

Celestial Bodies • RESONANCES

CELESTIAL BODIES is an artist-led itinerant platform that since 2019 has brought together an international group of FLINTA (female, lesbian, inter-sexual, non-binary, trans and agender) identifying artists and cultural practitioners in different European countries. Dedicated to opening spaces that explore meanings and practices of solidarity, care, empathy, and wonder, CELESTIAL BODIES considers fragility and vulnerability as core qualities for individual and community growth.

RESONANCES (2022) is the third of a series of encounters and festivals (2019 in Reykjavík, 2021 in Lisbon and Moita). Taking place in Tuscania (Italy), the encounter brought together artists from CB platform with local artists. Curated by Elsa Mencagli Andersen and Nora Tormann, *RESONANCES* facilitated a conversation across practices through artistic proposals and the responses they provoke: throughout the residency, the participating artists shared their individual practices covering a wide range of formats, questions, and methods. Through practices of movement, voice work, pottery, collective rituals, constellations, crafting with fabrics, crafting with stones, listening and walking, the artists inhabited studio and public spaces.

Hosted by the cultural association Vera Stasi, the residency took place at Santa Croce, a former mediaeval chapel, and Supercinema, a former cinema transformed into a space for the performing arts. *RESONANCES* culminated in a collective event inviting the local community to an experimental format at the junction of visual, performing arts, and participatory rituals.

RESONANCES

Tuscania, 2022

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“ The universe has no centre,
but to embrace, here's what to do:
approach slowly
and for no apparent reason,
then, spreading the arms,
show the disarmament of the wings,
and finally vanish,
together,
in the space of charity
between you
and the other ”

- Chandra Livia Candiani

Note

For seven days, we were together in Tuscany, a small rural town in Italy. A town saturated in earthy colours, surrounded by stone and soil textures amid far views over acres and hills. The book in your hands frames and documents our work process: it gathers the memory of the meeting in the form of texts, colours, textures, and shapes.

Matched in pairs that didn't know each other beforehand, we captured three stages of the residency: **Expectations, Being with, and Afterthoughts**. Other than being written before, during, and after the meeting, these texts don't follow specific instructions. Each pair decided on the best methodology to record their thoughts: in conversation, in Q&A format, in collective writing exercises, and in essay form.

Expectations

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Paula Diogo

*Celestial and Astral
Bodies*

*Between expectations
and desire*

Paula Diogo's unsent reply to an email from Cristina Fiordimela that was sent at 12:10 on the 27th of August 2022

Dear Cristina,

From your email I pick out this question:

“1. celestial ~ and astral bodies: in your mind, can they be connected through our bodies and could the residency Celestial Bodies be a way to embody them?”

As I give myself the task of imagining the Celestial Bodies meeting in Tuscania next August, I bump into an image proposed in *The Carrier Bag Theory of Fiction*. I imagine a group of beings, each from a different place, landing in a small orange village in Italy, with their suitcases and bags, moving softly through the streets, collecting big and small things, trying to capture clouds and follow waterways. Almost as if they had been dropped there by different spaceships passing by, the same that will collect them, one by one, a few days later. I'm sure they will disappear the same way they got there, unexpectedly and without being noticed.

This image comes to my mind because I know that going to Tuscania means entering someone's home, being invited to environments, people, ways and landscapes.

The unfolding of each meeting seems to be endless. And missing one of them seems like a lost opportunity to tune out or (obviously the opposite), to tune in. I call this: unlearning opportunities.

During the meeting, I imagine that the creatures from these spaceships will open their large pockets and share their precious discoveries, stones, sticks, animal skins and pieces of glass and brick, seeds that stayed in the sun too long, strange wood shapes, leaves bigger than your hand, and with each new discovery they will share stories and desires, victories and frustrations, they will talk, read, they will eat, dance, they will engage in difficult conversations, they will give up on conversations, swim together. They will celebrate the fact that “together” can happen, and the sensation of disturbance and safeness that it brings along. They

will sweat together, they will carry on daily rituals and tasks, they will put their bodies into processes and changes. And they will try to be present and learn from it. They will give up sometimes. They will start over several times. They will exercise different ways to do it.

I would just say:

They are listening with their ears, eyes, hands, legs and their porous bodies. They are trying to create conditions for deep listening and to dismantle what their bodies and minds take for granted.

“Where is that wonderful, big, long, hard thing, a bone, I believe, that the Ape Man first bashed somebody with in the movie and then, grunting with ecstasy at having achieved the first proper murder, flung up into the sky, and whirling there it became a spaceship thrusting its way into the cosmos to fertilize it and produce at the end of the movie a lovely fetus, a boy of course, drifting around the Milky Way without (oddly enough) any womb, any matrix at all? I don’t know. I don’t even care. I’m not telling that story. We’ve heard it, we’ve all heard about all the sticks and spears and swords, the things to bash and poke and hit with, the long, hard things, but we have not heard about the thing to put things in, the container for the thing contained. That is a new story. That is news. And yet old.”

