



Artistic Direction / Mentoring

**Elizabeth Ward**

Curation

**Anita Kaya & Elizabeth Ward**

Guests / Experts:

**Alix Eynaudi, Biba Bell, Oisín Ó Manacháin/**

**Oisín Monaghan, Yasemin Duru**

Selected Participating Artists

**Bita Bell, Flora Boros, Kenneth Constance Loe, Luiza Furtado,**

**Paula Hernandez Mollison, Valentino Skarwan**

Administration

**Verena Herterich**

Direction / Project Development / Artistic and Methodological Process Supervision by **Anita Kaya**

SCHULE@Im\_flieger 2025 is realized in cooperation with **Reallabor Fassfabrik**.

[www.fassfabrik.at](http://www.fassfabrik.at)

# Artistic Research Through Slippery Time(s)

*SCHULE@Im\_flieger* 2025



**Welcome to our zine! This publication is a documentation of the SCHULE@Im\_flieger cohort of 2025, affectionately self-named The Schulerinas.**

The Schulerinas – Bita Bell, Flóra Boros, Kenneth Constance Loe, Luiza Furtado, Paula Hernandez Mollison, Valentino Skarwan – have been working steadily throughout the year alongside the SCHULE@Im\_flieger 2025 mentor, Elizabeth Ward, and the visionary behind Im\_flieger and its program, Anita Kaya.

We have been lucky enough to work with graphic designer Peter Oroszlány, who has patiently and lovingly helped us to turn a discounted A3-sized folder adorned with horses and filled to the brim with drawings and notes into this object you, dear reader, are now holding.

The Schulerina's began their journey in late Summer 2024. Each responded to an open call with a written application, including a letter of motivation, and later participated in an interview round that Fall. After much anticipation, our first meeting was on the 17th of March 2025. Our journey together will culminate in a final intensive week with public events and celebrations on the 5th and 6th of December 2025.

Officially, the Schule might be ending, but we trust the connections made and compost turned these days will strengthen and fortify each of us in the Slippery Times ahead.



THE SCHULERINAS

In the following pages you will find:

I.	A collective drawing (NOT A MIND MAP) of everyone's interests for the year	cover
II.	A collective collage made in March 2025 from cut-up scraps of everyone's original "Letter of Motivation"	4
III.	Conception for the Open Call	7
IV.	The Schedule	10
V.	Individual artist pages by the Schulerinas, offering a window into their research and practices, made mid-October 2025	12
VI.	A sometimes cryptic logbook kept by Elizabeth of activities on the days we met  Interspersed with photos from throughout the year and Drawings made during timed sessions of Mover and Witness. <i>Witnesses watched, held the space, and had the option to draw as the Movers closed their eyes and moved from inner impulses and external considerations. Times were between 8–20 mins per session.</i>	26–69 31–44 & 61–67 70
VII.	Exercise in Writing about Forest: A written reflection by Olia Sosnovskaya on her experience as part of our Intensive Spring Lab.	80
VIII.	Individual collages made in March 2025 from cutting up the motivation letters written during the application process	
IX.	Our short bios	88
X.	Anita Kaya on the core conception of SCHULE@Im_flieger	92

Additionally, you will find 7 bookmarks containing 3 MIN SCORES created by the Schulerinas. *Inspired by Robert Dunn's "3 Minute Dances", each Schulerina wrote a score based on their research themes that could then be performed and discussed by others.*

Please feel free to try out our scores!



# letter of

Life energy meets the compost pile.

form of resistance and resilience.



# Artistic Research Through Slippery Time(s)

*Performativity and the openings, gaps, and crannies  
to be found through performance practices*

17 March – 7 December 2025

In 2025 Im\_flieger offers the 4th edition of *SCHULE@Im\_flieger* – a hybrid format that combines transgenerational and transdisciplinary knowledge transfer, artistic research, production and discourse. Under the artistic direction and mentoring of the Vienna-based choreographer, dancer, and teacher Elizabeth Ward, this edition will be dedicated to the topic *Artistic Research Through Slippery Time(s)*.

The aim of this part-time, year-long program is to facilitate a collective learning experience for a small group revolving around the shapeshifting, slippery states found in performative practices. Among others, these questions are aimed at accompanying the research processes:

In what way is performance making speculative fiction, worlding attempts through which we can access new or forgotten sensitivities? How can our understandings, confusions, deep knowings be accessed and opened up through performance practices? Which environments and frames do we choose to construct/invoke in live performance and how porous can they become? Can these insights lead up to new (s)p(l)aces, while staying present and active in the unknowns of our own slippery times to come?

*Slippery Time(s)* is artistic research on the connections, sediments, ruptures of time, transformations, and fleeting and elusive moments accessed through the heightened state of performance. Performative practices, expanded choreographies, and scenographic thinking can afford experiences outside of the familiar. Extra awareness will be paid to the more-than-human companions, material and immaterial, that frame and accompany these occurrences asking, “How does our relationship to the more-than-human influence our works and our way of working?”

*Slippery Time(s)* is also an attempt to be busy with the kaleidoscopic possibilities of time and space in performance-making. Time is not merely the clock running in time-based art but also possibilities of moments outside the

logic of linearity. The aliveness of architectures, ideologies, cosmologies, and histories will accompany us in this research as we work between Im\_flieger SPACE and Reallabor Fassfabrik. These two architectures have had long stories with other purposes. The dance studio theater of Im\_flieger, centrally located in Vienna, was a stable back when horsepower was animal not fossil fuel. The artist-meets-scientific-research center Reallabor Fassfabrik, in the periphery of Vienna, was a barrel factory.

There is a long history of performance taking place in repurposed industrial or pre-industrial spaces. Alongside that there is the familiar pattern of art and culture moving from centers of cities to the periphery as gentrification progresses. We will think about stagecraft and scenography as the framing of performance and what happens when this leaves the theater setting. By working together in two localities participants will experiment with the surroundings of sharing their research, while collectively asking, “Are we unwittingly performing on other stages i.e. urban development?”

*Slippery Time(s)* invites participants to bring their interests to the group while having a collective bent towards the ecological, where humans are not separate but, of the glorious and messy world we live in. One in which a sense of political and environmental doom can overwhelm and yet, we keep in the cycle. Life energy meets the compost pile.

If composting is “a controlled process of depositing organic matter in the presence of oxygen to create a soil amendment” (Composting Utopia: Experimental infrastructures for Organics Recycling in New York City. 2023 Guy Schaffer) – how do we compost our own understandings? What decays, what becomes ground, what augments that ground?

**Slippery time,  
here and there,  
a non-verbal realm,**

**How do we bring movement qualities into words,  
access states through language,  
and sometimes, often fail**

Slippery time slides into the Slippery Elm, a tree native to North America commonly used as herbal medicine for sore throats or when we've lost our voice.

Elms are common across the world, especially here in Europe, and have many medicinal uses. Elm is said to help when overwhelmed with work, allowing one to regain confidence in one's abilities.

**Perhaps we all need a bit of Elm energy,  
especially in performance making,  
especially in performance making in the 21st century.**

The study and inclination towards performativity and all it can afford will be the root of our research. Time will therefore equally be spent in the doing and in observing. The intention is to meet each other and the developing practices with compassionate discernment, while developing an inner eye that can hold a multiplicity of layers.

Personal as well as collective artistic research material will be generated. The specific approach will contain questions such as: What is to be found in the performative act? How much of the performing experience can we name and how much lives outside of language and logic? What becomes of all the material that appears and disappears, to be altered or taken on new shapes through the creative process?

Next to the intensive week research spaces within the core group, Elizabeth Ward will support the participants by mentoring each process one-to-one. The guest researchers Alix Eynaudi, Biba Bell, Oisín Ó Manacháin / Oisín Monaghan and Yasemin Duru will share their specific approaches in workshops/labs. The participants will develop further, deepen and document their practices within a residency and share them with a wider public in December 2025.

conception of SCHULE@Im\_flieger 2025,  
Vienna, July 2024

The school year consists of a series of four week-long meetings, one 4-day lab, and one weekend workshop (6 hours/day, 1 hour break included) together with a series of twelve bi-weekly Tuesday evening meetings. Within the core group there will be extra studio-time offered (residencies in summer and autumn 2025). The workshops are also open for external participants to join.

**Mon 17 – Fri 21 March, 2025**

**CORE-GROUP WEEK – BEGINNINGS // Elizabeth Ward (US/AT)**

The first week is a moment for the participants to get to know each other, sharing past practices and current interests. We will work between movement and writing, developing a collective method to document our time together and collective practices that we can bring forward through the spring.

**Thu 15 – Sun 18 May, 2025**

**INTENSIVE LAB WEEK // Alix Eynaudi (FR/AT), Biba Bell (US),**

**Oisín Ó Manacháin/Oisín Monaghan (IE/AT), Elizabeth Ward (US/AT)**

Within the lab the guest artists will share their specific approaches.

**1. To slip/sleep into the field of expanded choreography as an unstable set of artistic practices // Alix Eynaudi**

In this workshop, an extension of Alix' research project Institute of Rest(s), a series of exercises is articulated around a library, exploring its interstices, hollows, remains, the margins, additions, annotations, the footnotes: a space to exercise rest in the arms of words and sentences and poems.

**2. Epiphytes and (para)sites: an afternoon assembly // Biba Bell**

Performance, walking tour, and listening practice, this event is an invitation to witness, map, and move through and amongst the phantom forest scene of a postindustrial space, proposing tree dancing as a practice of searching for former and future exoskeletons.

**3. Cymatic Body Research // Oisín Ó Manacháin/Oisín Monaghan**

A guided exploration of sensorial movement through sounding fluid bodies.

**Mon 23 – Fri 27 June 2025**

**CORE-GROUP WEEK – MIDWAY MEETING // Elizabeth Ward (US/AT)**

At the midway point of the year the core group will return for our second intensive week together to reflect and exchange on the personal and

collective process and work together before the summer break. The focus will be on sharing the development of the work so far, acknowledging which individual tendrils and directions have taken shape, and discussing starting points for individual research.

