



Brown, Black, Queer and In-Between: Performing Journeys Across Liminal Spaces and Times

October 11th–13th 2022 at Inter Arts Center, Malmö

Soy la que escribe y se escribe / I am the one who writes and who is being written.
Ultimamente es el escribir que me escribe / It is the writing that 'writes' me.
Writing is the site where I critique reality, identity, language,
and dominant culture's representation
and ideologic control.
(Anzaldúa 2015, p. 3)

This time and space for exchange emerges as part of lury Salustiano Trojaborg's doctoral research project **On Ancestrality and Regeneration: Performing Decolonial Journeys** where she poses the following question: How effective is it to tackle the concept of sustainability within the

European performing arts context, without also dealing with the burden of Europe's colonial past? Lury therefore aims to explore the process of construction of cultural identities in a performative setting according to the intersection of gender, sexuality, class and race, focusing on narratives produced in liminal zones, the in-between spaces.

This encounter is an attempt to connect artistic scholarship produced in the Global South, especially from Lury's place of origin, Rio de Janeiro, Brazil with that produced in Northern European countries, such as Germany, Denmark, Norway and Sweden. By proposing dialogues with Southern artist researchers that Lury met along her own path of migration across the north, she intends to generate narratives that focus on contested histories, asymmetrical power relations and legacies of racism, colonization and displacement (Bhatia 2011, p. 348).

The expectation is that the conversations between those participating in this encounter contribute to communicate and translate foreign realities of one hemisphere into another. Hopefully the messages to be exchanged will function as a conduit and as a thin lifeline that enhances empathy towards one another, and contribute to broaden the scope of artistic research methods.

Anzaldúa, Gloria E. (2015). *Luz en lo Oscuro: Rewriting Identity, Spirituality, Reality*. Ed. Analouise Keating. Durham and London: Duke University Press.

Bhatia, S. (2011). *Narrative inquiry as cultural psychology: Meaning-making in a contested global world*. *Narrative Inquiry*, 21, 345-352.

Tuesday, October 11th

13:00–13:30

Welcome + presentation of participants

In person/Zoom meeting: <https://lu-se.zoom.us/j/61632650730>

13:30–14:15

Presentation: **Memory, Archive and Testimony: The Flight Narratives of the German Jewish Family Grünbaum at the Rise of National Socialism**

Presenter: Ian Calvet

In person/Zoom meeting: <https://lu-se.zoom.us/j/61632650730>

Break

14:30–15:15

Presentation: **In Transit Letters: Between the South Atlantic and the Baltic Sea**

Presenter: Iury Salustiano Trojaborg

In person/Zoom meeting: <https://lu-se.zoom.us/j/61632650730>

Break

17:00–18:00

Letter-Performance: **In Transit Letters: Between the South Atlantic and the Baltic Sea**
(work in progress)

Performers: Ian Calvet and Iury Salustiano Trojaborg

In person/Zoom meeting: <https://lu-se.zoom.us/j/61632650730>

Wednesday, October 12th

13:00–13:45

Presentation: **Notes on Epistemological Policies for the Artist-Researcher**

Presenter: Adriana Schneider Alcure

In person/Zoom meeting: <https://lu-se.zoom.us/j/61632650730>

Break

14:00–18:00

Workshop: **Collective Dramaturgies of Disobedience**

Facilitator: Adriana Schneider Alcure

In person

Dinner Break

20:00–21:00

Lecture-Performance: **Estuaries: Decolonial, Feminist, Afro-Diaspora Perspectives**

Performer: Deise Faria Nunes

In person/Zoom meeting: <https://lu-se.zoom.us/j/61632650730>

Thursday, October 13th

10:00-12:00

Workshop: **Intersectional Orientating**

Facilitator: John-Paul Zaccarini

Lunch Break

13:00-15:00

Workshop (cont.)

Facilitator: John-Paul Zaccarini

Fika

17:00-18:00

Performance: **The MixRace MixTape**

Performer: John-Paul Zaccarini

In person/Zoom meeting: <https://lu-se.zoom.us/j/61632650730>

Tuesday, October 11th

Memory, Archive and Testimony: The Flight Narratives of the German Jewish Grünbaum Family at the Rise of National Socialism

This research is based on documents, diaries, photos and letters left by the German-Jewish Grünbaum family – ancestors of Ian Calvet Marynower. The Grünbaum family fled to Brazil in 1934, shortly before the outbreak of World War II. We propose here a work of weaving the narratives of the family archive that will be added to other documents found in German territory and to some field activities. To elaborate such narratives, the research will apply methodologies from the field of arts. This way, it will be possible to establish considerations on the symptomatic aspects of the context of the rise of National Socialism, its bridges with contemporaneity and the migrant condition of the Grünbaum family.

