the assemblage is
fundamentally territorial

Sometimes we are in the intra-
assemblage

Sometimes all kinds of heterogeneous
elements show up in the intra-
assemblage

Sometimes consistency necessarily
occurs between heterogeneities

Sometimes they constitute no more than
a fuzzy set

Sometimes the partner is then said to be
Tier mit der Heimvalenz, "an animal with
home value"

Sometimes it is an operator, a vector

Sometimes it is as though a force of
deterritorialization affected the territory
itself

Sometimes the territory groups all the
forces of the different milieus together

Sometimes forces (sexuality,
aggressiveness, gregariousness, etc.),
transform them

Sometimes sexuality may appear as
a territorialized function

Sometimes this intense center can be
located outside the territory

Sometimes the Natal is outside

Sometimes there is a margin of
deterritorialization affecting the territory
itself

Sometimes there is a series of
unclaspings

Sometimes we are not going in circles

Sometimes the clearest, easiest answer
(seems to be provided by a formalizing,
linear, hierarchized centralized model)

Sometimes there is no form or correct
structure imposed from without or above

Sometimes there is no beginning from
which a linear sequence would derive

Sometimes there must be an
arrangement of intervals, a distribution
of inequalities

Sometimes iron is intercalated following
a rhythm

Sometimes there is a superposition
of disparate rhythms

Sometimes the fact is that the beginning
always begins in-between

Sometimes consistency is the same
as consolidation

Sometimes it is thought necessary to
take both into account simultaneously

Sometimes we must leave behind the
conditions of qualitative homogeneity

Sometimes they have effects, such as
reorganizing functions and gathering
forces

Sometimes the details and the ornament,
are not pre-given

Sometimes it is precisely the articulation
from within that are is missing

Sometimes there may be an advantage
in being able to restrict oneself to a very
determinate zone

Sometimes matters of expression must
be considered

Sometimes what should be done is
to start from a positive notion

Sometimes the natal is the innate

Sometimes we can say that the innate
assumes a very particular figure

Sometimes acquisition also assumes
a very particular figure

Sometimes it cuts across all the
interassemblage and reaches all the way
to the gates of the Cosmos

Sometimes it may produce an effect
of closure

Sometimes it is to be forever lost

Sometimes becoming cosmic

Sometimes the sound of an animal
coexists with its colors, gestures,

silhouettes

Sometimes a color will "answer to"
a sound

Sometimes a color, sound, gesture,
movement, or position enters in the
same species and in different species

Sometimes it is not the one or the other

Sometimes artificial isolation will have
very different effects

Sometimes imitation may not be the best
concept

Sometimes the melodic or rhythmic
themes precede their performance and
recording

Sometimes they always have a real value
of passage or relay

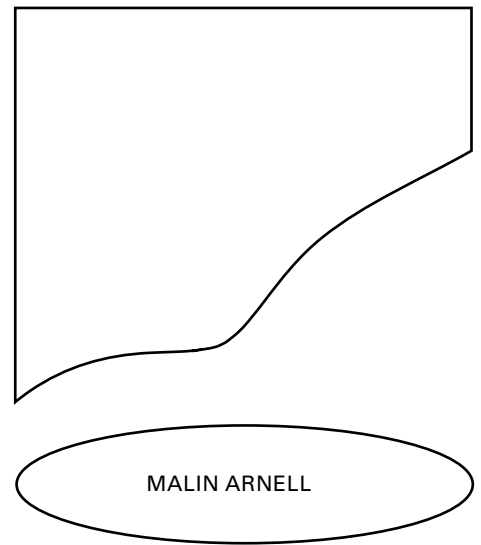
Sometimes I make myself visible at the
same time as sonorous

Sometimes I uncover the yellow root of
certain feathers underneath my beak

Sometimes I say: "Goodbye, I'm leaving
and I won't look back"

Malin Arnell, New York, May 2013

** Sometimes Sometimes Sometimes* uses the possibilities in the repetition of a stealing and non-reading of *Capitalism and Schizophrenia*. *Capitalism and Schizophrenia* (French: *Capitalisme et Schizophrénie*) is a two-volume theoretical work by the French authors Gilles Deleuze and Félix Guattari. Its volumes, published eight years apart, are *Anti-Oedipus* (1972, trans. 1977) and *A Thousand Plateaus* (1980, trans. 1987).