Mon 8 – Fri 12 September 2025

**CORE-GROUP WEEK – RE-GATHERING // Elizabeth Ward (US/AT)**

Regrouping after the summer break we will reconnect themes of interest amongst the group collectively and individually. For those who had residency periods during the summer, there will be time to share and reflect. Those with upcoming residencies will also have time to share their plans for what lies ahead.

Sat 11 – Sun 12 October 2025

**FRAMING WEEKEND WORKSHOP – Perception and Seeing //**

**Yasemin Duru (DE/TR/AT) & Elizabeth Ward (US/AT)**

Yasemin Duru will guide us to explore new ways of seeing and perceiving space and light, with a focus on intentional use of materials and understanding the messages they convey.

Mon 1 – Sat 7 December 2025

**CORE-GROUP WEEK – OPENING THE PROCESS TO THE PUBLIC //**

**Elizabeth Ward (US/AT)**

During our final week together as a group time will be spent focused on preparation for the public presentations. The proposal is to present a process of the research. Every format of presentation is welcome. We will also use the time to reflect on the time together and celebrate the completion of SCHULE@Im\_flieger 2025.

**BI-WEEKLY TUESDAY MEETINGS // Elizabeth Ward (US/AT)**

Every 2nd Tuesday 18–21h: 1, 15 & 29 April, 13 & 27 May, 10 June, 16 & 30 September, 14 & 28 October, 11 & 25 November 2025.

**PERSONAL MENTORING // Elizabeth Ward (US/AT)**

15 hours of one-to-one mentoring during the weeks of residency. Schedule to be agreed upon with the artists.

# Artistic Research Through Slippery Time(s)

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Make a  
3 minute performance  
in 30 minutes

Write down the score  
of the performance

*– based on “Three Minute  
Dances” from Robert Dunn’s  
composition classes in the early  
1960s at the Judson Church, NYC*

3 MIN SCORE

# Artistic Research Through Slippery Time(s)

SCHULE@im\_flieger 2025

**SOUNDTRACK:**

**TRIPARTITE PACT**

**BY HELENA HAUFF**

**(3:15)**

1. press play, run in a curve along wall to the opposite corner from soundsystem
2. connect with wall (optional)
3. move on diagonal for length of track. Leave something behind, give into gravity without being all floor/laying on floor, work with balance, gall bladder, leaving something behind.  
When  $\frac{3}{4}$  done, jump, turn.  
End close to the sound system.

**3 MIN SCORE**  
**Elizabeth Ward**



## Beau Travail

RHYGIMONTHM

"MAYBE FREEDOM BEGINS WITH  
REGRET"

A political cartoon by T. C. Steele from 1912. It features a large, bearded man with a top hat and a small, balding man with a bowler hat. The large man is holding a large orange hat. The text "P R O N O V E M B E R" is written vertically on the left, and "a p o m e o r s c a r b e e c" is written across the top. A banner at the bottom reads "SUCH MEN DON'T GROW ON EVERY BUSH".

10

Dienstag, 14. Oktober

18:12

Jacques

We will do a falafel

1 weitere

Vor 9 Min.

14

elisabeth@meeting-shops

Vor 12 Min.

As I write, the Hungry Ghost Festival in Taiwan comes to an end. For a month, people have been leaving offerings for both ancestors and wandering spirits. I was told that the gates of the underworld stay open during this time, and that it takes two days to close them again: one to seal the doors, another to gather the ones left behind. It feels close to what this year of research has been, a movement between letting things go and returning to gather what remains.

This year of research has been slippery, never quite holding still, always shifting shape. Being in this program changed my sense of time. I moved away from deadlines toward another temporality: slower, more porous, more attentive. I allowed myself to suspend the demand for finished products, to pause and return later. This was perhaps the most slippery act of all, learning to stay with the unfinished, to recognize it as a practice rather than a failure. What lingers now are the questions of what clings, what remains after the performance has ended. I was curious about how we talk about other performances, but also how we might embody what has marked us, what we have seen.

From this curiosity, my proposition for the three-minute score exercise emerged: not to evaluate what was “good” or successful in a performance, but to notice what stayed behind, what caught in

the body, what left traces. These experiments kept me close to the question of afterlives—of works, gestures, and encounters. The Schule became a place to hold fragments, to test ideas without rushing toward conclusions. During this time, I was also invited to develop my performance *Lost Encounters, They Cling* at S\_P\_I\_T\_Festival, where I worked with a set of archetypes: Sun, Satellite, Shell, Death of an Idea, Mirror Diva. These figures felt like parts of a larger story that refused to settle. I wanted to understand how to work with that multiplicity without forcing it to become one coherent thing. That’s when the dice practice appeared. Turning the archetypes into a dice format became a way to open the work to chance, to relation, to something unpredictable. It also offered a way for others to enter my practice—not to co-create, but to glimpse the logic of the world I was building.

And now, here in Taiwan, as the ghosts are sent back, I keep thinking about that second day, the day for those left behind. Maybe that’s what my research has been this year: a second day. A way of gathering what slipped through, what was unfinished, what didn’t fit into a final form.

Maybe this is where I am now: learning to stay with what remains. A practice of gathering what would otherwise fade.

Poem to temperature

Getting flashed by lights of a warm yellow.

They are filled of sharp objects

They are also sensed as a warm bed.

Full of underground tissues, limbs shift around pinned by the image of freatic bedsheets.

Words on reflective mirrors

Plenty of notes on how bones, move.

A fractured vessel in its outcomes of a wholesome experiment.

body.

Lets pleasure and trauma inprints breathe within the same grounds.

Desire for control,

a vase: this room.

Sun shards, as a space:

collecting gestures that feel good.

a continuum force.

Pleasure,

a trap,

a way out,

piercing through, the density of a loop – towards.





sensory forest sings the song,  
w a l k here

touching the hands, somehow it  
stayed with me

w a t e r rushes back, the longing  
folds into shamelessness, a twisted grace —

fists b r e a k i n g

n e a t h through softness as if to find what still breathes b e

it's the until you & i are leaking in aches. silent witness

you mistook trembling for failure

leaving rings —

i let them dissolve in light

The following glossary of phrases are gathered through the writings of Rebecca Solnit, in particular her two books *Hope in the Dark: Untold Histories, Wild Possibilities* (2016) and *No Straight Road Takes You There* (2025).

The sentences below have washed over the slipperiness of my performance [Working title: *dialectics of isolation*. Previously: *a dance manifesto of hope and fury* (2022–2024)] practice research and have given it a surface to rest upon—new soil to grow from. They have been feeding into the emergence of movement scores, qualities, and states of being and becoming.

Hope has a long breath.

Hope is in the dark around the edges, not the limelight of center stage.

The unknown is spacious and uncertainty gives room to new possibilities. Between the certainty and uncertainty, there is a pleasurable tingling lingering. To be broken is to reach out, to be open, to be incomplete and therefore to welcome outside in. Maybe a break opens up room for yearnings as reaching beyond.

Hope is not a projection of the future but most often grounded in memory.  
“*Memory produces hope in the same way that amnesia produces despair.*”  
Walter Brueggeman

The most important territory to take is in the imagination. The changes we need are not merely practical but imaginative, in that realm where ethics, ideas, and emotions are not separate.

*Moving slow, seeing close-up, lingering, living in detail.*  
*You're not trying to get somewhere else but to know better where you are.*  
*Meandering does not mean you are lost.*

The world is made of interconnected and interdependent systems rather than isolated objects. Embrace the idea of the systems of interconnection in defiance of the ideology of isolation.

To hope is to risk. Inside the word *emergency* is *emerge*; from an emergency new things come forth. The old certainties are crumbling fast, but danger and possibility are sisters.

We tell each other stories the way people plant seeds, not sure what will germinate or feed or go to waste, not sure what will be heard or who is listening and what they'll take from what is offered. I say that like a general principle, but people tell me things, or I read them, and some of them are gifts, a candle to light a corner of the room or a flash of lightning or some warmth of sunlight. Some of them are seeds that grow, slowly, in the dark, surfacing later.

What can the dance manifesto of our time look like? We arrive back to a globally shared language of and indigenous circle dances; holding hands and stomping in various diverse rhythms accumulated, made, and echoed by each of us. Contemporary conservative thinking can be called the ideology of isolation, obsessed with control through separation. As a way of coming together communally, while keeping our unique individualities, we work on circle dance steps to assert our presence, our power of sharing, and being part of a connected chain. We want to see how our communal circle dance forms. *How we build it together, one step at a time, with everyone's stomps, particular quality and rhythm included. The image of holding hands and dancing together is strong and powerful, leading us to wonder: how do we create and maintain links and webs of solidarity through available forms of dancing together?*



#1

When I was 16  
a bird,  
in my hands  
died.  
I felt  
life  
exploding  
its consumption  
and dissipation  
it's transferral  
its fleeting  
suction  
like an invisible  
vail  
raising, lifting itself  
up towards a kind of  
what by then I called heaven.

#2

Your last breath  
was drawn  
while I  
slept

Your  
absence  
shaping us  
into life

Insufflating life into silence







# Artistic Research Through Slippery Time(s)

SCHULE@IM\_flieger 2025

## **AFTERLIFE OF A PERFORMANCE**

Try to remember a score, a melody, a trace, something that left a mark from the last performance you saw, or the last one that made an impression on you (not necessarily good or bad).

Stay with it for three minutes. Let it resurface in whatever form it chooses.

What remains of it now?  
Where does it live in your body?

**3 MIN SCORE**  
**Valentino Skarwan**

# Artistic Research Through Slippery Time(s)

SCHULE@im\_flieger 2025

## **CLINGERS**

Choose a comfortable position in the space. Sense how the air is mineral-dense, filling every corner around you. From your fingertips, a translucent white substance begins to emerge. It clings to you, stretching downward, becoming longer, heavier. Stalactites form at the tips of your fingers as you move. Your wrists, your arms adjust and balance with the growing weight. Let the space and the architecture hold you, support you.

