

## Collectively

A forum on the  
art of thinking,  
working and  
living together

Iaspis, Stockholm,  
24–26 May 2019

Public gathering  
at Fylkingen  
26 May 4pm–late

## Iaspis

Konstnärsnämnden  
Maria skolgata 83  
Stockholm

## Fylkingen

Torkel Knutssonsgatan 2  
Stockholm

#collectivelyiaspis

## Introduction

If art collectives, and the various forms of collective practice in the field of culture, are often understood in opposition to the artist as individual genius, echoing non-hierarchical forms of organizations and alternative ways of living, today this form is not necessarily a synonym of subversion or emancipation. Parallel to recent developments of network technologies, many collective methods and values have been assimilated by engineering, management, marketing, and by most contemporary political ideologies. It becomes necessary to inquire into how collective practices can foster better social understandings, encourage new forms of solidarity and improve living conditions for everyone.

Collectively creates an environment to test, share, learn and unlearn different forms of knowledge and life tactics, a space to present unforeseen associations between a diversity of contemporary practices and to speculate on the hopes they generate.

## Organisation

The participants assemble the programme throughout the day, by filling a timetable situated at the entrance of Iaspis, with workshop descriptions and relational scores. Workshops are run by the participants who propose them, scores can be performed by anyone. Workshops are dedicated to raising issues about contemporary collective practices. Relational scores are dedicated to experimenting with other forms of interactions and relationships. If you want to propose a score, send an email to [collectively@iaspis.se](mailto:collectively@iaspis.se).

The programme runs from 10am to 10pm. Lunch is served at 1pm, dinner is served at 7pm.

At 6pm, all the participants gather to discuss the organization of the forum. Screening and performances are presented during the rest of the evening.

## Participants

Collectively gathers 80 participants coming from the arts and beyond, sensitive to developing new ways of working, thinking and living together. They are often motivated by precise social concerns and research interests; many have developed specific tools, strategies or languages; through collaboration they articulate specific ethical positions and experiment with alternative forms of practice.

Participants include:

Os+ls (Rut Karin Zettergren)  
Erik Annerborn  
Art Lab Gnesta (Sebastian Dahlqvist)  
Art Labor (Arlette Quynh-Ahn Tran,  
Phan Thao-Nguyen, Truong Cong Tung)  
Bigert & Bergström (Mats Bigert)  
Brunåkra (Gustav Garpengieser)  
Eglè Budvytytė  
Candyland (Andreas Ribbung)  
The Center for the Less Good Idea (Bronwyn Lace)  
Council (Grégory Castéra, Giulia Tognon)  
CUSS Group (Ravi Govender)  
Anne Davidian  
Fylkingen (Jenny Soep, Hiroko Tsuchimoto)  
Kybernein Institute (Nathalie Gabrielsson)  
keyon gaskin  
Cecilia Gelin  
Benji Gerdes  
Gideonsson/Londré (Lisa Gideonsson, Gustaf Londré)  
Goldin+Senneby (Simon Goldin, Jakob Senneby)  
Gruppen (Joanna Lombard)  
Gudskul (Farid Rakun)  
Martin Guinard-Terrin  
Soledad Gutiérrez  
Gylleboverket (Etta Säfve, Jona Elfdahl)  
Sandi Hilal  
Mats Hjelm  
Laura Huertas Millán  
Hyphen (Riksa Afiaty)  
INLAND (Fernando García-Dory)  
IntraGalactic arts collective (Malin Ståhl,  
Anita Wernström)  
Virginija Januškevičiūtė  
Arijana Kajfes  
Hanni Kamaly  
Angie Keefer  
Alexandra Khazina  
k.ö.k (Ferial Agali, Muna Alyaqoobi, Petra Bauer,  
Jenny Richards)  
La Nocturna (Herlyng Ferla, Ericka Flórez)