Ursula K. Le Guin, *The Carrier Bag Theory of Fiction*

Expectations

• *

Cristina Fiordimela

*Limen for Celestial
Bodies Constellation*

The incipit of this text is in the limen of a double constellation: the luminous space I have traced within the Celestial Bodies motions and the search for an “irreducible” writing of experience, of which I am both oscillator and writer. I discard time. The Celestial Bodies residency incorporates the space of relationship: art is dialogic care that loosens the muscles of language by exposing matter. My matter is architecture, where everything is co-present. My writing media is the constellation.

How to be oscillating graph and celestial body? By dispersing the point of view beyond the bidi-rectionality earth-sky, by working in the plane and intersecting light as non-pre-scribable time-space, as infrastructure of bodies. How to write the constellation Celestial Bodies?

In the aesthetic leap of utilitarian art, between the paths and deviations of design according to Gillo Dorfles, starting from the umbilical pateras at the Etruscan Museum of Tuscania, where the form perfectly mixes ritual and *convivium* following the path of the stars, I transport myself to the Urborale® mirage in the elegant shooting brake of my Lancia Beta HPE moving across the Pietraia.

From the accumulation in my background as an interior architecture scholar, I pull the Infraphil lamp designed by Charlotte Perriand for Phillips in the 1950s. The design of the lamp is spatial: it is an extra-terrestrial ocular-umbilical globe. Like the patera, it is portable, it is aimed from body to body. It does not illuminate, it creates an ambience. Like the Lancia Beta HPE's dipped headlights, it diffuses and confuses light sources and alters the perception of matter with red. The light I use is a healing artifice. It is a therapeutic infra-red light that goes beyond the distant, near and voracious black "hole".

The architecture is that of Santa Croce: a deconsecrated single-nave chapel with a rose window on the main south-facing façade, a gabled roof, the remains of frescoes on the walls. In the raised apse, periaktes designed by architect Giacomo Albano adorn the space *pour jouer le théâtre*. And what else is this space if not a navi-cell? The lamps, three of them, light up intermittently, all three, as three are the groups of bodies, three to three, then only one remains lit: it is one of the suns. Three postures of the lamp: on the floor, suspended, on the body = three suns.

Space is thus rewritten by the motion of the bodies. The audience is not there, there is no religious guideline, there is no pre-show interlude. A strip of scotch paper brings to the surface the unforeseen and changing writing of the constellation Celestial Bodies in the red nebula. In tracing the constellation, Jocelyn Bell came to my aid, with the kilometres of paper where she recorded the signals of the radio telescope, when discovering pulsars. I adopt the linear sign as a tool to record pulsations and vibrations of our movements in the intersection of light and architecture. The white tape carries the writing of the constellation in oscillation between earth and sky: the limen is the hymen, the viscous substance, the mobile glue between the paper and the ground. Our hands take the constellation out of its spatial arrangement to reconfigure it into a transportable aerial structure, as in Maria Lai's art. Arriving at the Supercinema, the constellation

becomes a structure for the work, open to the public. Clay, fabric, letters, photographs, stones, books, singing, choreography, incense are placed with the audience in the constellation as a single interacting landscape.

From outer space comes Paula's alien question, *ultra Body Celestial*: "What extra-terrestrial skills do you think are useful to be part of the celestial bodies organism?"

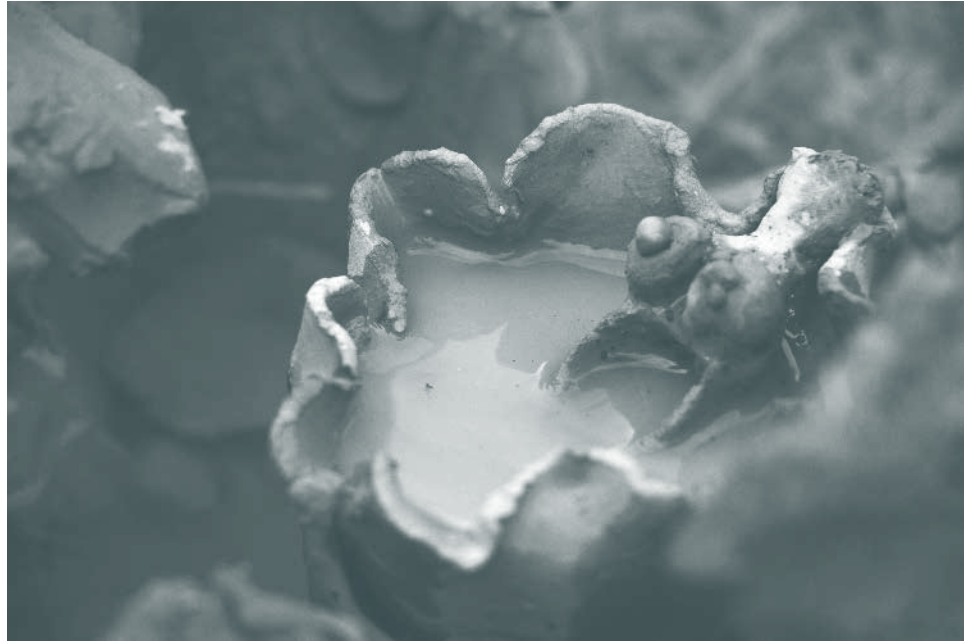
I realise that, in my orbit as an architect and museographer, I have charted other constellations, From Earth to Mars and Beyond, with the Department of Physics unimi.it, SOL at Science Gallery Melbourne, Melanie King's Quantum Oscillographs room at Datami European Commission. And now the liminal constellation Celestial Bodies. The alien, the foreign body, is Earth, whose place and date of birth we know nothing about. Today we call it Gaia, to request care for it and for us. The skills are what we are in the practice of constellation, of which matter, never inert, is the medium through which writing takes shape. Even at a distance, as in an entanglement, the writing in the oscillation instantaneously modifies the interconnected parts: it is still redshif.