Stay in peace with this transformation. Be in awe of your porous body, slowly forming, slowly becoming.

**3 MIN SCORE**  
**Valentino Skarwan**

# LOGBOOK

**17 März**  
Arrival  
*Eyes Closed Mover Witness*  
*Gossip Massage*  
*Anita & Verena give info/space tour*  
  
communal lunch  
*time for self*  
*gossip massage cont.*  
*planning*



**18 March**  
*Luitza – Tymbol Caves*  
– exploded view, cicada, stitching web  
*Bita – Practical Performance magic Book*  
we each read from recipe and went in together  
*Outside in the sun soup*  
planning  
*Paula – Walk*  
outside, inside. “walk the way someone else walks”  
*being, doing, performing —————→ Bebe Miller*  
*Kenneth – Umbrella, fern, marching*

**19 March**

- dancing, moving to music
- hanna somatics
- arch and flatten, parallelogram stairs
- Kenneth writing
- crawling through jungle  
  & discovering fern
- Bita Hope and Fury
- Lentils cooked by Flora
- Bayleaves Burn
- Paula —> home feeling ill
- & write in crawl in jungle position 10 min



**20 March**

Spring Equinox

later beginning

Paula recovers in bed

move witness – horse  
lampenfieber  
bowing

pas de boure  
chaînes  
Kuku Sabzi



**21 March**

*Talk, tea, burdock*

*burn, exploding cup*

*care, ice, couch*

*bow, hanna arch, rag, tower*

*Alix's reading, writing, moving, praxis*

*Leftovers – 30 plants*

*troll*

*collective text collage*

*Flora*

**1 April**

*horse or other*

*moving, witness*

*Valentino dice, multiple narratives*

*Text writing for Index Festival ACT I & II*



### 15 April

#### Spilling Tea

*Loosing it all poem from Dub, Alis Paulin Gums*

*moving/witness drawing*

*Valentino's dice x2*

*do we need the diva?*

*dinner salad, bread, hummus,  
discussion Act I & II*

*thinking daily practice  
Love and Rage*

### 30 April

*- Dinner salad w cheese and oil*

*- Wiener Perspektive Tea*

*- Index*

*- Daily Practice*

*start moving together dance  
birdie and hawk*

*in cage do seeds  
South Iran shoulder*

*Lady Gaga*

*End massage. (w/o Paula and Flora)*

**13 May**

arrival

15 min self warm up

3 min performances

write scores, perform scores, perform another's score

soba noodle salad v and b sick

**15 May**

Lab Im\_flieger

Arrival Oisín

s breath, e breath

slow moving, back and forth

lunch soba noodles, kafer bohnen salad by Kenneth, Elizabeth, and Paula

Alix

Haunted Nap

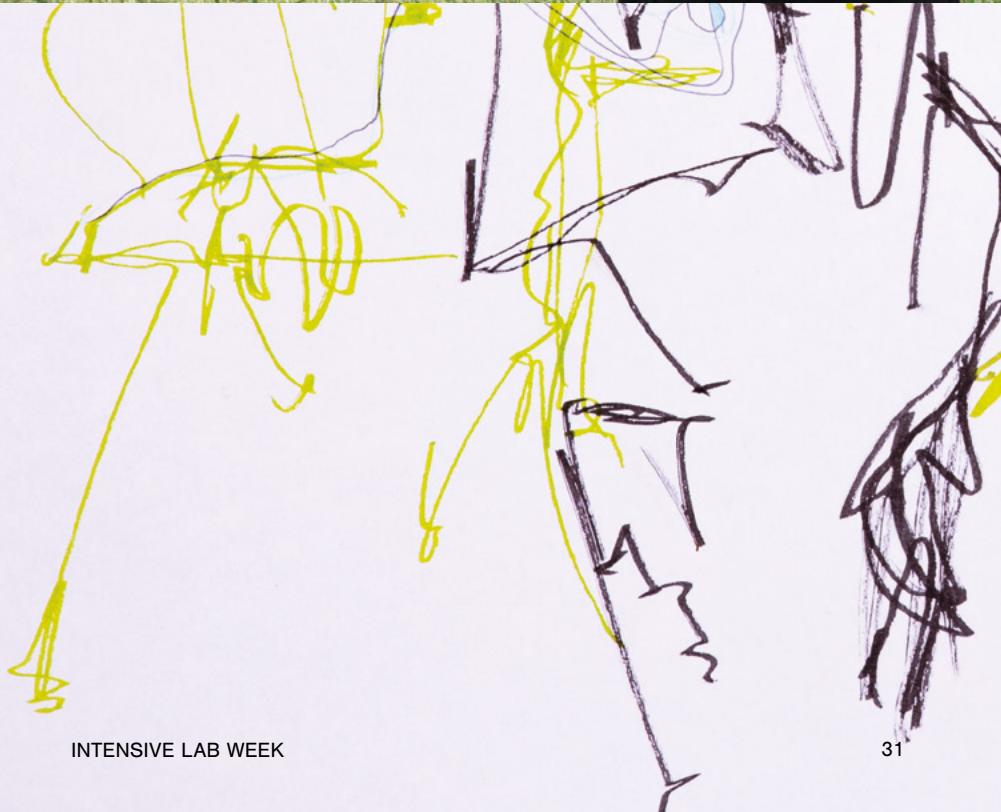
**16 May**

Lab Fassfabrik

arrive tour w/ Sabina

Alix perception of time

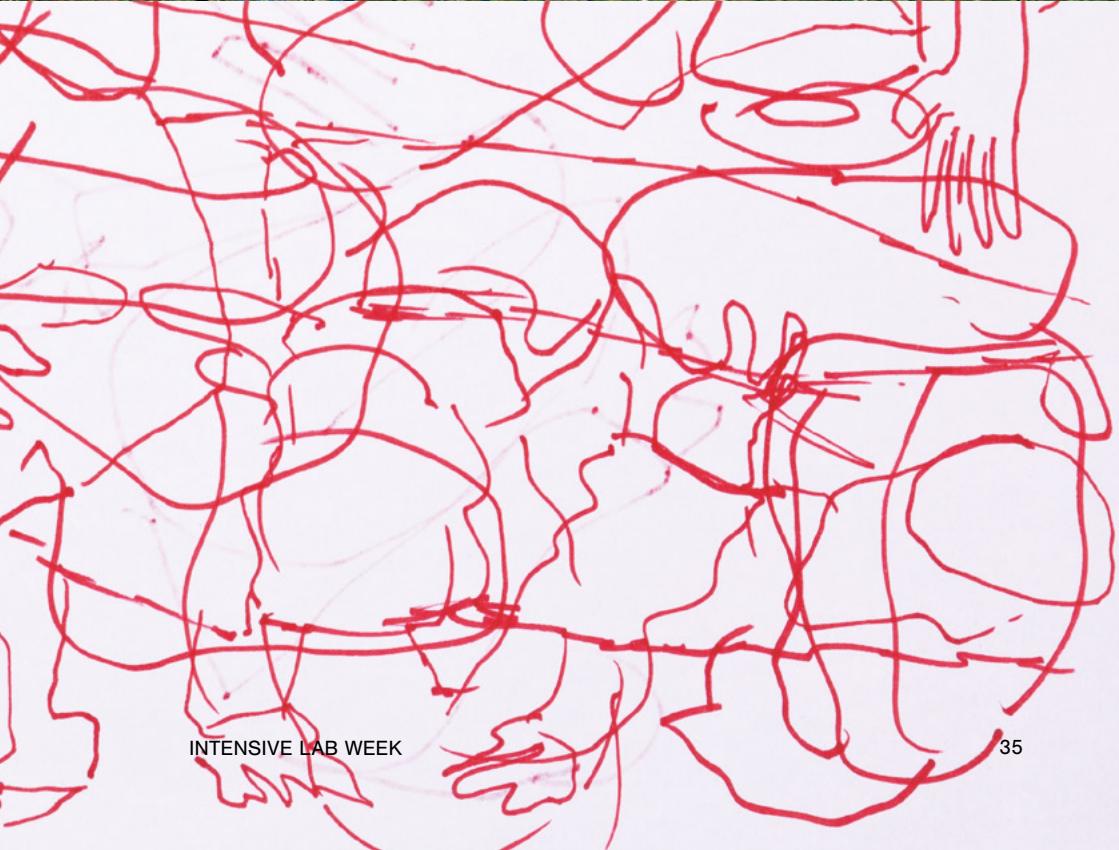
aware body change talk/write poem x2











# Artistic Research Through Slippery Time(s)

SCHULE@IM\_flieger 2025

## **SCORE 1**

Move with each inhale and exhale.

Think of each inhale as an inflation; as a process of keeping things in, feeling full, yet pushing the boundaries of inner capacity and space.

Think of each exhale as a deflation; as a process of emptying out, letting go, depletion, and exhaustion.

Try to stay with comfort and in a restful state throughout. Even when the tempo gets faster or more frantic.

Be wary of lightheadedness, but also stay open and curious with the possibilities of movement in this state of uncertainty and woozy.

**3 MIN SCORE**  
**Bita Bell**

# Artistic Research Through Slippery Time(s)

SCHULE@Im\_flieger 2025

## **SCORE 2**

In the midst of our political catastrophes, what's one song that moves you to action, protest, rage, or hope?

Sing or read the lyrics out loud as you move with it.

Repeat at least 3 times.