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

Inga Låce  
My Lindh  
Local A. (Felice Hapetzeder)  
Lundahl&Seitl (Christer Lundahl, Martina Seitl)  
Raimundas Malašauskas  
Mapping the Unjust City (Paula Urbano,  
Elof Hellström, Åsa Johansson)  
Alice Máselníková  
Ana Mendes  
Elena Narbutaitė  
Robertas Narkus  
Public Movement (Dana Yahalomi)  
Vivian Rehberg  
Rejmyre Art Lab (Sissi Westerberg)  
Elham Rokni  
Viktorija Rybakova  
S!GNAL (Elena Tzotzi)  
Frida Sandström  
Aron Schoug  
Smychka (Georgy Mamedov)  
Kathryn Weir  
Werker Collective (Rogier Delfos, Marc Roig Blesa)  
Knutte Wester  
Sofia Wiberg  
Hanna Wittrock  
WochenKlausur (Lisz Hirn, Karl Seiringer)  
Giorgiana Zacchia  
Iaspis team (Annika Björkman, Roberta Burchardt,  
Christer Chytraéus, Filippa Edholm, Magnus Ericson,  
Muhib Fayazi, Dick Hedlund, Henrik Högberg,  
Lena Malm, Karolina Pahlén, Johan Pousette,  
Adrian Reimers, Moses Resele)

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019



## Programme

### Friday

9–10am	Welcome and Registration
10am–1pm	Workshops
1–2pm	Lunch
2–6pm	Workshops and Scores
6–7pm	Conversations
7–8pm	Dinner
8–10pm	Evening Session

### Saturday

10am–1pm	Workshops and Scores
1–2pm	Lunch
2–6pm	Workshops and Scores
6–7pm	Conversations
7–8pm	Dinner
8–10pm	Evening Session

### Sunday

10am–1pm	Workshops and Scores
1–2pm	Lunch
2–3pm	Workshops and Scores
4pm–late	Public Gathering at Fylkingen

Collectively is a concept developed by Council and commissioned by Iaspis, curated by Grégory Castéra (co-director of Council, Paris), together with advisors Raimundas Malašauskas (independent curator), Claire Tancons (independent curator, artistic director of the Sharjah Biennial 14) and Kathryn Weir (director and chief curator of the Cosmopolis platform, Centre Pompidou, Paris and Chengdu).

Design: Stefan Engblom and Aron Kullander-Östling

Text documentation: Frida Sandström

Photography: Jean-Baptiste Béranger

Organized by Iaspis in collaboration with Fylkingen and with support from Lithuanian Culture Institute and Spanish Embassy in Stockholm. Council is supported by the Foundation for Arts Initiatives.

Iaspis is the Swedish Arts Grants Committee's International Programme supporting international exchange for practitioners in the areas of visual art, design, craft and architecture. Iaspis' activities aim to enable professionals to develop artistically and improve their working conditions by establishing international contacts between practitioners and professionals such as curators and critics and others active in the field.  
[www.iaspis.se](http://www.iaspis.se)

Council assembles artists, researchers and members of the civil society to foster better understandings of societal issues. Council's curatorial program is based on long-term 'inquiries' which generate exhibitions, events, publications and the production of artworks. With the fellowship program AFIELD, Council also gather and support an international network of artists and cultural producers who initiate sustainable social initiatives across the world. Council believes in the transformative potential of the arts and works towards extending its influence across other domains.  
[www.council.art](http://www.council.art)

## Workshops

Imagine\_Collectively  
by Georgy Mamedov

Human Instrument  
by Bronwyn Lace (The Centre for the Less Good Idea)

A voice of many: land based economies for post contemporary-art practices.  
by Fernando García-Dory (INLAND)

Ceromancy  
by Mats Bigert (Bigert & Bergstrom)

To rotate or even lift the body, without much effort.  
by Viktorija Rybakova

Grifting  
by Ravi Govender(CUSS Group)

How to lead or facilitate a large artistic collaboration?  
by Aron Schoug

The Useful Artist – Mapping a Project  
Looking for solutions to concrete problems through social interventions  
by Lisz Hirn and Karl Seiringer (WochenKlausur)

metabolic poetry  
by Angie Keefer

Klinik  
by Felice Hapetzeder (Local A.)