Malin Arnell is an artist, researcher and educator based somewhere between Stockholm, Berlin and New York. Through performative means such as repetition, duration, enactment and text she reflects upon the political and social construction of realities. Throughout her practice, Arnell emphasizes the experiences around body (her body, their body, our body), presence, participation, membership, and other affective manifestations. She was a founding member of the feminist performance group High Heel Sisters (2002–2007) and she co-founded YES! Association/Föreningen JA! (2005–ongoing). She completed an MFA in Visual Arts at Konstfack, University College of Art, Crafts and Design, Stockholm, Sweden (2003) and was a Participant in the Studio Program at the Whitney Museum Independent Study Program, New York (2009–2010). Since 2010 she is a PhD candidate in Choreography at the University of Dance and Circus/ Stockholm University of the Arts and is currently a visiting scholar at the Department of Performance Studies at the Tisch School of the Arts, New York University.

KATHERINE BREWER BALL

Katherine Brewer Ball is a writer and reader who finds her home in the study of performance. She received her PhD in Performance Studies from New York University in 2013 and writes between the disciplines of performance, media, feminist and gender studies, and critical ethnic studies. She is currently at work on her book manuscript, *The Only Way Out is In: Escape Strategies in Contemporary American Art and Performance*, which proposes escape as a critical paradigm for reimagining social and political thought in the present. In *The Only Way Out*, Brewer Ball argues for an embrace of non-pragmatic by way of the theatrics of escape. She is Andrew W. Mellon Postdoctoral Fellow in the Center for the Humanities at Wesleyan University. Katherine Brewer Ball is Malin Arnell's external opponent and dialogue partner during 67,3% performative research seminar.

CAMILLA DAMKJAER

Camilla Damkjaer is a senior lecturer in dance theory and Head of Research Education, Stockholm University of the Arts. Her research concerns the methodologies of artistic research, the articulation of embodied knowledge within the arts, and the modes of consciousness in circus and dance practices. Damkjaer's lecture-performances and publications have concerned the potential of Gilles Deleuze's philosophy in the study of movement, the relation between academic and artistic methodologies, and close analysis of the embodied knowledge in circus practices. Her PhD thesis addresses the meeting point between dance and philosophy with an interpretation of Gilles Deleuze's philosophy and the choreography of Merce Cunningham.

ULRIKA GOMM

Ulrika Gomm is a visual artist who's work takes form as a hybrid of text: printed matter, readings, animation and documentary video. Gomm scrutinizes applications and comprehensions of power structures, language systems and mental concepts. Language works to establish and maintain dominating order by perpetrating violence. However, there remains the possibility to use language as a liberating tool. Gomm is interested in the constant shifts of naming in ongoing variability. Stopping aggressive re-definition at the service of power structures is impossible, however, ideas and visions to persuade and discuss, destabilize and resist the violence of language is necessary. By reworking language, a shift of meaning might occur, in the reader, listener and writer, resulting in potential new dreams, visions and actions. Gomm has initiated various collaborations and curatorial projects in the search to find ways to exchange knowledge and experience.

HANNA HALLGREN

Hanna Hallgren is Senior Lecturer in Gender Studies at Linnaeus University and a researcher in Gender Studies and Artistic Research. She defended her thesis *När lesbiska blev kvinnor (When lesbians became women)* in 2008 at Tema Genus, Linköpings University. Hallgren is also a poet and has published several collections of poems. This year a genre blending volume called *Prolog till den litterära vetenskapsteorin (Prologue to the literary theory of science)* will be published. The book is a collaborative work together with the artist Melissa Henderson. Hanna Hallgren is co-supervisor for Malin Arnell's PhD project.

LENA HAMMERGREN

Lena Hamnergren is Professor in Dance Theory at Stockholm University of the Arts, and Professor in Performance Studies at Stockholm University. She is currently Chair of the Research Board, Stockholm University of the Arts. Her research focuses on critical theory, historiography and performance in Scandinavia. She was member of the Board of Directors, Society of Dance History Scholars, US, between 2007 and 2013.