Expectations

• *

Rafaela Jacinto

A Bunch of Things



Dear Lili,

Some girls are bigger than others.

Insert semiquaver emoji

Perhaps include a few vowels to give the illusion that you're singing a line from a song.

I'm going to write to you in Portuguese, at the moment I can't think of anything else but the problem around the word "expectations" and also that I'm writing these words on my smartphone's memo, so this will seem very long but that isn't actually true. The font size is to blame, because my eyesight is getting worse. Is it worse to use really BIG letters?

A few days ago, I wrote to you that I'm working at a shop to support my artistic work, which lately (you'd laugh) is more about the idea of failure than about folding hands and shouting at God. That's all behind me now, I've gone through what some philosophers call the "dark night of the soul", or God-Is-Dead-Long-Live-the-Super-Man.

Curious? Me too. How did we get here? After a few lunches at Batata Doce in Lisbon (I believe I gave you a cap at one of those times), I did a bunch of things. I really did a bunch of things.

Now what? Remind me. Where were we? For the community of those in the know, expectations are, in general, one of the causes of conflicts. I cheated, I wrote this text on the day I arrived, and now I'm in conflict with myself, I had the expectable expectations of someone who brings the gaze of an outsider, foreigner, stranger, but my celestial body is so tired from the daily toil that preceded this trip that all I can think about is laying down the constellations and creating a black hole.

Following Marie Kondo's method, I've brought my possessions in a small-sized rucksack, as well as all the practices I hope to share with you online. Tiredness is also freedom, freedom that is time and space to think about why you're tired. I'm tired, but since last year I've been carrying a bunch of things in my emotional and artistic baggage.

Is it the despondency of someone who has delved in themselves too much? My ideas are pink, full of glitter and pop music, full of existentialism and nihilism, sarcasm and anti-heroisms.

Will my weird heart fit in this typical brick-coloured Italian villa?

Love,
Rafa

Being with

*

Nora Tormann

Being with *being with*

In the shape of...

a daily check-in

[what do you need to express in order to arrive?]

joint morning practices

[connecting to the body, space, group]

sharing of individual practices

[a score that makes tangible what feels urgent in each of our practices]

responding to this sharing

[a new score that further reflects on an artistic practice through another]

open spaces

[holding space for current individual and group interests and needs]

growing a living archive together

[collecting glimpses of each day in text, picture, sound, video to grow into a curated collage]

daily check-out

[how do we leave?]

... we try to be with our practices, be with each other, be with that intangible thing that grows in the midst and periphery of people coming together. Curating the residency, we sought different modes of being with. Yet, being with is easier said than done.

Sometimes, it is easier to continue than to stop.
Sometimes, it is easier to withdraw than to stay present.
Sometimes, it is easier to stay silent than to speak up.
Sometimes, it is easier to surround oneself with noise than with silence.
Sometimes, it is easier to be alone than to be with others.
Sometimes, it is easier to be with others than to be alone.

How can we practise being with?
What does it take (what does it give) to be present to a degree that includes a capacity of “with”, exceeding the perception of merely one’s own concerns?

In *On Connection*, Kae Tempest celebrates creativity’s power to make space for connection: “Creativity encourages connection. And connection to true, uncomfortable self allows us to take responsibility for our impact on other people, rather than going blindly through life in a disconnected buzz of one day into the next.”

According to Kae Tempest, “connection is the feeling of landing in the present tense. Fully immersed in whatever occupies you, paying close attention to the details of experience”. As they define creativity as “the ability to feel wonder and the desire to respond to what we find startling” and, eventually, creative connection as “the use of creativity to access and feel connection and get yourself and those with you in the moment into a more connected space”, I can’t help but think: this is what we (try to) do!