3 MIN SCORE  
Bita Bell





















dance talk / poem x 2  
dance other/ poem

Lunch leftovers

Biba, Story Julia Butterfly Hill, Redwoods  
warm up walk, pin ball machine  
outside to find exoskeleton

bring it in

1/2 and 1/2  
Adorn to drexinya  
switch

17 May

Lab Fassfabrik  
Oisín

dive in and out  
LUNCH Luiza lentils

Biba

reflexology, present rolls in grass,  
connect w tree, tree as you, plant phantom forest,  
go inside and up to the canopy, dance



**18 May**

*Lab Im\_flieger*

*Elizabeth – fame last scene, Hot Lunch, Louis Falco, Washing machine  
choreography*

*talks, wishes, plan score*

*Lunch Potato soup by Paula*

*nap, reflect, rehearse*

*Perform outside to Wiener Fluss for a version of washing machine*

*and then to Park for spontaneous Hot Lunch*

*Kenneth prone writing*



**27th of May**

*everyone brings a sandwich so that there is more time to prep for the Index  
Festival*

**30 May**

*Index Festival day 1  
workshops by Flora*

*Kenneth*

*Bita*

within

**INDEPENDENT SPACE INDEX FESTIVAL 2025**

The festival of independent art spaces in Vienna,  
[www.2025.independentspaceindex.at](http://www.2025.independentspaceindex.at)











# Artistic Research Through Slippery Time(s)

SCHULE@im\_flieger 2025

## **SCORE 1**

1. Find a 15–30 second dance choreo on IG or TikTok that you would like to dance to.
2. Dress in at least one similar piece of clothing as the person in the video.
3. Play the song up till 3 minutes on speakers while you mimic the choreo on the IG reel or TikTok video on loop, with slightly bigger movements each time.

3 MIN SCORE

Kenneth Constance Loe

# Artistic Research Through Slippery Time(s)

SCHULE@im\_flieger 2025

## **SCORE 2**

1. Start on right foot sharply forward, toes pointed out, right arm swing backward, left arm forward.
2. Repeat on left foot sharply forward, right arm forward, left arm backward.
3. Continue this slow march for one and a half minutes.
4. Slowly transition to prone position on the floor over 30 seconds in any style or manner of your choice.
5. Slow crawl in prone position for 30 seconds.
6. Slow pound the floor for 30 seconds.

**3 MIN SCORE**

**Kenneth Constance Loe**



*group*

- sliding
- intor
- example ?'s
- make ?
- pick another ?
- move/talk & write/draw in pairs
- talk and find new questions from the questions of the pair
- dance move to question
- bow



**31 May**

*Index Festival day 2*

*Performances by*

*Flora & Verena*

*Paula*

**1st June Sat**

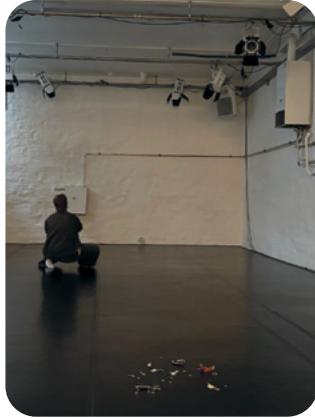
*Index day 3*

*Group <3*

- sliding/ intro
- a question
- in pairs talk/move and draw/write

- new question
- move together in answer or in relationship to question

\*quite special today



### **10 June 2025**

only 1/2 of group

- make a 3 min performance in 30 min
- perform
- switch
- name

### **23 June**

Midway <3 week

End of the beginning

Warm up together alone

Skinner releasing partner graphic, combing tissues of body with hip and shoulder circles

- talking Dec

- collage and look at collected materials, think for publication

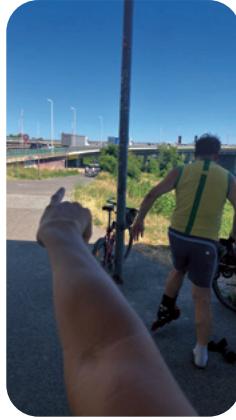
Lunch in the sun, each for self

20 minutes post Lunch for the self, reading, writing, lounging, digesting

10 min letter to self  
read outloud (note not sure if this really happened)  
Luiza movements

talk about "problems"

origin, organs, soft end <3



**24 June**

SWAMP- building a swamp dance from experiences and memories of Swamps in  
Brazil, Singapore, United States  
– checking in / future planning

Lunch

– sharing where each at in practice

SWAMP

– Voyage, voyage heart Fred

**25 June**

Swim!!!  
synchronized swim team choreography  
lifting each other up



**26 June**

*arrive check in, partner pairing, scheduling  
individual warm up*

*Luzia leads collage movements*

*sticky glue, spacial choreography*

*Lunch*

*contrast C.S.S./ sticky glue*

*Deep time vs. Short Term from Bita/Rebecca Solnit*

*<>No Straight Road takes you there::*

*3 minute scores- do someone else and talk about it*

**27 June**

*Kenneth - New Rave*

*Open rehearsal*

*SWAMP*

*talk about composition,*

*LUNCH*

*Anita's pairs, appreciation share receiving, talking*

*Publication Talk*

**8 September**

*messy morning*

*- the group agrees to meet @9am to accommodate X. At 7:13 there's a message that they can't come. WhatsApp messages, not clear quite frankly it's too early, everyone is grumpy  
lots of talks  
gossip massage*

*SWAMP + C.D.P.*

*A.J. think towards, begin  
Bita's circle dance accumulation*



**9 Sept**

*Talk slow arrival  
warm up self*

*A.J.*

*The Pool (all practices together for 20 min)  
discuss  
Anita arrives and talk about December*



**10 Sept**  
Only half the group is present  
deep talks, feeling of slumber party  
somatic massage and deep talks of life news



**11 Sept**  
*Speaking to planning  
Warm up dancing together Kenneth shares the rocks billy band Kitty, David  
and Lily*  
*Work on new three minute scores from the residency research  
Conversation about group dynamic, hard talk, honesty, who's showing up and  
how absences affect others, anxiety this produces, softness in group towards each  
other, we got through the hard time*

*LUNCH  
Anita and Tina come to talk about publication  
scheduling  
Bita's Circle dance*

**12 Sept**  
*arrival, check in  
A.J mover witness 15 min each*

*Luiza's practice and talk*  
(rock, water heavy, glue, travel on line, to wall back to rock)

Lunch!

*Working on the 3 words each/ what's slippery in practice*

*Place the words in space and then we travel through the space walking, sliding on stomachs, acknowledging the words and their influence, try to understand how they are all in relation ship to each other*  
*Back to the Pool practice (all together)*



**16 September**

Tuesday

*Peter comes to talk about publication*

*Lay out all of the drawings and collages from the 1/2 half of year*

*Bita's warm up*

*Round robin with Pool/A.J.*

*5, 2, 3, 4, 5, 1*



**Oct 7th**

*Scheduling*  
planning  
do what need

a.m. / earthworm in compost  
talks of how studio time goes  
check in/ news animations

Yasemin arrives

**Oct 11th**

*Lab with Yasemin* <3 <3 <3

intros

*exercise of being w/object*

*observe, length, move*

*2nd object observe and use other than indicated daily actions*  
*bringing in own objects and continuing*  
*check in*

*LUNCH*

*close curtains, return to objects and add in handheld LED lights*  
*share experience*

*Look at perspective and color*

*turn on grid, halogen questions*

*setting stage for tomorrow*  
*looking at gels and what they do, hung up 1 red.*







5

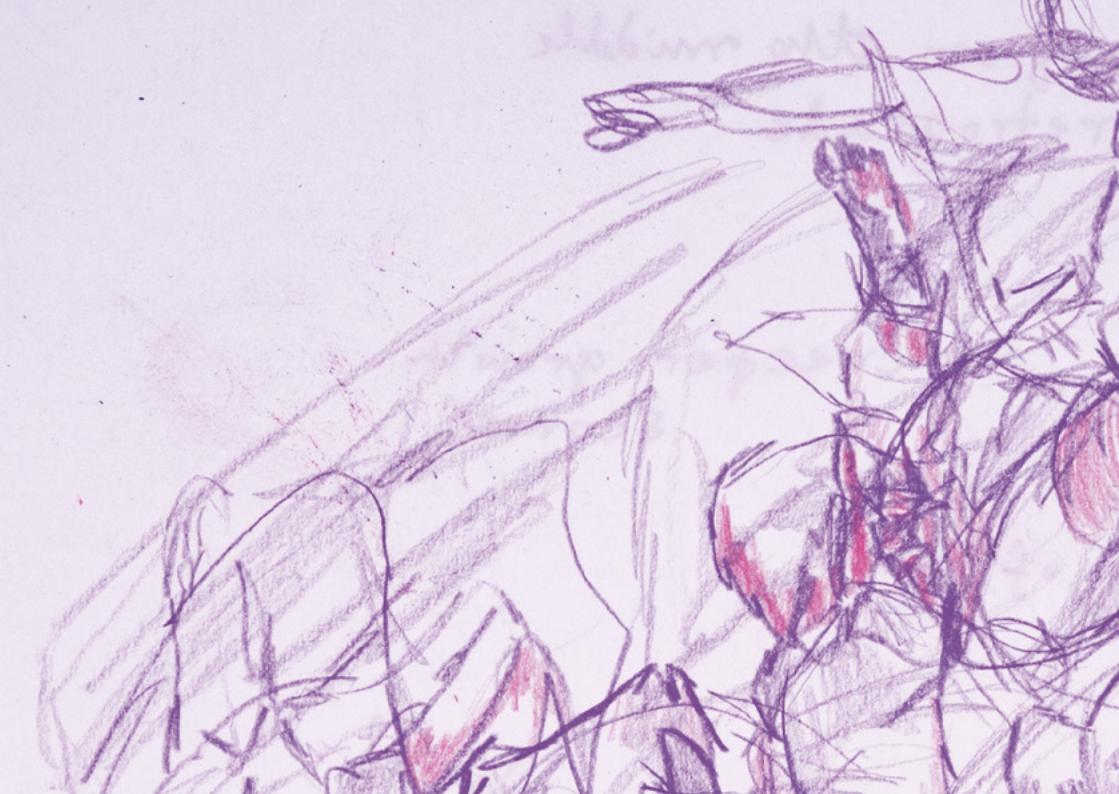


6











## 12th Oct

Overview of plan

warm up

moving and witness with a bit of all

compost pile of scores

dj with lights

discuss

landscape of words

LUNCH

learn light board with Yasemin

take turns

2 move

1 dj

1 light board

I talks individually with Yasemin in kitchen about the work

rounds of 4 x of 12 minutes, then 2x of 16 mins

clean up



## 14th Oct

Peter joins!