Dinner Party!  
by Hiroko Tsuchimoto

KAR-👉  
by Farid Rakun (Gudskul)

And nothing is left  
A case study and storied from of collective process at shelters and refugee camps  
by Knutte Wester

Position  
A workshop by Public Movement

A Zebra in the Train Station  
A workshop by Elham Rokni

Curating On Less-heteronormative Approach  
A workshop by Riksa Afiaty

Forest Forecast  
A workshop by Arlette Quynh-Ahn Tran, Phan Thao-Nguyen, Truong Cong Tung (Art Labor)

Draggin  
A workshop by Eglė Budvytytė

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Number of participants and duration may change. Workshops will be added to the programme. An updated PDF can be downloaded at [www.iaspis.se](http://www.iaspis.se)

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019



This workshop is inspired by the ideas and practices of the Soviet pedagogue, inventor and science fiction author Genrich Altshuler (1926–1998). Altshuler is known as the developer of TRIZ – a problem solving and forecasting tool derived from the study of patterns of invention in the global patent literature. In English TRIZ goes by the English acronym TIPS which stands for “theory of inventive problem solving”. Altshuler and his colleagues believed that literally everyone can become an inventor by thoroughly following algorithms of resolving contradictions inevitably occurring in any inventive process. Creative Imagination Development is a subsection of TRIZ comprised of various tools and approaches to overcome psychological inertia and spur radical imagination.

During the workshop we will apply some of the tools developed by Altshuler and his fellow-inventors to create environment for collaborative imagination of different forms of collectivity. Depending on the willingness of the workshop participants, outcomes of this collective creativity practice can be shared with the wider audience during the evening program or public gathering.

Imagine\_Collectively  
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Time:

A workshop by Georgy Mamedov  
3–12 participants / 90 min

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We will begin by generating a range of vocal sounds and utterances, from breathing to gasping to speaking to singing; once we have a range of interesting sounds, we will assign one sound to each individual participant. Each sound and individual are then assigned a piece of elastic string that is pulled between the individual and a chair. The individuals' hold the string taught with their backs to the chair. An audience member or someone from outside the process is invited in and is asked to pluck the strings and play the instrument. When an individual feels their string plucked, they will vocalize their sound. The audience member will go through the range of sound and have an opportunity to construct a melody, poem or song depending on the sounds used.

Human Instrument  
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Time:

A workshop by Bronwyn Lace (The Centre  
for the Less Good Idea)  
7-15 participants / maximum 30 minutes

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A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24-26 May 2019

How do we conciliate impulses for individual authorship and ways of doing while promoting a collective agency? How is the initiative transferred? What are the risks of it, in terms of creating a solid artistic proposal and distinctive forms? These will be some of the questions raised in the process of building up INLAND as an artist's project about an organization now becoming a collective combining agricultural and cultural production for the sustainability of communities-of-practice working (g)locally, with and apart from established art system.

The workshop would involve a tasting of the different products INLAND is generating. The ultimate aim is to propose a continued exchange amongst like-minded collectives in other parts of the world. An existing frame for this potential realm of cooperation is the existing initiative promoted by INLAND and others under the name of "Confederacy of Villages".

A voice of many: land based economies      Time:  
for post contemporary-art practices.  
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A workshop by Fernando García-Dory  
(INLAND)

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A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

In an unsecure and unpredictable world, the concept of the forecast is becoming an increasingly more important tool for humans to control their living conditions.

Prehistoric prognostic instruments were crude, and the individuals dedicated to foretelling the future were revered as the holy mediators between mere mortals and the divine figures who determined their fate. The ancient practice of augury—a method for predicting the future from signs such as the flight of birds or the entrails of animals—is just one example of the human need to discover patterns within nature's formless flux. Today we refer to this gift as "pareidolia"—the ability to discern patterns and figures in formless mass. One of these methods is Ceromancy, the art of divination by dropping melted wax in a pan of cold water.

My suggestion for a workshop is to gather around a couple of glass containers filled with water and together melt beeswax and create a set of figures which we can use as vantage points for different discussions. It could be to stake out a new protocol for how to interpret these (as old ones tend to have been outdated, see list below), or it could be free associative, poetic comments from the participants originating from their wax creations. The workshop would be an experiment to see what happens around a table when this ancient method of forecasting is used as a contemporary artistic tool for productive discussions around forecasting.