ALHENA KATSOFF

Alhena Katsoff is a curator based in New York where she has organized exhibitions and events with Regina Rex, Shoot The Lobster and Lucie Fontaine. Her collaborations with artists have included projects with Tara Mateik, Nancy Brooks Brody and the research and design studio, Metahaven. She co-curated, with Dean Daderko, a solo exhibition by the artist MPA at Leo Koenig, Inc., which included a performance as part of Performa 2011. She is Visiting Critic at Rhode Island School of Design, was Volkswagen Fellow at MoMA PS1 in New York (2012/13) and has presented with the Center for Experimental Lectures. In 2010 Alhena was a participant on de Appel Curatorial Programme in Amsterdam prior to which she received and MFA from the Glasgow School of Art. She collaborates with Public Movement (IL), who she joined at IASPIIS (Stockholm) and SITAC XI (Mexico City).

ANNA KOCH

Anna Koch is a dancer/choreographer and Artistic Director at Weld where she works and presents her own artistic work, and cultivates the organization. Throughout her career, Anna has worked in a variety of international contexts. She is a frequent participant in the worlds of art and the theatre but is also actively engaged in the field of electronic music. Anna has created a wide range of choreographic works, shown internationally and nationally. As a dancer, Anna has worked with both Swedish and international artists such as Efva Lilja, Xavier Le Roy, Michael Laub, Margareta Åsberg, Lotta Melin and most recently with Erika Latta/the WaxFactory. Since 2005 she has collaborated with norwegian director Ole Anders Tandberg which has led to choreography for opera and theatre at the Royal Swedish Opera, the Royal Dramatic Theatre, the Citytheatre in Stockholm and the National theatre in Oslo. Anna Koch is Malin Arnell's main PhD project supervisor.

VILDA KVIST

Vilda Kvist is an artist based in Stockholm. Her art moves in a disrespectful and caring manner through subjects like power-relations, gay bashing and defacing of history and towards stuff she really loves like sunset

aesthetics, cheesy songs and naming heroes. Both those who are acknowledge of the canon and those who never will be. It is an emotional education on power. Her work *Unscripted: All Endings are Fictional* will be exhibit within Konstfack Degree Exhibition 2014 at Konstfack University Collage of Arts, Craft and Design in Stockholm between May 15–May 25.

EFVA LILJA

Efva Lilja is a Swedish artist working with choreography, visual art, films and writings. From 1985 to 2005 she was Artistic Director of the E.L.D. Company, producing work in more than 35 countries around the world. Since 2003 she has, parallel to her artistic work, been Professor of Choreography and 2006–2013 the Vice-Chancellor of DOCH in Stockholm. Since late 1990s she has worked with artistic research and been an active force nationally and internationally, working to improve conditions for artists to undertake research in their artistic practices. Efva Lilja is also an activist in cultural politics, for instance on the EU level in Team Culture 2012, and 2013–2014 she was invited by President Barroso to be part of the project *A New Narrative for Europe*. 2014 she is Expert Advisor of Artistic Research at the Swedish Ministry of Education and research.

CLARA LÓPEZ MENÉNDEZ

Clara López Menéndez is an art worker, practicing in the curatorial field, art criticism, performance art and other writings. She holds a MA in Curatorial Studies from CCS Bard. Her thesis deals with current artistic practices, their active or passive resistance to the contemporary system of cultural production, and other dilemmas resulting from a will to political coherence. She has developed projects in Berlin (*WIR SPIELEN (WE PLAY)*, nGbK, 2013), Detroit (*Enduring Sometimes Warring*, 2012), and her writing has appeared in *Girls Like Us*, *Disruptive Laughter*, *Randy*, and *Mousse*.

TERESA MARÍA DÍAZ NERIO

Teresa María Díaz Nerio is a performance artist born in Santo Domingo, Dominican Republic and currently living in Amsterdam. Her latest research and performance *Ni 'mamita' Ni 'mulatita'* is based on the stereotypical presentation of Blackmestizas, as the 'mammy' or the 'mulata' for example, in theater, cinema, radio and television in the Spanish Caribbean and Mexico in the 1940's and 1950's. This research derives from a critical engagement with the history of colonialism, enslavement, and popular cultural, in the region. This as well as the performance piece *Hommage à Sara Bartman* are both committed to a study on gender performativity from a decolonial perspective. All her

works relate in one way or another to ex-colonialized subjectivities, but acknowledging that coloniality is not something 'post' but a current ongoing process as decoloniality is, therefore her engagement is also an ongoing one with this subjects.