We build vessels out of clay and fill one of them with water. We pass on the water from vessel to vessel to vessel. They have different capacities to hold water – due to their shape, size, and the pace at which they fall apart. Eventually all water spills and the remains of vessels drip from our hands. Later, we’ll build a new sculpture out of the remains. Somewhere in a forest, it will meet new water and take on new shapes yet again.

Without knowing how, we build an altar for moss in a former church to praise the moss as a living equivalent to being undone. An unrehearsed, unscripted ritual that gains shape through collective action: moving towards a shared aim with a multiplicity of approaches and by immediate continuation of each other’s actions. In the end, it will fill almost the entire hall and encompass our bodies, too.

These are just two examples of where I believe creative connection happened. Can we then think of *being with* not only as a state, but also as an action – being and (not) doing?

How to practise being *being with*? How to build the trust to be *being with* with others, with one’s own work, and with the practices of other artists?

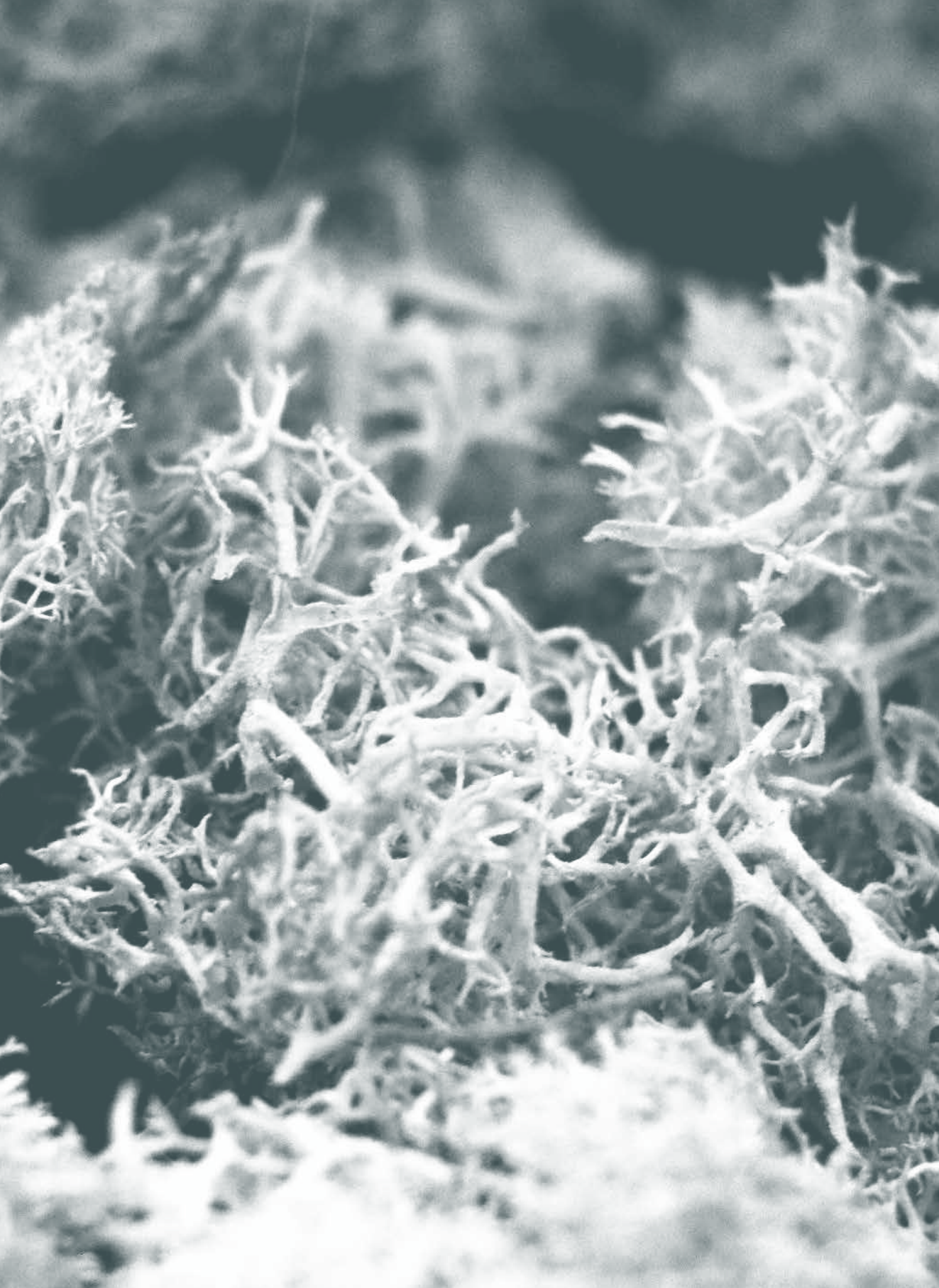
How to practise doing *being with*? How to build the trust to do *being with* with others, with one’s own work, and with the practices of other artists?

Being with is not about harmony.

Connection is not about harmony, either. The capacity to connect to the “uncomfortable self” is what is required to do/be *being with*. It is about risking to show up with our vulnerabilities – even if they are messy, challenging, frictious, porous, touching.