Ceromancy  
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Time:

A workshop by Mats Bigert  
(Bigert & Bergstrom)  
6–12 participants / 2 hours

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This practice I originally learned from Shibari teacher who introduced it for connective bondage practice, where the main rule is to follow the flow, the volume and the force of the body itself. This gravity exercise is also popular among theatre and dance professionals. For some it is an exercise in overcoming the fear of touch:

Observe and read the gravity of the body, embrace passivity and let others move your body.

Participants divide into small groups of 2–3 people. One person lays down on a floor, relax and tries not to control any muscle in the body, lying flat and heavy like a dough. Other member(s) start from lifting every limb, head, rotating it and exploring the amplitude of moves that the body can reach.

For example, we circle the arm and observe how it can rotate the whole spine. Further, lifting up one leg and turning it so that the balance and gravity change, creating a movement in return. Those who change the position of the dormant person, can try lifting them up from lying to sitting position using the same rotational moves. At the end participants change positions.

To rotate or even lift the body,  
without much effort.

Time:

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A workshop by Viktorija Rybakova  
Max. 20–30 participants / 15–30 min.

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The aim of this workshop is to create a way for you to draw direct connection to another participant's work but more importantly present that work as your own. The original author of the work will not be known by any of the participants. It requires people to enjoy the process of interpretation, but more importantly interpretation as reality:

- An even number of participants will participate in this workshop.
- Two folders will be created on a desktop, a left and a right one.
- The even-numbered participants will anonymously place an image of a work in the left folder on the desktop.
- The odd-numbered participants will anonymously place an image of a work in the right folder.
- Once everyone has submitted into the folders, the participants will get a chance to come up and select an image from the alternate folder they submitted in.
- Odds select from left, evens select from the right. A moderator will oversee this.
- The participant will present the work as their own. You should speak lightly about the work and what made you do it and what it represents. It is something you should do on the spot and not prepare in advance in order to stimulate a connection.

Grifting

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Time:

A workshop by Ravi Govender(CUSS  
Group)  
Either 10, 12 or 14 participants /  
20 minutes

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

How to lead or facilitate a large artistic collaboration?  
Is it possible just to let the process self-organize or is there a need for some kind of leadership that can help to coordinate the parts into a coherent whole? What would that leadership look like and which challenges might it face while trying to simultaneously provide freedom and structure?

In this workshop I share some findings from my PhD-research project on the organization of collective creativity. With examples from a large artistic collaboration that took place in Stockholm 2015-2017, I introduce some themes that will be discussed throughout the workshop. Based on these themes the participants are encouraged to share their experiences of challenges and strategies when it comes to leadership in collective creativity.

I have two aims with the workshop. First, each participant will leave the workshop with some new perspectives and ideas on how to lead or facilitate artistic collaborations. Second, I will summarize the discussion and formulate some advice and recommendations that can be used in the training of curators and other artistic leaders, as well as by self-organizing groups.

How to lead or facilitate a large  
artistic collaboration?

Time:

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A workshop by Aron Schoug  
10–20 participants. / 1–2 hours

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A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

Art as a method to bring about small but concrete improvements in social coexistence is the concern of the artist collective WochenKlausur. Artists' competence in finding creative solutions can just as well be applied in all areas of society like in social work, ecology or city planning.

We will present this approach in a short introduction into the working methods of WochenKlausur and try it out together with the workshop participants by using fictitious projects.

As a starting point we will together define problems through research - either through on-site surveys or on the Internet - and then develop creative methods and strategies to solve them.

At the end of each unit we will discuss the project ideas and work out the presentations.

The Useful Artist – Mapping a Project      Time:  
Looking for solutions to concrete  
problems through social interventions  
.....

A workshop by Lisz Hirn and Karl  
Seiringer (WochenKlausur)  
3–6 participants / 1 day

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A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

(1/2)

This workshop ingests, chews, dissolves, and reconstitutes verbal and visual haiku through a daisy-chain collaboration that requires a minimum of four participants or participant groups. Those who would like to take part should meet together for a few minutes to learn the structure of the exercise and to be grouped with partners, but the workshop activity may play out anytime over the days of the program, such as between other activities. The results may be presented at dinner or during the public gathering or via some other channel at some other time.

The haiku is a succinct poetic form that typically but not necessarily consists of fewer than seventeen syllables that are often but not necessarily ordered in a combination of five, seven, and five syllables per line.