Presenter: Ian Calvet

In Transit Letters: Between the South Atlantic and the Baltic Sea

At its core, autoethnography is about bodies interacting in a sociocultural space and time. Performative autoethnography is writing from/with/of the performative body as co-present with Others, the body as epistemologically central, heuristically, inspirational, politically catalytic. (Spry 2018, p. 636)

In the summer of 2022 Iury started an exchange of handwritten letters with her supervisor Adriana Schneider Alcure and with PhD candidate Ian Calvet, both artist researchers based at the Theatre Department of the Federal University of Rio de Janeiro, Brazil. The written letters were an attempt to connect personal, socio-political and artistic experiences and scholarship produced in the Global South, especially from Iury's place of origin, with that produced in Northern European countries where Iury's, Adriana's and Ian's paths of migration at some point have crossed, namely Germany, Denmark, and Sweden. This analogue exchange of missives aimed at communicating and translating foreign realities of one hemisphere into another, enhancing this way empathy towards one another. This presentation analyses how the crossover between auto-ethnographic and epistolary methodologies could contribute to broaden the scope of artistic research methods.

Presenter: Iury Salustiano Trojaborg

Spry, Tami. (2018). *Autoethnography and the Other: Performative Embodiment and a Bid for Utopia*. In: Denzin, Norman K., & Lincoln, Yvonna S. (eds.) *The SAGE Book of Qualitative Research*. Fifth Edition (pp. 627–647). Thousand Oaks, CA: SAGE.

In Transit Letters: Between the South Atlantic and the Baltic Sea (work in progress)

In the summer of 2022 Iury started an exchange of handwritten letters with her supervisor Adriana Schneider Alcure and with PhD candidate Ian Calvet, both artist researchers based at the Theatre Department of the Federal University of Rio de Janeiro, Brazil. The written letters were an attempt to connect personal, socio-political and artistic experiences and scholarship produced in the Global South, especially from Iury's place of origin, with that produced in

Northern European countries where Iury's, Adriana's and Ian's paths of migration at some point have crossed, namely Germany, Denmark, and Sweden. Following the first time Iury and Ian meet in person, they will search for a level of intimacy and affection within their bodies and in space that allows them, together with their audience, to improvise and perform their exchange of letters.

Performers: Ian Calvet and Iury Salustiano Trojaborg

Wednesday, October 12th

Notes on Epistemological Policies for the Artist Researcher

How are artists acting in the context of the economic, political, social and environmental crises in recent years? Is it possible to carry out these analyses from the field of the arts? How can critical exercises of political imagination privilege propositional meanings for social action and artistic creation? How can the arts and their teaching and research procedures activate intersectional perspectives (of social class, race and gender) and anti-colonial epistemologies? What is the specificity of the arts as an area of knowledge? Based on these questions, this communication will present the curricular challenges and experiences that have been developed in recent years in the Graduate Programs in the field of arts in Brazil. As case studies, the artistic research projects that have been carried out in the Master and PhD courses of the Stage Arts of the Graduate Program (PPGAC), School of Communication (ECO), Federal University of Rio de Janeiro (UFRJ), will be observed. In general, students' researches are guided by interdisciplinary, the hybridity of artistic languages and the heterogeneity of debates to critically reflect on modes of creation and production in contemporary art. Laboratory practices have also been fields of methodological investigation for developing heterodox research objects articulated by the notion of the expanded scene. The experiences have been constructively relating artistic work with pedagogical procedures and academic research. In this sense, the distinctions and correlations between art and science provoke friction this debate. In Brazil, these complex disputes take place politically in institutional spaces (academic, government and artistic) and in common sense understandings of how arts can move society in the 21st century.

Presenter: Adriana Schneider Alcure

Collective Dramaturgies of Disobedience

The workshop experiments procedures for performance creation and scenic dramaturgies beyond the notion of written text. The subject will be the "city" of Malmö. The proposition involves cartographic exercises, drift practices with objects to creating compositions that articulate participants' life histories with the city itself. The relationship between body and territoriality will be worked from perceptions of social and colonial wounds.

Facilitator: Adriana Schneider Alcure

Estuaries: Decolonial, Feminist, Afro-Diaspora Perspectives

Estuaries: Decolonial, Feminist, Afro-Diaspora Perspectives on Performance is a cross-field, artistic research project created by Deise Faria Nunes. Nunes is a PhD fellow at the University of Agder, Norway, since 2019. In this performance lecture, she will present some of

her practical-theoretical framework. Simply put, estuaries are aquatic environments where a river meets the sea, or another body of water. This metaphor is a key aspect of the project. Through the discourses of African Diaspora women artists, activists and thinkers connected to Nunes' affective geographies, spanning from the Nordics to Brazil, through Central and Northern Europe and Portugal, the project, intends to map existing and develop new decolonial feminist praxes and concepts for performance. In these interconnected streams, emancipatory thought meets artistic practices in socio-political and spiritual contexts, originating new bodies of water.