deadline of contribution for the artist pages

lay everything out from the horse folder, drawings, scores, notes

sort and sift through, make choices, and physically lay out an order of how the

publication could look

**28 Oct 2025**

*meeting with Anita to present individual research and plan for December's Public Sharing*

#### THE PLAN FOR THE REST OF THE YEAR

**11th October** work on the individual contributions part of public presentation

**25th October** work on the Zine release part of public presentation

**1st December** work on everything

**2nd December** work on lights

**3rd December** run through of Zine Release part of public presentation

**4th December** run through of individual contribution part of public presentation and photos

**5th December** Zine Release and Celebration in the evening

**6th December** day time sharing of individual practices.

**TBD** Reflection day beginning of January (search for a date in Doodle)



# Artistic Research Through Slippery Time(s)

SCHULE@IM\_flieger 2025

## **SCORE FROM SPRING**

1. Choose an it
2. Use a tool to open it
3. Open it whilst orbiting around it, trying your best it maintains static
4. Let it fall
5. Make the sound it made in you

3 MIN SCORE

Paula Hernandez

Mollison

# Artistic Research Through Slippery Time(s)

SCHULE@IM\_flieger 2025

## **SCORE FROM WINTER**

1. Feel where it is
2. Touch it
3. Can you stretch it
4. Bring air into it
5. Bury yourself in it
6. Can you stand/out by/of it
7. Say it

3 MIN SCORE

Paula Hernandez

Mollison



# Exercise in Writing about Forest

## Task one

*[to (re-)narrate, to be invisible in the canopy, to be visible in the canopy, to become affectionately known, to fight for your cause by staying with it for 738 days and letting your body to be affected thereafter, to let yourself being supported]*

We learn from Biba Bell about epiphytes, California redwood old-growth forest, tree sitting, forest ownership on the West coast and Julia Butterfly Hill.

We learn, that Julia Butterfly Hill is one of the US tree sitters, who climbed a 61 meters tall ~ 1000-year-old redwood tree in California, later affectionately known as Luna, on December 10, 1997, and lived in its canopy not touching the ground until December 18, 1999 – for 738 days, to prevent Pacific Lumber Company loggers from cutting it down, which she succeeded at.

We learn that she lived there for many months before she was finally noticed by the journalists on the occasion of her birthday and thereafter got extensive media attention.

We learn, as a side note, that today she suffers various consequent health issues.

We learn that her epiphytic action would not have been possible without continuous support on the ground by Earth First!

We learn that later, Earth First! activities have been recognised as terrorist by the US government.

## Task two

*[to read, to ask, to cite, to name, to misname, to theorise, to notice the source, to follow that link (from ... to), to go into the hyperlink rabbit hole, to act directly, no-one is illegal on stolen land]*

I am reminded by online sources that “Earth First! is a radical environmental advocacy group that was founded in 1980 in the Southwestern United States. After 1987, Earth First became primarily associated with direct action to prevent

*logging, building of dams, and other forms of development which may cause severe destruction of wildlife habitats or the despoliation of wild places.”*

I read about Earth First! in the Encyclopedia of Terrorism, Chapter DOI: <https://doi.org/10.4135/9781412952590.n113> Subject: Terrorism, International Relations (general).

And also, at <https://archives.fbi.gov/archives/news/testimony/the-threat-of-eco-terrorism> – a very messy link that interweaves a PDF by Z Smith “*Creation of Eco-Terrorism: A History of Actions by the Earth ...*” with 1. 62 Eagan, “*From spikes to bombs: The rise of eco-terrorism,*” and learn that people also ask “*When did terrorism begin? What is the eco terrorism theory?*”

We learn, or rather revise, about the state and the capital monopoly on violence. I imagine, *terrorism* – or its *theory* – probably began with colonisation of land, occupation and displacement, or maybe, with the formation of the state itself.



### **Task three.**

***[to shape time, to dis-own, to lose, to practice a non-extractive relationship, to assemble and disassemble exoskeleton]***

We are proposed by Biba to roam in the green space outside the Reallabor Fassfabrik and search for the exoskeleton that we lost. It is proposed that trees could be exoskeletons.

In the green space, we are asked to locate what we have lost and bring it, practicing a non-extractive relationship.

We wander outside, on the ground where “*the largest barrel factory in Central Europe was once located*” and where “*the future will be actively shaped in the next two years*”. I learn, that there is only two years to shape the future. It is not a solitary task, but a “*collaboration between landowner STRABAG Real Estate and her parent company STRABAG, scientific institutions and art and cultural workers*”.

We learn about future and land ownership of the Vienna outskirts.

### **Task four**

- a.** I wander in the green space outside Reallabor Fassfabrik and search for the exoskeleton that I lost,
- b.** and wonder how to bring something – take, collect and transfer – without this gesture being extractive.

**a.**

***[to lose, to bring something dear to you in a non-extractive way, to detour into theorising, to recognise something dear to you in a non-nostalgic way, to misname, to touch a wound in a non-extractive way, to collect maple juice]***

I notice patches of grass and flowers growing through crumbling concrete, such as *clovers, white and pink, spikelets* – the pattern native to many post-soviet urban spaces, where today’s wildness of weeds takes over the chronicled, once imposed communal, making its way through the cracking tiles and asphalt of squares, of sidewalks in socialist yards and shores of brutalist canals.

I detour – how does the fact that land was state-owned *[autocorrect changes the misspelled ‘owned’ to ‘wound’ – OS]* affect decolonial demands and theory for the former soviet space?



I roam in the weeds, *spikelets, plantago* (Wegeriche),  
and notice that here all the flowers, plants, and grasshoppers are same as were  
in Hradzyanka (Grodzyanka) – the village I lived in childhood, as my father was  
sent there to work as a doctor –  
such as, *meadow buttercup*, which we called 'chicken blindness', apparently for  
its capacity to irritate mucous membranes (not just the eye), *clover* and some  
*white wildflowers with seeds in the bud which I don't know the name for in any  
language*.

It is common knowledge, that touching *plantago* to a wound is a healing gesture.  
Surprised by the sprawling past, I acknowledge feeling less alien to the clovers,  
spikelets, meadow buttercups. But I don't miss my past, I don't romanticise  
the amount of time and labour required to compensate the absence of running  
water, central heating and sewage, the violence of gossips, and the ultimate  
boredom and loneliness of village life. The boredom of constant clovers, meadow

buttercups and some white wildflowers with seeds in the bud which I don't know the name for in any language. I do miss pine trees though.

For New Year, we always had 2 pine trees — one for the house one for the outdoors.

I learn from online sources that "*Hradzyanka emerged at the end of the 19th century thanks to logging*".

I learned from a childhood friend [who, like me, is unable to go there or anywhere in Belarus after 2020 anti-governmental uprising — that's common knowledge] that most of the forest around the village, where we used to go for walks, collect birch and maple tree juice in spring, blueberries in mid summer and mushrooms in late summer ~ early autumn, is now cut.

I roam around raspberries and vetches, and I guess I found my lost exoskeleton, but wonder, how can I bring it in a non-extractive way?



**b.**

*[to be common, to steal gooseberries, to prick, to be already broken, to learn a skill at a wrong time, to disjoin, too late]*

In Hradzyanka, even though there were fences behind which berries and fruit grew, the latter were always common; it is a common knowledge that apple garden or currant bush (black, red and white), is always larger than one body, therefore is always shared. Still, this is something my body couldn't unlearn, feeling alien to buying gooseberries in the supermarket.

In the green space, I continue negotiating whether maybe I can prick fingers or just describe things – it is however a difficult task to practice a non-extractive description, something we tried to learn with Eve Tuck in a classroom in 2019. I don't know, so I take what is already broken – crumbles of concrete – or what is meant to travel, carried by wind or other bodies – *maple polynoses*.

In Hradzyanka, there was a lot of forest, but no waterbodies (so I never learned to swim, that's how at least I justify my body's lack of skill to myself). And even though we already lived in a village, for some reason – probably related to class and linguistic nuances – we dreamed of dacha, i.e. summer house, which then our friends and family were constantly building together in the Prytserpa village, on the Berazina River bank. Today, this river bank has long been fenced and leased to the Russian Gazprom Bank for an unknown period of future.

Among *plantago*, *polynoses*, *clovers*, *meadow buttercups*, and *vetches*, I wonder how to exercise a non-extractive relationship to the past?

How to relate to the forest in a non-nostalgic, non-romanticising, non-literal way?  
Whose lives are valued more or less than a tree?

I stare at the tree trunk, attracted to its crevices, holes, cavities, cracks in the bark, moist, I notice, that on the tree there is always someone already living.  
In the end, as long as you don't hurt them, the forest doesn't notice you.

### **Task five**

***[to be alien, to untranslate, to disjoin, to have an apple-like scent, to carry a name, to name, to un-name]***

*Wild rose, or rosa canina, the dog rose, or rosa rubiginosa, or sweet-brier (wein-rose) – in the attempt to recognise and translate the name of this particular kind of wild rose, that we called шиповник / shipovnik, I am confused by multiple linguistic possibilities. We are reminded, that giving names is a gesture, such as – rosa canina, or – rosa rubiginosa, or – eco-terrorism.*

*“Rosa canina (Dog Rose) – Native: Europe, North Africa, Western Asia. Rosa rubiginosa (Sweet Briar) – Native: Europe, Western Asia. Rosa canina (Dog Rose) – Appearance: Spiny shrub with pale pink or white flowers, red rosehips. Rosa rubiginosa (Sweet Briar) – Appearance: Fragrant leaves with an apple-like scent, pink flowers, red rosehips.”*

*“Die Wein-Rose (Rosa rubiginosa).[1][2] auch als Zaun-Rose, Apfel-Rose oder englisch als sweet briar bezeichnet, ist eine Pflanzenart aus der Gattung Rosen (Rosa) innerhalb der Familie der Rosengewächse (Rosaceae).”*

I learn that one of Fassfabrik Nutzer\*innen is Österreichischer Integrationsfonds (ÖIF).