Haiku hinge on a paradigm shift.

Here's a contemporary haiku from Yu Chang:

around and around  
learning the names  
of one way streets

metabolic poetry  
.....

Time:

A workshop by Angie Keefer  
4 participants or participant groups

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

(2/2)

And another by Lee Gurga:

not  
the  
whole  
story  
but probably enough  
fresh  
snow

A metabolic haiku occurs among pairs of participants or participant groups composed in sets of four members or member groups known as “translator,” “reporter,” “interpreter,” and “poet,” working in brief, successive increments of one to three minutes per pair. It relies on asymmetric information flow through the halves of each pair at each stage, as well as participants’ willingness to take part in a game with no certain outcome. It can be played once for a total of four steps or continue cyclically in an endless loop with unlimited steps. Each member is equally empowered through their role in the process to affect the form of the game or to discontinue it altogether, but discontinuation is the only potentially unilateral move, as it ends the metabolic process.

metabolic poetry

.....

A workshop by Angie Keefer

4 participants or participant groups

Time:

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A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019



Klinik is a workshop by Local A. for professional artists. Klinik is a place where artists in various stages in their career and from different generations engage in a critical discussion about their own and the other participants' work.

Many artists have a particular need to develop their theme and to get an honest opinion and input during their work process. Maybe you are onto something new, but don't really want to risk the time and effort because you are afraid of losing what you have. Or you just need the input of a group of initiated peers into your next work. This is why Klinik exists. At Klinik, artists who want to develop their creative projects in small groups, meet to give and receive constructive criticism with a few guidelines and time rules. The promise of Klinik is that no outside observer will watch, we are among equals. What happens in the Klinik stays in the Klinik. The aim is to develop an understanding of each other's artistry and process, unconditionally and with as little of hierarchical prestige as possible, and then help each other forward. The guiding artist is exposed to and enjoys the same opportunity to critique as the others.

Klinik  
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Time:

A workshop by Felice Hapetzeder  
(Local A.)  
4 participants / 4,5 hours

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A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

For this workshop, I will share with you secret scores  
dedicated to creating unconventional situations at a  
lunch, a fika or a dinner party.

Dinner Party!

Time:

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A workshop by Hiroko Tsuchimoto  
Minimum 5 participant / 15–30 min  
Conceived by Hiroko Tsuchimoto & Hans  
Christian van Nijkerk

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A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

I would like to invite the Collectively participants to do a collective performance that will be staged in public on Sunday afternoon, taking the form of karaoke. The songlists are predefined, chosen through a collaborative process where I collect songs from any participants during the workshop days. Imagine if everyone could sing Internazionale in each of our languages, just for example, as a karaoke session. Inviting everyone to sing along together. Wouldn't it be curious?

Join me to work on the choice of the songs, while I could show you how to make your own karaoke files.

KAR-🎤  
.....

Time:

A workshop by Farid Rakun (Gudskul)  
10 participants / 4x1 hour

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A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

15 years ago I moved my studio to a refugee center and started a project with an open studio. Back then people still asked what the actual artwork was, a question I still have no answer to. As a starting point for a broader dialog on collective processes, I show images and share notes from three different projects with collective processes as a mean or a goal in itself.

And nothing is left  
A case study and storied from of  
collective process at shelters and  
refugee camps  
.....

Time:

A workshop by Knutte Wester  
5–30 participants / 1 hour

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A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

Public Movement is a research and action body that investigates and stages social choreographies in public spaces. The group's departure point is that politics exist within our bodies, often as dormant knowledge. During each day of the workshop we will be exercising different sets of movements and methodologies of action, as used by Public Movement. The workshop will include a physical session of outdoor exercise; a joint sketching session - mapping familiar and invented scores based on our common experience of civic and state choreographies; and a final action session in which we will prepare together for *Positions (Collectively, Stockholm, May 2019)* - an orchestrated demonstration based on a series of physical positions. This formalist choreography will be performed by a large crowd of individuals according to a list of statements, preferences and aspirations that will be developed and led by the workshop participants.

Position

.....

Time:

A workshop by Public Movement  
10 and more participants / 1 hour /  
one session per day  
On the third day of the workshop,  
Sunday, we need to have 10  
participants who will also activate  
Positions in the public session  
afternoon.

