

Performativity & Quantitative Analysis

Transforming practicesⁱⁱ - a collaboration with Anna Björklund, associate professor/docent, Dept. of Sustainable Development, Environmental Science and Engineering (SEED), KTH

At the moment I am initiating a new collaboration with Anna Björklund. The aim is to transform artistic practices by bringing in life cycle analysis (LCA) perspectives on film-production within the context of performative artistic research. In this project we plan to monitor and evaluate the climate impact of practices in film and media, in research and in education at Stockholm Uniarts on two levels, on an individual researcher's level and on an organisational level with student's teams. As a first step, we will monitor and evaluate impact of these artistic processes and as a second step we will develop new tools and documents that can support students in shifting their productions towards films with smaller climate footprint. The tools will enable the students to carry out performative productions, using their creativity to stay within predetermined sustainability limitations, finding new ways to make films and to let, the story, the experience, of that process accompany them in the coming productions.

The joint conclusions of the collaboration will be interwoven with my research project Climate-Just Worldingsⁱⁱⁱ where the performativity of a fictional story-world and how it can interact with an organization's reality is explored. The function of the LCA correlates with the structure of the story-world's time machine & cyborg-gaia.

Cross-disciplinary collaborations have always been important to me and I think differentiations between for example natural and human science are increasingly uninteresting. My current research project Climate-Just Worldings was sparked by a one-month collaboration with Ronald Mallett^{iv}, professor in physics at UConn, 2011, and at that point Sarah Demeuse writes: *"I'm particularly called in by Persson's seemingly ingenious, though persistent way of approaching and attempting to work with natural scientists. Her drive to inform herself at the source signals contemporary modes of research (a more networked world, after all, allows for more immediate access to experts), and forces the experts to enter a messier terrain"*^v



Image: Collaborative speculations with professor in physics, Ron Mallett. Initiating the story-world, 2011^{vi}

The quantitative methods in artistic practices can play a role in breaking with internalized and normalized outdated structures or unjust privileges. When you are used to privilege, equality feels like oppression. Therefore, it can be necessary to measure our behaviour in order to render our privileges visible. In previous projects I have for example used a timer to document who speaks and for how long in order for a group to realise how differently attention is distributed between for example genders. In this quantitative analysis we aim to bring forth a discussion of climate-justice in relation to artistic practices and productions.



Image: climate strike by SKH organized by Lina Persson, choreography by doch students. Sept 2019

The prompting of the quantitative research comes from the performative story-world that drives my project Climate-Just Worldings. And the results from the LCA will be fed back into the story-world in a feedback loop between the fictional story-world and the organization's reality.

Renderings and materializations of the project will start happening in August 2020. We imagine some kind of video-document, for example an interview with a student that can be understood in a double sense, both in the context of documentation of students work processes at the film & media department during LCA and also in the context of the fictional story-world, as a response to its climate-just premises that keep count of our energy use and redistributes it fairly, cancelling output where overdraws has been detected. But we also see possibilities for unforeseen materializations/actualizations as the collaboration develops. Both Anna & I can participate and present at the symposium.

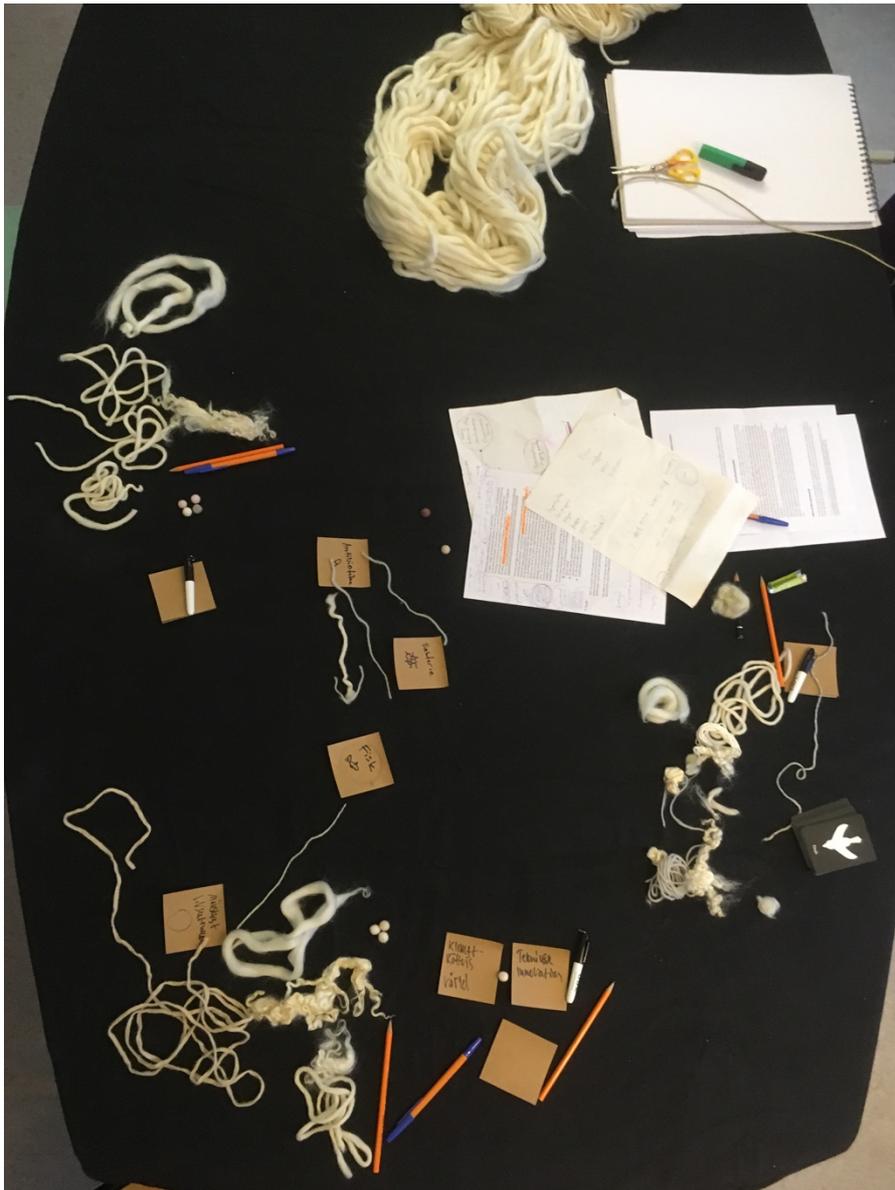


Image: developing game-methods for transdisciplinary collaboration together with Erik Berg (artist) and Oskar Nyberg (biologist), January 2019

ⁱ <https://www.uniarts.se/english/people/co-workers/lina-persson>

ⁱⁱ <https://www.kth.se/sv/navet/research/projects-1.950619/transforming-practices-1.977727>

ⁱⁱⁱ Research project by Lina Persson funded by the research council.

<https://www.researchcatalogue.net/view/266314/266315>

^{iv} <https://physics.uconn.edu/person/ronald-mallett/>

^v Demeuse, Sarah. Speculating artistic speculation. Rivet, New York. 2011. http://rivet-rivet.net/pdf/speculating_artistic_speculation.pdf

^{vi} <https://vimeo.com/70935331>