### **Task six**

***[a mesh, to trust the ground, to be afraid of proximity, of lyme disease, of taking too much space, to roll, to unionise, to roar, to dis-own one's voice]***

Oisín Monaghan invites us to the floor – soft, layered with blankets, to sit and sway in a circle and in disarray. Biba Bell invites us to the floor – grainy, outdoors, to roll on soft patches of grass and thorny crumbled asphalt, exposing face to the warm sun, accepting ticks and the dirt, limbs entangled, pressing or supporting – hard to tell.

Oisín Monaghan invites us to the humming unison, the humming union, uproaring union, of touching hips, of knots, not-knowing, into indiscernibility and dis-ownership of my voice and others' voices, which I am hearing and I am sounding. This realm of collectivity – a sonic corporeal mesh – cannot be reached through writing or political organising. I wonder if this is the kind I strive for, when I write “collective choreography”?

## **Task seven**

*[to cite, to walk, to untranslate]*

*On Earth,  
where all disease is cured by walking,  
zoobrr walks out of the woods  
looking to kill  
his loneliness,  
  
a sylvan angel of history,  
a bison of melancholia,  
a black van.*

[...]

*I have disturbed you, my bison-shaped heart.  
At the intersection between vocal cords  
and war chronicles stands a bleeding zoobrr.  
At arm's length, a zoobrr, ringing.  
At arm's length, zoobrr sings with the voices of my dead.  
I carry my zoobrr inside me. Absence  
of explanation or evidence is my survival trick.*

*Absence of my blood from your history books  
is the reason why, in the fall, fog spreads itself on earth  
in a silent protest.*

*Fog is the bison of history.*

Valzhyna Mort “Music for Girl’s Voice and Bison”, 2018



# Artistic Research Through Slippery Time(s)

SCHULE@im\_flieger 2025

## **MAGIC SWAMP**

Imagine drops of thick water flowing down your hands, while you walk through the damp soil of a swamp. The air is foggy, and “chorao” trees swing their trunks back and forth as the wind moves their bodies along with yours. You step deeper into a slimy mix of mud, sand and compost into the water bed of this space. As you dive towards the center of the swamp, a state in between expansion and contraction fragments your bodily perception – you become integrated in this fictional landscape. You can shift from water current, to a sleepy fly resting in the moss crust over water to a worm shape or a flooded grass chunk.

**3 MIN SCORE**  
Luiza Furtado

# Artistic Research Through Slippery Time(s)

SCHULE@im\_flieger 2025

## NOTURNA

Beginn by laying in fetal position in the frontal area of this room. To form a bowl shape with your body, slowly transfer the weight to your hips as you sit and gradually open your arms. Now, imagine that this bowl has air-moist sucking properties, and as you move in the space – your body becomes a recipient bowl for water. Stir your bowl until it becomes a glue. You can only let the bowl embodiment go, by transferring this sticky substance to your limbs. Now weave the space as you drop your fictional glue on the floor and walls. Finish once you have fully stripped from it.

3 MIN SCORE  
Luiza Furtado

We end where we began – the initial interests of Bita, Flóra, Kenneth, Luiza, Paula, Valentino, and myself, Elizabeth.

In our first week together, I presented everyone with a printed copy of their application “Letter of Motivation”. Universally, everyone groaned. The proposal was to reread the application to see what still resonated 6 months later. (I did the same with the open call text.) Then we cut, tore, glued, taped, drew, photocopied, and crafted individual collages out of the writing that had brought us together. The only requirement was to find a way to transform the application text into something that didn’t feel embarrassing to share with the group. The collages offered insight and impressions into each other’s thoughts, artistic approaches, and aesthetics. Later, we swept all of our leftover scraps of paper into a pile of detritus text. After sifting through this jumble of thoughts, we created a collective collage together (page 4–5) using fragments from everyone’s original texts. In the next pages, you will find an individual collage from each of the Schulerinas and mine from the open call.



my practice revolves on an exercise of cataloguing non-human materials to create associations with the inner functions of the human body.

A palavra "Noturna" entre suas possibilidades discursivas, descreve as flores que abrem durante a noite.

proposing movement within a group of performers through the gathered images helps me to articulate questionings, literary references and propose forms of collective embodiment.

In portuguese the word "Noturna" among its discursive possibilities describes the flowers that bloom up at night

The project is an ongoing performance series which deals with ecology by reflecting on the following question: where does the human body begin, and where does it end? A frame of flesh and bones liquifies as the research evolves, and points to the embeddedness of all agents in the Biosphere.

Developing a set of movements in between synthetic and natural interactions. Triggered by a relationship with the sunlight that pierces through the studio windows.

aims to discuss materiality and waste in the Anthropocene. Which according to Bruno Latour, can be located as the historical moment where humans have become a force of geological transformation leading to severe global emergence.

Dealing with temperature generated by the sun induces a process of arquing urban

materials, to reflect on the environmental impact of their transformation processes.

looking at reproduction as a form of biopolitical control is an umbrella

interest that spreads into different topics throughout my research.

relating to materiality

Dancers thread a fictional space in which soft sculptures made with found materials such

as rubber, metal and second-hand fabrics, become prosthetic of their limbs.

As the residency focused in prosthesis

Massumi writes that "Man, was and always is a prosthesis, body and thing are

in developing a no extensions of each other" (2002: 95).

rather than products of moments triggered by the sunlight that pierces through the windows of the studio.

visually blurring the boundaries between biotic and abiotic elements - to highlight dynamics of kinship between these realms.

In her book "Staying with the Trouble: Making kin in the Cthulucene" //Donna Haraway// points out that (...) we require each other in unexpected collaborations and combinations, in hot compost piles. We become with each other or not at all."

shiny a wet whisk.

Yesterday the swamp offered me something

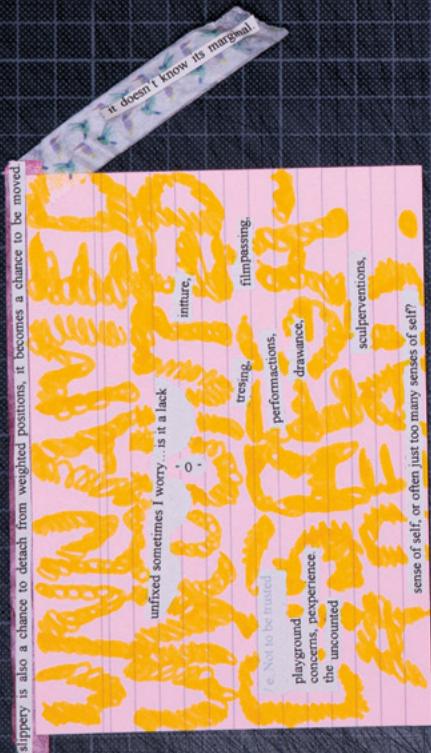
While presenting a sequence of metaphorical acts, that assimilate the inner structures that hold a body together: the bones, cartilage and guts. With the outer ones, those framing it on the public space: such as rails, fassades and foundations.

A thick soup

Inspired by the studies of Biomimetics, a design field which emulates "models, systems, and elements of nature for the purpose of solving complex human problems".

A boiling liquid.

Her goal is to tackle the entanglements of fictional speculation and hybridism to reflect on possible ecological alternatives for contemporaneity.



slippery is also a chance to detach from weighted positions, if becomes a chance to be moved

unfixed sometimes / worry.... is it a lack  
of  
inture,  
tressing,  
performations,  
drawance,  
sculpventions,  
film passing,  
the uncounted  
playground  
concerns, perplexence  
e. Not to be trusted

The bodies operate through the memories of  
distance, how small of an act can

triggered states and sensations. What is our perception of orientation?

soothe the nervous system when

slower approach to research

the act of soothing oneself is not passive but a form of resistance and resilience - both sustainable way of being - both emotionally and environmentally

I long for a communal process, the way of being - both emotionally and environmentally, effortlessly.

## emotional landscape

How do

"If you have ever walked in a protest, you have probably been told that it won't change anything. That the message isn't clear, or is unrealistic.

I think this misses an important point. Often the marching itself is the point. We march together, as a reaffirmation of community, as an act of collective solidarity. It is the creation of a new space we can all live in together, even if only temporarily. And the people on the march will carry the memory of that space with them when they leave. They will carry it together into the things they do in their ordinary lives. It will illuminate their future actions, changing those actions for the better."

a dance manifesto of hope and fury

a collective practice of writing and voicing our radical dreams.

## containing multitudes, at times fragmented

containing multitudes, fragmented is a compilation of writings on the feminist revolution under the slogan of Woman, Life, Freedom. These pieces were gathered during a two-year artistic research program at DAS Graduate School in Amsterdam between October 2022 to October 2024. These writings emerge from living through urgent times, as well as the necessary movement workshops.

continue to resonate and echo long after their creation.



BITA BELL

The image that  
comes to my  
mind is a  
cock in a rutau

Icon image it  
springs around  
opening up. Shifting  
as a space of  
porous. A  
crumble on recent  
structures.

Present, Past  
and Future  
upheld in a  
political  
movement  
to

collect  
on alternative  
reality

continue to resonate and echo long after their creation.



when I was  
younger I had  
a reoccurring dream,  
when I was flying with  
my own wings, and I  
knew that one day I would try it  
out in nature.