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A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24-26 May 2019



In this workshop we might fall asleep and someone will watch us, as we were so precious. She will look at us like if we are wild animas in the middle of the city. A zebra waiting for the train at the central station in Stockholm.

Or even more exotic than a zebra. One of a kind, a singular creature which is you, this strange and unique human being. Maybe she is right and you are precious? Maybe your body is precious and your soul is precious. You must be. Someone took care of you after you were born and also thought you're very special.

A Zebra in the Train Station  
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Time:

A workshop by Elham Rokni  
2-30 participants, 15-20 minutes

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24-26 May 2019

The workshop will focus on marginalized communities, intersectional feminism, LGBTQI+, gender issues and sexuality. The aim is to call attention on a less-heteronormative perspective of curating, but not only. The interest is also to propose methodologies which, through curation-making, enhance more inclusive behaviour addressing the on-going debate on oppression and alienation.

During the conversation we will screen the documentation video of Moelyono – Indonesian artist works with transgender dancer in East Java, and share the experiences of our bodies / sexualities / ideologies / existences in relation to the hetero-normative logic challenging the idea of “fitting” in binary rhetorics. Taking as references the diverse background of the participants, we will create a model of curating in order to explore queer sensibilities in its various forms.

Curating On Less-heteronormative  
Approach

Time:

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A workshop by Riksa Afiaty  
10-20 participants / 30 min.-1 hour

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A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

The forest is to most people the non-human wild world that embraces the nature vs. the human's world. Thus subconsciously when we encounter dense greenery, no matter whether the trees were grown by nature or by human for economic/ecology purpose, an image of 'forest' inescapably emerges in our perception. How can we in different geographic coordinates of the globe, with our bodies embedding reactions/ behaviours to reflect different climate zones and varied scenarios of natural and man-made changes, mutually discuss the 'forest'? Or more specifically, how do we collectively talk about the way human depend, exhaust and coexist within this axis of nature – man-made development?

With 'forest' as an image to trigger the participants' reflection, accompanied by the screening of *Drowning Dew* and the coffee liquid leftover from the relational score *Robusta Stimulus* as medium, Art Labor's workshop will share/discuss and draw imaginations of the future forest based on the participants' personal experiences (their childhood, their background, their reading, their watching etc.).

Forest Forecast

Time:

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A workshop by Arlette Quynh-Ahn Tran,  
Phan Thao-Nguyen, Truong Cong Tung  
(Art Labor)

1 hour

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

The aim is to practise the sense of gravity, trust, care and try out different perspectives and angles (non vertical) of looking at the word. Work in groups of 2 or 3.

Trace a route in the building or outdoors while dragging each other slowly and tenderly on the floor. Interchange the roles between the dragger and the dragged one frequently. Try and test multiple ways how the body can be dragged without hurting it or causing discomfort. Explore the pleasure of being dragged.

Draggin  
.....

Time:

A workshop by Eglė Budvytytė  
From 4 to 20. / 20-25 min.

Wear comfortable clothes, few layers preferably.

Egle Budvytyte, Dragging score derived from the performance piece Some were carried, Some – dragged behind, 2015.

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

## Relational scores

The world of possibilities is sound  
by Elena Tzotzi (S!GNAL)

Doems  
by E.

two minute poems  
by Angie Keefer

What does your day look like?  
by k.ö.k in collaboration with Sofia Wiberg. Proposed by Ferial, Jenny, Muna,  
Petra and Sofia

The Bumblebee  
by Lynsey Peisinger

Ask  
A relational score by Angie Keefer

Robusta Stimulus  
A relational score by Artlabor

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Relational scores can be added to the programme. If you want to propose a  
score, send an e-mail to [collectively@iaspis.se](mailto:collectively@iaspis.se)



Listen to the sound piece at the bottom of this link:  
[www.signal-signal.org/water-hollows-stone-2](http://www.signal-signal.org/water-hollows-stone-2)

The world of possibilities is sound  
.....