JOHANNA ROSENQVIST

Johanna Rosenqvist does scientific research into the field of craft and the making of art. She is Senior Lecturer at Linnaeus University and Konstfack. She defended her thesis *An Aesthetics of Sexual Difference?* at Lund University 2007. She is also a power electronics/noise musician known as KOEFF. As an artist she deals with structuring unpleasant background disturbances, celebrating the everyday noises of, for example, household appliances. KOEFF performances include: Celebrated Irma Optimist with a 4 hour performance with HansT Sternudd at the exhibition *Là-bas in Taidehalli*, Helsinki, Finland, (21 November 2013); *Untitled (Just Because Everything Is Different Does Not Mean Anything Has Changed)* with Malin Arnell at the nightclub Dogzstar, Istanbul, Turkey (17 September 2011); Art's Birthday Party, Swedish Radio at Södra Teatern, Stockholm, Sweden (16 January 2010); *I Want my Skin Back*, with HansT Sternudd at the 10th OPEN International Performance Art Festival Beijing, China (2009) & at Stammtisch, Berlin, Germany (2010)

STEFANIE SEIBOLD

Stefanie Seibold is an artist working with performance, installations, archives, video, sounds and texts. She has also been curating several performance-related shows and self-organised spaces in Vienna and just recently concluded a long-term project on the performance work of Gina Pane. Her work has been shown at the de Appel Arts Center, Amsterdam, the MuhKa, Antwerp, Museum Moderner Kunst, Wien, Akademie der Künste, Berlin, Württembergischer Kunstverein, Stuttgart etc. She is co-author of the comprehensive book on Performance Art in Vienna *Let's twist again – If You Can't Think It, Dance It*. She currently teaches at the Academy of Fine Arts in Vienna in the class of Performative Art and Sculpture.

MARIA ÅKESSON

Sugar Rush Productions is a Stockholm based film and animation company run by Maria Åkesson. With a background in Fine Arts and an MA in Documentary Filmmaking Maria has experience both as a filmmaker and as a sculptor/prop maker. After her MA from Brunel University in 2007 she stayed in London and worked freelance as a filmmaker for three years before making the move to Stockholm. In Stockholm

Maria studied digital animation for two years, the final semester was work experience and she spent it working for Oh Yeah Wow, a studio in Melbourne, Australia. During her years in London, Maria gained experience as a documentary filmmaker with projects in and outside of the UK; e.g. in India and in Palestine. Maria has also worked with promotional/corporate videos, as a music video director and collaborator in multi-media projects. Having worked on voluntary basis as well as in bigger productions, in teams and alone, Maria has both learned to collaborate and to work on a tight budget and time schedule. She has a great interest in working with social issues and especially enjoy mixing art forms and working with people based in different artistic genres.



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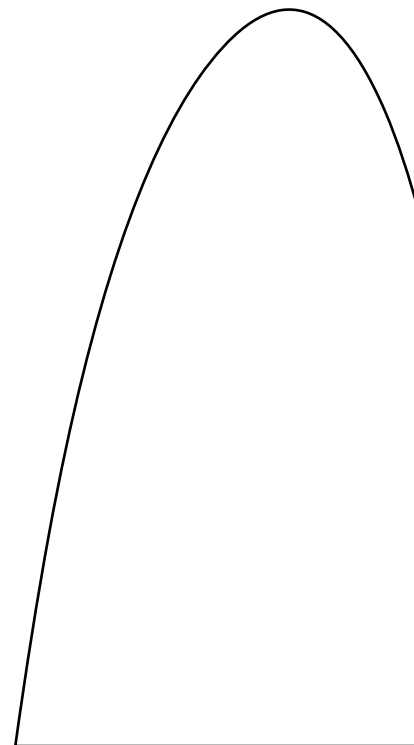
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