One of the ways that praxis is meant to be free from the rigid structures imposed by the space to reflect further is through the collective approach to the world with ecological opportunities for individual time to shape control and embrace it, particularly in acknowledging the and

For this reason, I find the program

Artistic Research Through Slippery Time(s)

In the text of his *Parable of the Slippery Times*, the author, *John D. C. Little*, writes, "Research Through Slippery Times" to be such a place where different forms of knowledge and disciplines can merge. In my research, I came across a space where these issues

...can we slip free from the rigid structures  
begin to approach the world with  
particularity in  
How  
to shape s...  
I explore

nowledge the  
and

I explore  
structures of identity  
how we engage  
interdependence within

For this reason, I find the

celebrating awareness of a sense of belonging

How do we create ecosystems?

How  
do we  
create

opportunities for individuals to give up control and embrace the humility of not knowing.

VALENTINO SKARWAN

helmed work,

Perhaps we all compost our *Elm energy*,  
especially in<sup>1</sup> **Slippery Time(s)**.  
especially in performance making

The study and inclination towards **What decays, what becomes ground, what augments that ground?** will be the root of our research. Time will therefore equal an afford will be the root of our research. Time will therefore equal

meet each other <sup>and we</sup> to <sup>the</sup> with compassionate discernment, <sup>and</sup> <sup>across the</sup> <sup>help where</sup> <sup>the</sup> <sup>inner eye</sup> <sup>world, especially</sup> <sup>verbal medicine</sup> <sup>medicinal u</sup>

Personal as well as <sup>verbal</sup> knowledge transfer, <sup>will</sup> will be generated. The <sup>sp</sup> <sup>ich</sup> <sup>will contain questions</sup> <sup>W</sup> <sup>is to be found in the performative act? How much</sup> <sup>appears and disappears, to be altered or taken on new shapes?</sup>

18c <sup>learning experience for a</sup>  
shapeshifting, slippery states found in performative practices. <sup>one-to-one</sup>

open and  
rp <sup>in December 2025.</sup>

in a re  
collective t

# Artistic Research Through Slippery Time(s)

SCHULE@IM\_flieger 2025

## **SCORE 1**

Make your saliva leak within 3 minutes. Start with circular chest movements and finish on the floor, on all fours.

P.S.: If you don't leak, you've failed.

3 MIN SCORE  
Flóra Boros

# Artistic Research Through Slippery Time(s)

SCHULE@im\_flieger 2025

## **SCORE 2**

This is a 3 hour long movement research, but do your part(s) in 3 minutes.

Crave closeness to one thing.

Look past what you were looking for.

Blink fast until you lose orientation.

Stuff yourself with yourself.

3 MIN SCORE  
Flóra Boros

# BIOS

**Alix Eynaudi** (FR/AT) is a French choreographer & dancer living in Vienna whose work is situated within the field of expanded choreography. Her projects explore different formats of making work public, such as publications, salons of collective studies and performances. She has worked as a dancer and performer for a number of companies and projects (AT de Keersmaeker, J. Lacey, A. Juren, B. Charmatz, E. Ward) and develops her own work since 2005. Her most recent works are Noa & Snow, BRUNO and Institute of Rest(s). Basking in dance as a space of study Alix dances, works, writes, between craft and chaos in a joyful mess of sorts. She doesn't work alone; any event, research, invitation is an alibi to spend time with accomplices, a mesh of friendships scintillating under skins, a stirring of a full-of-wonder support. → [www.alixeynaudi.com](http://www.alixeynaudi.com)

**Anita Kaya** (AT) is a freelance choreographer, performer, and curator living in Vienna. Under the label OYA-Produktion (1988-2007), she created numerous dance productions, site-specific performances, performative installations, and dance videos that were presented internationally. In 2000, she initiated the artists for artists initiative Im\_flieger – Free Space and Experimental Ground for Dance, Performance and Transmedia Art. She is co-initiator and part of the transdisciplinary research project Stoffwechsel – Ecologies of Collaboration. In her latest work, Translocations / One-to-One Performance, she explores the accumulation of things, trauma, and archiving. In 2023, she collaborated with Theatercombinat for the production Bones & Stones as a performer. She is co-editor and co-author of the publication VISCERAL FICTION – Im\_flieger writes hi/stories. 20 years of artists for artists (monochrom, 2021).  
→ [www.imflieger.net](http://www.imflieger.net), [www.stffwchsl.net](http://www.stffwchsl.net)

**Biba Bell** (US) is a dancer, choreographer, and writer based in Detroit. Her choreographic work, often set in unconventional venues, focuses on domesticity, labor, and architecture. Her current project investigates dance and arts activism as it intersects forest protection and conservation, through the lens of what she theorizes as epiphytic choreographies. Bell's work has been presented at the Kitchen, Movement Research, Roulette Intermedium, Jack NY, Centre Pompidou, Garage for Contemporary Culture, Jack Hanley Gallery, Museum of Contemporary Art Detroit, Detroit Institute of Arts, Insel Hombroich, Matéria Gallery, Galerie Camille, amongst others. She has recently performed in several Detroit Opera

productions directed by Yuval Sharon, and internationally has performed with Maria Hassabi and Walter Dundervill. She continues to be influenced by her work as a founding member of the performance collective Modern Garage Movement (2005-2011, 2021). Bell earned her PhD in Performance Studies from New York University and is an Associate Professor of Dance at Wayne State University. Of her dancing the New York Times writes: "It's invigorating to watch someone who borders on wild." → [www.bibabell.com](http://www.bibabell.com)

**Bitá Bell** (IR/US/AT) is a dance artist and composer with a BA in music composition and an MFA in dance. Born in Iran, she studied in Hong Kong, lived in the U.S. from 2012, and is currently based in Vienna. She recently completed an Artistic Research Fellowship at THIRD DAS Graduate School in Amsterdam, where she self-published a zine titled "containing multitudes, at times fragmented". Bell is a recipient of the 2023 Startstipendium for Music and Performing Arts from the Austrian Federal Ministry for Arts and Culture and the 2024 danceWEB scholarship at ImPulsTanz – Vienna International Dance Festival. → [www.bitabell.com](http://www.bitabell.com)

**Elizabeth Ward** (US/AT) is a dancer, choreographer and occasional Outside Eye. She is interested in how individual and collective dance histories are shaped by geography and the movements of people and ideas. Her earliest performing experiences were dancing children's roles with the Atlanta Ballet. Later she studied Post-Modern Dance in Vermont which eventually led her to New York City where she danced for downtown choreographers such as Cathy Weis, Yvonne Meier, DD Dorvillier, Rebecca Brooks, Miguel Gutierrez, Biba Bell, and Heather Kravas. In NYC, her work was shown at Danspace, Movement Research at Judson Church, AUNTS, the Chocolate Factory, and the Kitchen. Since moving to Vienna she has danced for Anne Juren, Philipp Gehmacher, Veza Fernández, and Samuel Feldhandler. Her work has been shown in Austria through brut, WUK, TQW, Wiener Festwochen, ImPulsTanz, and steirischer herbst.

**Flóra Boros** (HU/AT) is an independent performing artist and choreographer based in Vienna and Budapest. Her works have been presented at venues such as Kaaitheater, WUK, Muffathalle, Theater Akzent and Schwere Reiter as well as various festivals. With her first solo performance CINDY, she received the START scholarship from the Austrian Ministry of Culture in 2022, as well as the ATLAS scholarship at ImPulsTanz festival. She completed her studies at the Music and Arts University of Vienna in 2021, with her thesis winning a scholarship from the City of Vienna, serving as theoretical research for CINDY. Her current artistic practice explores intimacy, liberation from a queer perspective, and the directing of the gaze to question how the body conveys embodied narratives beyond normative structures.

**Kenneth Constance Loe** (SG/AT) is an artist, writer, performer, and proofreader from Singapore, currently based in Vienna, Austria. They are a collaborator of holiday poets society, a Vienna-based poetry collective, together with Ari Ban and Claire Lefèvre. His practice revolves around material and sensorial fetishes of desire, poetics of hospitality, body memory, queer ecologies, and other tangential thoughts through a performative collocation of sculpture, video, movement, text, and olfactory objects. Their poetry manuscript “sun-dried air” was a finalist of the 2022 Gaudy Boy Poetry Book Prize. Their poetry has recently been published in “rivulet 10: sound barrier” and the anthology “New Singapore Poetries” (Gaudy Boy, 2022). → [www.kennethloe.com](http://www.kennethloe.com)

**Luiza Furtado** (BR/AT) was born in Florianopolis, Brazil in 1999. She lived in Rio de Janeiro where she received her Industrial Design BA from PUC in 2021. Furtado moved to Austria for her studies at the Academy of Fine Arts Vienna. Her research on dance weaves painting, sculpture and audiovisual media together to address entanglements of fictional speculation and hybridism to reflect on possible ecological alternatives for contemporaneity.

→ [www.luizafurtado.com](http://www.luizafurtado.com)

**Oisín Ó Manacháin / Oisín Monaghan** (IE/AT) is a dance artist and visual performer/creator currently residing in Vienna. He began studying movement in NYC at the Martha Graham School of Contemporary Dance. Oisín has worked in collaboration with Xavier Le Roy, Maria Hassabi, Tere O'Connor, Christopher Williams, John-Mark Owen and Brendan Fernandes to name a few. Oisín has had the privilege to also work with fashion photographers Peter Lindbergh, Mario Testino, Terry Tsoliis, Ryan McGinley, Kenneth Willardt and John Rusnak. They have collaborated with other visual artists and presented work at Klaus von Nichtssagend Gallery, Deitch Projects and The Chelsea Hotel, The Tilles Centre and various public spaces.