Sound piece by Pauline Oliveros  
recorded in October 2015. Listening  
questions published in Deep Listening:  
A composer's Sound Practice, 2005.  
A relational score by Elena Tzotzi  
(S!GNAL)

Unlimited number of participants /  
15–30 min

The equipment and the setting can be  
super simple or more elaborate. For  
example, you can play the sound file  
from a phone or use a sound system.  
The only important aspect here is  
that the listening exercise is shared  
collectively and not individually  
through personal headphones.  
This set of listening questions can  
be listened to collectively and/  
or performed and discussed as a tool  
for sharpening your own listening  
practice.

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

Each time one word by each, one by one.

Example:

X says peach

Y says bite

X says go

Y says slow

it goes on till it goes on. Then the next duo can have a go and a third and so on if there will be any.

Doems

.....

A relational score by E.

Inside the Archive (audio recording room). Two microphones, or one mic for two people. Two people at the one time at the mic, but can be way more in the line-up (unlimited). It could go on for as long as it does. Long Doems could be nice. But It might also happen that it will be very short if there will be no one in the room.

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

1. Send a minute poem to someone
2. Ask someone to send a minute poem to you

If it feels too difficult or takes more than one minute to get the ball rolling, just start over.

For example, I sent this to my friend:

"For a bird, heading rapidly towards the ground is not the same as falling."

And they sent this to me in response:

"Fresh loaves, scent of cloves, all the computers in the room are not enough to solve the problem of the peeling paint."

And we didn't worry very much about it.

two minute poems

.....

A relational score by  
Angie Keefer

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1. Form a circle of chairs
2. Each person is given a paper and a pen.
3. Each person is asked to write down what they did every hour yesterday, from the hour they wake up till they go to bed. You should use a minimum of one word and a maximum of two sentences.

For example:

06.00 wake up  
07.00 drink coffee  
08.00 ride my bike to work  
09.00 meeting with colleague  
10.00 Run around the building  
Etc.

4. When you are finished, pass the score to the person on your left.
5. Start reading the scores out loud, hour by hour. Begin with the score in which the person wakes up the earliest.

For example, someone wakes up at 5am. That is where the reading starts. Everybody reads what they did at that time. For example:

Person 1, 5am – wake up  
Person 2 – still asleep  
Person 3 – still asleep  
Person 1, 6am – having coffee  
Person 2 – wakes up  
Person 3 – still asleep.

The reading continues until the last person falls asleep...

What does your day look like?  
.....

A relational score by k.ö.k in collaboration with Sofia Wiberg.  
Proposed by Ferial, Jenny, Muna, Petra and Sofia  
5–25 people.

This exercise is intended to introduce to ourselves and each other, how we organise our daily lives. By sharing the routines of our everyday reality, it is the first step in trying to see our different material conditions and the structures they relate to. This politicized the space and time that we inhabit together.

Walk freely around the room, meet the eyes of others,  
make a humming sound.

When directed\* the group lies down in a row, ear to  
ear, and begin humming again.

The sound will resonate between participants and  
create a shared soundscape.

The exercise will end when the humming stops.

The Bumblebee  
.....

A relational score by Lynsey Peisinger  
/ Cleaning the House  
proposed by Malin Ståhl and Anita  
Wernström (IntraGalactic arts  
collective)  
5–30 participants. / approximately 10  
min.

\*One of the participants direct the  
group. This person asks the group to  
gather and lie down in a double line,  
feet away from the centre and ear  
next to ear (think of a zip where the  
participants heads are the teeth of  
the zip and the bodies the surrounding  
fabric). Make sure ears are as close  
together as possible.

NB. The humming aside, this is a  
silent exercise. Only the person  
giving the instructions should speak.

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Ask something of someone that you wouldn't otherwise  
bother to ask if you weren't following this score.

Ask

.....