Or, as Kae Tempest would have it:

“This is it. This is the thing. This is the beautiful thing.”



Being with

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Agnese Spolverini
Íris Stefanía Skúladóttir

Breathe in / Breathe out

Saturday – soft landing – at Elsa’s parents’ place

Hi hello! Who are we?

Swan feathers, holy wood, bees nests, stones,

Icelandic moss from Norway, popcorn, clay,
new life growing inside

A safe space.

Sunday - soft landing

Meetings, prepping for the week

and swimming in the lake by the town Marta

Filled with care.

Being with.

A lot of practices will permeate this residency. We'll share our worlds and taste a lot of different universes.

We'll dive into our voices and into pleasure, we'll meet archetypes and sculpt vessels, build cocoons, write poems with little rocks, draw constellations, spread love letters, test our resistance in loop tasks, worship moss and compose sassy haikus.

Now take a comfortable position and...

... breathe in

Monday - first day of residency

Morning practice with Nora

Sharing by Íris

Everyday pleasure, the voice as a tool to connect deeper with pleasure

Sharing by María

Archetypes, clay vessels

Sharing by Rafaela

Sassy haikus, finding our inner diva

Sharing by Agnese

Writing love poems/letters for strangers, leaving them around the city

*The body seems to be the main
character here.*

Tuesday - second day of residency

Morning practice with Íris

Body:

Sharing by Caterina

Making cocoons with fabric and old clothes

feel free,

feel in,

Sharing by Zofía

Take a walk, watch all the microstories around you

feel with.

Response to Íris by Elsa

In pairs, one local and one non local, play in/with water fountains in the city

Response to Rafaela by Nora

DIVA DRAG!

Breathe out

Wednesday - third day of residency

Morning practice with Nora

Shaking body,

Sharing by Cristina

Making constellations, with our bodies and a warm UV lamp

relaxed body,

Sharing by Aurora

Training resistance, repeating tasks,

body lying down,

drawing a choreography in and out of the space

Response to María by Agnese

Building together a vessel with the broken
parts of the ones we made earlier with María

sensitive body,

Response to Agnese by Rafaela

Writing a love poem to one of the artists in
the residency without telling them who you are

emotional body,

*strong body but yet vulnerable,
welcomed for its vulnerability.*

Breathe in

Thursday - fourth day of residency

Morning practice with Íris

To build a safe space, at first,

Sharing by Nora

Making an altar together, worshipping the moss

*means to slow down and to refocus
your perception and the value of time.*

Sharing by Elsa

Exploration of language and poetry in

And then,

the countryside with stones, threads and silence

when you are ready,

you can create your own rhythm,

Response to Caterina by María

Making 'finger' beehives out of clay

*you can go at the speed of light or be
slow like a snail.*

Response to Zofía by everyone

Different responses from different voices

*Building a safe space means to learn
and practice.*

Breathe out

*Building a safe space means that you can train trust with people that
you've known for three days.*

Friday - fifth day of residency

Morning practice with Nora

Response to Cristina by Íris

Our bodies as planets in the solar system
lined up

Response to Aurora by Cristina

Placing our bodies in the constellation at the church, one word, moving the
constellation to Supercinema

Response to Nora by Aurora

Floating bodies, all connected, holding hands, stronger together, like moss

“You cannot tell the body to trust, you have to teach it”

Response to Elsa by Caterina

Conversations, thoughts and responses with stones

Breathe in

Saturday - opening up our practices to the public at the Supercinema

Morning practice with Íris

Welcome into our world, welcome to CELESTIAL BODIES

Explore PLAY - PLEASURE - DRAG in three rotating groups:

PLAY - weaving together with long threads using our bodies, like a dance

PLEASURE - in pairs, explore different materials to give and receive pleasure

DRAG - with found materials, everyone contributes to making a person together

Navigating the live online archive together made by Lili with materials collected over the past week from the group

Check out, a lot of emotions, all equal, one society

Drinks, snacks and DANCING into the night

Thank you,
The CELESTIAL BODIES

*Building a safe space means that you have to invest a lot of energy
and you could feel very veeeeery tired sometimes,
but it's fine,
when you need some rest,
there will be someone to cuddle you.*

Breathe out

Sunday – our last day together

Morning practice with Nora

*Building a safe space means that at a certain point you will crack down,
but building a safe space also means that there is someone ready to hold
you
while you are falling.*

Breathe in...

... breathe out



Afterthoughts

* •

Caterina Laruccia
María Arnardóttir

686 words

Dear María,

Liguria is like a dream and makes one feel outside the real world. The internet stopped working and suddenly I felt like I was inside a womb myself.

I came back to Tuscania to vote and it made me feel closer to the days we spent together. The following words emerged this morning and I send them to you as they are – as spontaneous as the clay pot shaped on the grass in the park.