Performer: Deise Faria Nunes

Thursday, October 13th

Intersectional Orientating

This workshop uses creative writing in a hybrid form of Black and Queer studies informed by Lacanian psychoanalysis and Performance studies.

Facilitator: John-Paul Zaccarini

The MixRace MixTape

The MixRace MixTape is a stand-up, hip-hop, spoken word journey of passion, hope and humour that takes you on a lush poetic journey through everyday racism, homophobia and male privilege and the complexities of intersectionality in a unique and provocative performance.

Performer: John-Paul Zaccarini

Presenters



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Adriana Schneider Alcure (BR/DE)

Adriana Schneider Alcure is a theatre director, actress and researcher. She is currently a Professor in the Arts of the Scene Graduate Program and in the undergraduate Theater Directing course – School of Communication - Federal University of Rio de Janeiro UFRJ. She is a member of the Academy of the Arts of the World (Cologne, Germany). She was a postdoctoral fellow in the Capes-Humboldt Stiftung Research Fellowship, at the Universität Bonn, with a research project on art and fascism. She has a PhD in Humanities (Cultural Anthropology) from PPGSA/UFRJ, with a sandwich internship at FU-Berlin (DAAD/CNPq grant). She holds a MA in Theatre from PPGAC/UNIRIO. Member of Coletivo Bonobando and Muda Other Economies.



© Deise Faria Nunes

Deise Faria Nunes (BR/NO)

Deise Faria Nunes (BR/NO, 1974) is an artist-researcher with a special interest in performance, ritual and audiovisual. She is currently a PhD fellow in Theatre at the University of Agder. Nunes is based in Norway since 1999 and is active in the performing arts field since 2003. While developing her own practice and methods, she has worked as a performer, dramaturge, creative producer, project manager, educator and freelance writer for among others ACTS laboratory for performance practices, Nordic Black Theatre, Office for Contemporary Art - OCA, Oslo Biennale, Black Box Teater, Norwegian Theatre Academy and The Oslo National Academy of the Arts. She was the head of the national Theatre Committee at the Arts Council Norway in 2020-21. In 2017, Nunes created the company Golden Mirrors Arts Norway, focusing on production and diffusion of works by Black women in the arts and culture.

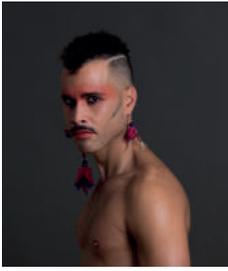


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Ian Calvet (BR/DE)

Ian Calvet, Federal University of Rio de Janeiro (UFRJ), Brazil/Freie Universität Berlin, Germany Ian Calvet is a theatre director, researcher, and scriptwriter. He holds a bachelor in Cinema (PUC-RIO) and Theatre Directing (UFRJ). He also holds a Master in Scenic Arts (UFRJ) having researched performance art and street theatre. Currently, he is a doctoral student in the Arts of the Stage Program (UFRJ) researching art, politics, memory, and history. His research project is entitled *Memory, Archive, and Testimony: The Flight narratives of the German Jewish Grünbaum Family at the Rise of National Socialism*. To conduct his research, Ian was awarded a scholarship (CAPES-PDSE) to spend two semesters as a doctoral student at the Lateinamerikanisches Institut at the Freie Universität in Berlin, Germany.

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Iury Salustiano Trojaborg (BR/DE/DK/SE)

Iury Salustiano Trojaborg is a queer interdisciplinary migrant artist researcher who has worked practically and theoretically in Theatre, Performance, Dance and Opera in different environments and roles, including actor, performer, writer, director and dramaturge in Brazil, Germany, Denmark, Poland and Sweden. She is currently a doctoral candidate at Malmö Theatre Academy and also a member of the

Agenda 2030 Graduate School at Lund University.

© James Barrett



John-Paul Zaccarini (SE/SA)

John-Paul Zaccarini holds a Ph.D in Performance Studies, with a thesis based in the use of psychoanalysis in the creation of contemporary performance. He is Professor of Performing Arts at the Research Centre at SKH. He has been a practitioner in theatre, dance, mime and circus with a focus on poetry as performer, director/dramaturge and choreographer for 32 years. He is currently researching the intersections

between art, therapy and activism in his project FutureBlackSpace which is a creative space for BIPOC to work with Radical Healing and decolonizing artistic research in majority white institutions and fields.



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