A relational score by Angie Keefer

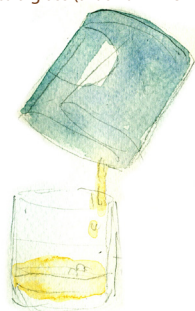
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## HOW TO BREW VIETNAMESE COFFEE

1. Pour sweetened condensed milk into a glass (around 1 - 2cm thick)



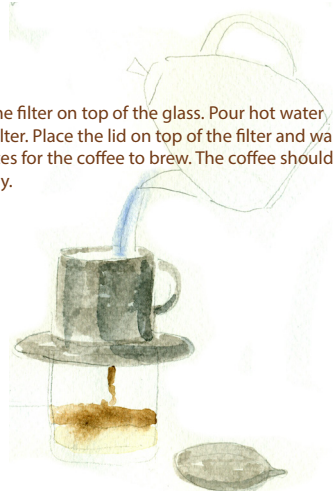
2. Take the filter, remove the lid and the damper. Add 6-8 teaspoons of ground coffee into the filter



3. Place the damper back on the filter, press the damper tightly on the ground coffee



4. Place the filter on top of the glass. Pour hot water into the filter. Place the lid on top of the filter and wait 4-5 minutes for the coffee to brew. The coffee should drip slowly.



5. Stir the coffee and the sweetened condensed milk together



6. Add ice if wanted



Enjoy!



[www.artlaborcollective.com](http://www.artlaborcollective.com)

Robusta Stimulus

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A relational score by Artlabor

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## Evenings and Sunday

### Friday Evening

this is an artwork/ this is for you. / you are a community. / you are my material. / this is a prison. / leave when you want.  
a performance by keyon gaskin

### Saturday Evening

Hegelian party  
Drinking + listening + watching + dancing?  
An event by La Nocturna

### Public Gathering on Sunday

Pasar Ilmu (Knowledge Market)  
A collective event by Gudskul

Positions (Collectively, Stockholm, May 2019)  
A collective performance led by Public Movement

KAR-👉  
A collective performance by Gudskul

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

An embodied interrogation of our internal and external relationships to power. using performance strategies, movement/embodied practices, discussion, play and other modes of engagement we will acknowledge how power and hierarchies influence our bodies and find methods of confronting, negotiating, confusing, refusing, manipulating, and playing with power. Looking to foster an open, fun, critical, nuanced, complicated, and supportive space. All people welcome.

this is an artwork/ this is for you.  
/ you are a community. / you are my  
material. / this is a prison. / leave  
when you want.  
.....

A performance by keyon gaskin

COLLECTIVELY

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How can you mix complementary and/or contradictory elements and compose a nice cocktail out of it?

A playlist made out of songs that mix caribbean sounds (cumbia) with some nordic sounds (metal). (All songs composed by the colombian groups "Chupame el dedo" and "Meridian Brothers").

How can you compose something and keep the difference alive? Does consensus eliminates difference? What if we think that it is antagonism what creates movement and rhythm?

Videos that show bodies confronting each other: what is it that produces movement? What comes out from the confrontation of two forces?

The dancefloor is open in case we need it.

Hegelian party  
Drinking + listening + watching +  
dancing?  
.....

An event by La Nocturna

COLLECTIVELY

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1. Choose a space, sit down
2. Wait for headmaster to enter the space and start the session
3. Follow the headmaster's instructions
4. Pick a stranger to partner with you
5. Enjoy being both a student and a teacher, consecutively
6. Sign for and give away the card-certificate to your partner
7. Keep in touch with your partner, who once has become both your teacher and student
8. Replicate, copy and improve the model whenever and wherever you like

Pasar Ilmu (Knowledge Market)

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A collective event by Gudskul

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

Positions (Collectively, Stockholm, May 2019) is an orchestrated demonstration based on a series of physical positions taken by individuals according to a list of statements. Two ad-hoc blocks of people are constantly formed and reformed, one in front of the other. This formalist choreography will be performed by the large crowd in response to demands, preferences and aspirations that will be developed and announced by the workshop participants.

Positions (Collectively, Stockholm,  
May 2019)  
A collective performance led by Public  
Movement  
.....

Positions was originally created by  
Omer Krieger and Dana Yahalomi in 2009

COLLECTIVELY

A forum on the art of thinking, working and living together. Iaspis, Stockholm, 24–26 May 2019

This collective performance takes the form of karaoke. The songlists are predefined, chosen through a collaborative process where I collect songs from any participants of Collectively during the workshop days. Imagine if everyone could sing Internazionale in each of our languages, just for example, as a karaoke session. Inviting everyone to sing along together. Wouldn't it be curious?

KAR-  
.....

A collective performance by Gudskul

COLLECTIVELY

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