I remember the first day we met. It was at Elsa's parent's house and as we were introducing ourselves, I exhibited the little nests of two different species of wasps – a combined architecture made to hold new lives. I was so excited to share the upcoming experience with the little creature in my womb and at the same time shy to express this metamorphosis in process, but, when you presented yourself and announced that you were holding a life, I felt like we were all immersed in a soft cloud or a comfortable non-material nest. That sensation made me feel what Cristina proposed: that “the desire is the star(t)” and one does not know where it could bring you. At that point, I desired to embrace the connections that started to intertwine the souls of the beautiful creatures sitting in a circle together for a time span I did not feel the need to measure. Instead, what I measured were little sutures on the wall of the Santa Croce, the place that welcomed us. Nails, metal staples, witnesses of old wounds on the stone walls. Noticing and counting those tiny stitches transformed the place into a body – our bodies – to which we gave care and attention every day. Emotional, sensory, liberating, playful.

The resonance with each one of you was very intense and somehow the translation into practices turned out to be organic – allowing us to compose constellations that we kept creating and reproducing – with our materials of choice, with movement and with our bodies acting as interpreters. Yet, now, trying to translate this experience into words, deciphering its internal structure in order to be reflected in it, is a meticulous distillation process, which would require the time that the body takes to gestate.

I am still processing it and this is only an intermediary phase. With one heart beating, I perceive a second heart with new senses never used before. Right now, I feel like the human being forming inside me is a very independent creature. We share this body, but I do not feel absorbed. I feel that they, too, are having their own experience, which I will never fully know, and I wonder if it will ever be possible to find a way to translate that too. For now, they keep me company, like the song of starlings in the cypress trees of Tuscania.

Un abbraccio,
Caterina

Dear Caterina,

Womb inside a womb inside a womb
life carrying life carrying life.
Metamorphosis immersed in a soft cloud.
Wounds walls womb.

Do you think the larva knows that when it enters its cocoon
it will need to turn into a soft pulpy mass
before becoming a butterfly?

Bodies as vessels holding water holding life.
I do remember listening in the womb but I don't remember what I heard.
I imagine being under the sea
listening to the seagulls from above the surface
laughing, crying, playing.
Bubbles of farts tickling my senses
trickling up from the pelvic floor.

Womb next to a womb next to a womb
attached to one another
alike but very different.

Hugs,
María

Afterthoughts

* •

Elsa Mencagli Andersen
Zofia Tomczyk

but just in time

Z.

Last summer I listened to a podcast
about afterglow
a glow remaining where a light has disappeared
a pleasant effect or feeling that lingers after something is
done, experienced, or achieved
what happened
and what stayed
and what continues to unfold

What is there for you personally at the moment when
you think about the Italy meeting? What are the
sensations, images, sounds, words...?

E.

Three days after the meeting I wrote:

“Everything is still moving.
Slowly I start to articulate
into words
the experiences
layered in my body,
still simmering.

The water is tickling my skin, I feel the weight of the
objects that I carried, the touch of the hands on my
body, the light, the tears. I see the circle of people
standing in the light, the bodies weaving the ropes.
I hear my mother speaking in the circle. I caress my
father’s shoulder with stones, with a feather the arm
of a friend. I sink into the floor, breathing. The moss
in my hands. The camera, the sun, the words.

The moment of arriving and listening to each other,
one by one, how we are.”

Z.

Sometimes I come across things frozen in time. Like last year I found some old tapes, and I put one on the radio to listen to it. It suddenly played in the middle of a song. I wondered, when was the last time it was played? Who was listening to it? Who turned it off and never returned? And here I am, finishing listening to it until the end of the album, bringing it back to the here and now. To leave it again.

I was not there with you in Italy. Are there any visible changes or items left in the place of the meeting? Are there any items that stayed with you?

E.

On the desk of my studio here in Paris, I placed some moss, three stones, the postcard of a whale, a *palo santo* that I light up every day and gives the scent to the room. There is also a swan feather and small finger elements made of clay.

In Tuscania someone might find a love letter written to a stranger hidden under the table of a café, in a pot, or in a box with some old books. In a forest nearby there will be traces of a clay fountain that was made collectively, from previous vessels for water.

Things keep transforming, finding new shapes.

Less visible to human perception is how the place holds our presence, how the stone walls have absorbed our touch, our breaths.

Z.

There are thoughts that I can't return to, or rather feelings that once moved me.

I remember the night, in spring, alone in my room, looking at the stars, and then a thought struck me. I remember I wrote a letter about it back then, but the letter is gone, I can't remember the words, I can't go back to it.

What is there that is important for you to share about the meeting? What would you like to write to be able to come back to it and not forget?

E.

We are sitting in a circle on the black linoleum floor at the Supercinema. It's the day after the opening for the local community. Referring to the experience of the previous day(s), Aurora says: "and I thought, this must be human."

The sentence touched me and brought me to the question: "What is the beauty of *being human*?"

During the meeting, I had experienced being vulnerable, intimate, determined and playful. To care and be cared for, to tremble, to be held and to hold, to listen, to dare, to imagine, to break, to fall, to fear, to dance. That was human, and beautiful, even though difficult and painful at times. Even though unsettling. I thought that artmaking opens us to that – to question, experience, and imagine what *being human* might be like.

BIOS

Agnese Spolverini

Born in 1994, she lives and works in Viterbo. She studied painting and contemporary visual arts at the Academy of Fine Arts in Urbino. In 2021, she participated in several exhibitions including *Pillows like Pillars*, curated by Stefano Volpato at Barriera; *Badly Buried* at Palazzo Re Rebaudengo, curated by J. Barget, N. Cuguoğlu and A. Sarmiento; *Porta Portese*, curated by Gaia Bobò at SPAZIOMENSA. She was in residency in Calderara di Reno (Bologna) for *Prospettive*, curated by Adiacenze, and took part in *Una Boccata d'Arte*, a project by Fondazione Elpis, in collaboration with Galleria Continua. In 2022, she exhibited at Una Vetrina (Rome) and Senape (Bologna), where she presented *It's my party*, a solo show curated by Goo Collective; she was in residency at Kora for *A Sud di Marte*, curated by Ramdom and in collaboration with Fondazione Elpis; she was featured in *Every Food is a Landscape*, curated by Marco Trulli at the Polo del '900, in Turin. In 2023, she participated in *Chi ghe pù Nissun!*, curated by Fondazione Elpis and Ramdom at the Foundation in Milan.

Aurora Pica

She is interested in observing, in knowing the latent, what almost always remains invisible to the eyes of wakefulness and consciousness, in search of communication that is not only verbal. She studied dance at Trisha Brown Dance Studio, Vitlycke-CPA, National Academy of Dance and Laborgras, and deepened her study of dance and knowledge of the body, from experiential anatomy to somatic movement, while developing her

poetics as a dancer and choreographer. RBT certified behaviour technician for the application of ABA, she has been collaborating for years with centres for the care and reception of neurodiverse people. She is a dance trainer in movement research workshops and interaction with places and does photography and video editing as a freelancer.

Caterina Laruccia

Born in 1996, she grew up in Tuscania, between mediaeval walls and Etruscan necropolises. In 2018, she earned a degree in graphic art from the Academy of Fine Arts in Urbino with a thesis on relational art and religious processions, which opened her experimentation with assemblages of recovered materials, generating works that are halfway between sculptural objects and costumes for performances. In 2022, she earned a master's degree in eco-social design at the Free University of Bolzano, exploring participatory practices with communities and territories to foster an appropriate response to processes of inclusion and collective creation, imagining spaces, processes and actions that act as catalysts for a desirable and necessary change in the relationships between humans and ecosystems.

Cristina Fiordimela

She is an independent researcher; has a PhD in interior architecture and exhibition design at Politecnico di Milano (research residency of at Fondation Le Corbusier Paris) with a dissertation on Museography in House (Museum of Modern Architecture) and a master's degree in science communication in the museum from the Physics Department in the University

of Milan. She was a visiting professor at Politecnico di Milano's Design School of Interiors Architecture and Exhibition Design (2009-2018), architect activist (Macao Milano 2012-2015/ECA-European Commons Assembly), designer in science-art exhibitions for several universities and science research centres (since 2003), expert for the JRC_European Commission's Sciart Initiative Datami (2019-2022). Currently, Cristina is a professor of interior architecture at LABA – Free Academy of Fine Arts (Rimini), is involved in the ICOM and DEMHIST, and commissioned by ATER (Regional Agency) for a *catalogue raisonné* about the Gescal district, in Tuscania, Italy, a 1970s architecture paradigm.

Ellen Lili Vanderstraeten

Born in 1995, in Belgium, she is a performer, creator and curator. She is fascinated by co-creative ways of making art and the multiformity of textiles. Her work departs from daily routines of care such as walking, sleeping, cooking, or reading, which she experimentally loosens from their monotonous patterns to create new sensory experiences.

She graduated in 2017 from the RITCS (Brussels). Ellen has been working and presenting multidisciplinary artwork in Belgium, Ukraine, Iceland, Finland and Canada. In October 2019, she earned a master's degree in performing arts at the Iceland University of the Arts.

She assisted in several collective projects such as *Senselab* (a laboratory for thought in motion initiated by Erin Manning) in Montreal, *After Erika Eiffel* by Loren Kronemyer in Finland at ANTI Festival, and *Cultural Diversity Lab* at UQAM (Canada), initiated by Romeo Gongora.

With Leonie Buysse, she currently shares the

artistic direction of the long-term research project *Spa for Spirits*, an experimental wellness centre operated by otherworldly creatures.

Elsa Mencagli Andersen

Born in 1990, she is a Danish-Italian visual artist currently based in Italy. She creates and thinks across different media, from sculptural installation to video, sound, and performance. Through practices of attentive listening and attunement to both the body and the environment, her creative work takes shape in the attempt to reveal and make felt what often remains unnoticed. She crafts environments addressing the sensory body, inviting the audience to shift the experience of being, both within oneself and in relation to the other, whether they are human, more than human and/or a place.

She holds a bachelor's degree from the Aarhus School of Architecture (Denmark, 2016) and a master's degree in fine art – performing arts from the Iceland University of the Arts (2019). Elsa has presented her work nationally and internationally between Italy, USA, Germany, Iceland, Portugal, and France. She is a recipient of the Artists Development Programme 2022 of the European Investment Bank Institute with a residency at the Cité internationale des arts in Paris. In 2023, she received the Danish Arts Foundation working grant.

Íris Stefanía Skuladóttir

Born in 1986, in Iceland, she is a performance artist, curator and teacher working within the realm of pleasure and feminism with a focus on women's sexual behaviour, their longings and desires, taboos and shame. Pleasure is the centre

and starting point in her practice. In her work, Íris has been opening up the discussion and addressing some taboos regarding women's right to choose what they do with their lives and bodies with the aim of empowering women all around the world.

Besides pleasure and masturbation, Íris has recently been working with the themes of ecosexuality, orgasmic birth, and dancing and movement for pregnant and birthing people.

María Arnardóttir

Born in 1989, she is an artist based in Iceland. Trained in music, design, mindfulness, performance and ceramics, she uses her wide range of experiences as tools to manipulate and create spaces. Her work is often site-specific and exists at the blurry intersection of performance and installation. It focuses on play and process more than on outcomes and results. This focus contributes to broadening the idea of performance by using it as an instrument for cultural exercise and social action.

Nora Tormann

Berlin-based artist, dramaturg, and curator working with and around performance, choreography, and writing. Having a background in political philosophy and in contemporary dance, their practice meanders on the fringes of artistic and theoretical research, pulling into question the paradigms that constitute each sphere of knowledge. Their research and work are supported by federal and district scholarships and grants. Nora's choreographic work circulates around questions of how

bodies work as political and philosophical emplacements, of how ideological regimes shape bodies and vice versa. As a dance dramaturg, they work with collectives and solo artists and are specifically interested in practices of care as a framework for doing dramaturgy. They have curated festivals, conferences, and research laboratories – among others, *Conflict & Care – dispute as part of transformation in the performing arts and its institutions* (the annual conference of the International Theatre Institute), the evaluation laboratory *Performing for peers: audiences of (post)pandemic young professionals*, commissioned by Fonds Darstellende Künste, and formats within the frame of Celestial Bodies.

Paula Diogo

Born in 1977, in Portugal, she is a Lisbon-based performer and stage director with an artistic background based on collaborative processes. She holds a BA in theatre from the ESTC in Lisbon and a MA in performing arts from the Iceland University of the Arts. She works both as a production manager and artistic creator, and co-founded several collectives, having worked with artists and companies both in Portugal and abroad. Recently, she has been consolidating *Má-Criação*, a platform that brings together creators from different backgrounds and geographies. Paula Diogo is one of the artists supported by *apap – FEMINIST FUTURES*, a project co-funded by the Creative Europe Program of the European Union (2021-24). At the moment, she attends a post-graduation in cultural management and sustainability.

Rafaela Jacinto

Disobedient artist, genderfluid actor, performer and poet, born in 1994, in Portugal. They graduated in theatre at the ESTC (Lisbon) in 2016, specialised in history and culture of religions at the FLUL (Lisbon) and studied documentary film. They have collaborated with national and international theatre companies, as well as writers and filmmakers. Recently, they wrote *A música está na minha cabeça*, followed by *Fiz uma coisa má* and *Regime*. Their work is mostly autobiographical and never the same. Constantly rebranding and dissatisfied.

Zofia Tomczyk

Born in 1993, in Poland, she is an artist connected to contemporary dance, improvisation, dreamwork and experimental music. She is currently working as a dancer at the Polish Dance Theatre in Poznań, Poland. She graduated in 2019 with an MFA in performing arts from the Iceland University of the Arts in Reykjavik, after having finished her bachelor's studies in composition and dance techniques at Poznań School of Social Sciences, in 2015. Zofia has explored working with dreams since 2015, with guidance from Bonnie Buckner, Anna Nowicka, Anna Godowska and Sławomir Krawczyński. She is currently a postgraduate student in process-oriented psychology at Fundacja Instytut Psychologii Procesu in Poland and a trainee at the International Institute for Dreaming and Imagery. She received scholarships from the National Institute of Music and Dance in Poland, the Ministry of Culture and National Heritage in Poland, Art Stations Foundation by Grażyna Kulczyk and Poznań City Hall.

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Celestial Bodies Collective

Ellen Lili Vanderstraeten, Elsa Mencagli Andersen, Íris Stefanía Skúladóttir, María Arnardóttir, Nora Tormann, Zofia Tomczyk and Paula Diogo

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