**Olia Sosnovskaya** (BY/AT) is an artist, writer and cultural organizer born in Minsk, Belarus and based in Vienna, Austria. She engages in performative, visual and textual practices, working between the festive and the political, intertwining collective choreographies, movement scores and post-socialist\* temporalities. Part of artistic-research group Problem Collective and Work Hard! Play Hard! working group, Statement in Secondary archive, platform for women artists from Central and Eastern Europe. → [www.oliasosnovskaya.com](http://www.oliasosnovskaya.com)

**Paula Hernandez Mollison** (EC/AT) (\*1997, Guayaquil, Ecuador) lives and works between Austria, the Netherlands and Ecuador. She moved to Vienna to pursue a Diploma in Site Specific Art at the Angewandte, holds a Bachelor of Fine Arts from The Royal Academy of Arts in The Hague and a Foundation degree in Arts

and Design from Central Saint Martins. Her attention lies in situations, actions or objects that embed social, personal and political contexts linked to displacement of people, goods and emotions. Influenced by Fluxus and the Situationists her practice is fed by everyday experiences, turning to mundane situations whilst mappings out her environment. She considers her work as a search for seeping into possible paths, rather from the ones we are accommodated to use our body, stemming from automatic ways of moving and relating.

**Peter Oroszlány** is a graphic designer based in Vienna, working within the fields of cultural communication, editorial design, and visual identity. His practice focuses on developing precise and conceptually driven visual languages that interweave content and form. He has collaborated with artists and institutions such as Barbris Ruder, Daniel Aschwanden, Barbara Eichhorn, and Angewandte Performance Lab. His book designs have been published by Salon für Kunstbuch, Verlag für moderne Kunst and Walter de Gruyter.

→ [www.peteroroszlany.info](http://www.peteroroszlany.info)

**Valentino Skarwan** (AT/GT) is an artist and performer/choreographer. Living and working between Vienna and Guatemala City, their practice unfolds through an interdisciplinary approach, moving fluidly across performance, sculpture, and installation. They are drawn to forms that remain open and porous, preferring flexible formats that resist rigid definitions and invite viewers to actively engage. Valentino Skarwan's work seeks to break traditional modes of spectatorship, transforming passive observation into embodied participation. For them, intimacy operates as an ecological concept – a way to understand our interdependence with both human and non-human entities. They have worked as a performer and dancer for different artists/choreographers.

→ [www.valentinoskarwan.com](http://www.valentinoskarwan.com)

**Yasemin Duru** (DE/TR/AT) (they/them) is a multicultural multidisciplinary audio-visual artist based in Vienna since 2019. Yasemin's intuitive and inquisitive approach to lighting, shadows, reflections and translating sound to atmosphere bring a myriad of different elements together in harmony and simplicity.

→ [www.yaseminduru.art](http://www.yaseminduru.art)

# Im\_flieger

Since 2000, Im\_flieger has been developing a stimulating public space for contemporary dance, performance, and transmedia art, where artistic discourse, research, production, and publication take place, as well as local, national, and international networking. Im\_flieger is a process-oriented project in terms of content and structure that actively supports the development of new working concepts and structures for artistic collaboration as well as theoretical and artistic exchange on art, the body, and politics. An integral part of the project is the long-term networking of artists and the promotion of mobility and residencies. In 2005, Im\_flieger was awarded the Innovation Prize for International Cooperation Projects by the Independent Cultural Scene Vienna for *Terrains Fertiles 05* – a European program for young choreographers. Im\_flieger is supported by regular multi-year funding from the City of Vienna, the Federal Ministry Housing, Arts, Culture, Media and Sport Republic of Austria, and other project-oriented partners. → [www.imflieger.net](http://www.imflieger.net)

## **With the hybrid format SCHULE@Im\_flieger we focus on transgenerational knowledge transfer, artistic research, production and discourse at the intersection of art and social consciousness.**

Experienced artists and experts share their proven working methods with selected artists (and interested people from other professional fields), who are chosen by means of a public call for proposals. SCHULE@Im\_flieger enables the participants to develop and publicly share their own artistic practice within one year under the guidance of the mentors. The focus is on exploring new contexts, work practices and forms of artistic intervention. Attention is focused on an art of action and research.

The aim is to create space for longer-term exchange both with experts and within the group of participants, as well as space for sustained support and ongoing practice.

Artistic positions and practices at the “margins” of the established art fields are to be strengthened, made visible and their socio-cultural potential explored.

„While the civil society is searching for how to get organised in a different way at all levels, how to deal with transition, production, consumption, climate change, the failing capitalistic system, sustainability, and how to develop new models, we in the arts are far.”<sup>1</sup>

The social problems are mirrored in the art and culture industry, which is taken over by the consumer society and functions according to the same mechanisms.

Even if we, cultural workers (artists, curators, ...), cannot solve the big social problems, into whose abyss we are currently looking, with art, we can at least expose, raise awareness, change, refuse, make others realize the mechanisms, hierarchies and structures in and with which we work. Museums and theatres – as traditional, ritual spaces and places of assembly in Western society – serve to practice the respective socially relevant values.<sup>2</sup>

- What new rituals and places of assembly does our contemporary society need, and what new social order is to be practiced?
- How can artistic/curatorial creation connect with society, the world, in a different way and become effective?
- How can an artistic/curatorial practice be developed to build a sustainable dialogue between artists and spectators?
- How can artistic practices and methods be made tangible as an essential part of our social coexistence?
- How can art no longer be received as a closed system, but be recognized in its interactive research and transformation potential, and gain relevance for social issues and processes?
- How to work on the community, on the social order?

Proposing new models of production, distribution and reception, are core characteristics of *Im\_flieger* and other current and historical artist organizations and groupings. Collective artistic experimentation leads to results that challenge dominating social norms, and can open up new ways of perceiving. The reformulations introduced often imply an altered positioning of art vis-à-vis politics and of the private vis-à-vis the public.<sup>3</sup> New narratives are set for artistic practice and thus the search for what art can still be.

*SCHULE@Im\_flieger* confronts the need for a new concept of production. Attention is directed towards an art of acting and researching. New forms of work and production, value production and exchange are experimented with, which provide alternatives to the marketable forms. Critical consciousness and critical strategies are to be developed and a practice-oriented discourse stimulated that is able to go beyond the reductive opposition between process and product.<sup>4</sup>

*SCHULE@Im\_flieger* experiments with different possibilities and strategies to involve spectators in artistic production and research and thus question, shift and explore the traditional role and relationship between artists, artwork and audience; in the sense of a democratic re-configuration of the role of spectators, as empowered participants with influence on the whole. Art historian Claire Bishop calls this development in art the “social turn”.<sup>5</sup> A playful, non-instrumental approach to the world is to be encouraged, which increases

appreciation and value without consuming, taking possession of, or turning into a commodity, for the participants as well as for the audience.

With the collaboration of numerous artists and theorists, SCHULE@Im\_flieger creates new possibilities for sustained artistic support and longer-term (transdisciplinary) collaboration to be explored and experienced. “Art as Social Space” or “Socially Engaged Art” is more than “mere relational reflection or aesthetics. It takes a stand or provokes others to take a stand. It not only wants change, it wants to be an active part of that change, or even initiate it.”<sup>6</sup> Curator and author Charles Esche envisions a new art that would say goodbye to its discrete identity and its comfort with its place in the hierarchy of luxury products: “This new art then would be an empowered platform that could actualize the collective potentiality of its users in ways that stream out into all aspects of the social world and leave the art world behind, unloved and unwanted, though probably running hard to catch up. Wouldn’t that be lovely?”<sup>7</sup>

With the format *SCHULE@Im\_flieger*, we hope to make a small contribution to moving one step closer to this utopia.

Anita Kaya, 13 August 2021

- [1] Frie Leysen, *Embracing the Elusive. Or, the necessity of the Superfluous*, p56–57, *Reclaiming the Obvious. On the Institution of the Festival*, edited by Marta Keil, Warszawa–Lublin 2017
- [2] According to Dorothea von Hantelmann, *Lecture Theory and Methodology of Curating* on 12.10.19.
- [3] cf. eds. Jacques Rancière, “Problems and Transformations in Critical Art,” in *Participation*, ed. Claire Bishop, p83–93
- [4] cf. Manchev, Boyan, *Nothing in Common. Collaborations, Relations, Processes, and the Actuality of Artistic Labour in COMMONS/UNDERCOMMONS*, TkH no. 23, *JOURNAL FOR PERFORMING ARTS THEORY*, Belgrade, 2014, p53
- [5] cf. Bishop, Claire, *Artificial Hells: participatory art and the politics of spectatorship*, London, 2012
- [6] Florian Malzacher, *Putting the Urinal back in the Restroom in Truth is Concrete*, steirischer herbst festival gmbh, und Sternberg Press, Wien–Berlin, 2014, p19
- [7] Charles Esche, *Selfempowering in Truth is Concrete*, steirischer herbst festival gmbh, and Sternberg Press, Vienna–Berlin, 2014, p99

# Im\_flieger

## SCHULE@Im\_flieger 2025

Direction/Project Development/  
Artistic and Methodological Process Supervision  
**Anita Kaya**

Artistic Direction/Mentor  
**Elizabeth Ward**

Curation  
**Elizabeth Ward and Anita Kaya**

Selected Participating Artists  
**Bita Bell, Flóra Boros, Kenneth  
Constance Loe, Luiza Furtado, Paula  
Hernandez Mollison, Valentino Skarwan**

Guest Artists/Experts  
**Alix Eynaudi, Biba Bell,  
Oisín Ó Manacháin/Oisín Monaghan,  
Yasemin Duru**

Administration  
**Verena Herterich**

Many thanks to **Sabine Maier**  
for her generous hospitality!

## Artistic Research Through Slippery Time(s)

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Image Credits  
**Anita Kaya p 2, 18, 29/r, 30, 45, 47–52, 60–67  
Sabine Maier p 31–44  
The Schulerinas WhatsApp Group p 26–29,  
46, 53–59, 68, 69**

Printer  
**druck.at**

Publisher:  
**Im\_flieger Künstler:innen\_Initiative –  
Free Space and Experimental Ground for  
Dance, Performance and Transmedia Art  
Business address: Berggasse 18/20, 1090 Vienna  
STUDIO: Bräuhausgasse 40, 1050 Vienna  
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Im\_flieger is supported by the City of Vienna's Culture Department as well as the Federal Ministry of Housing, Arts, Culture, Media and Sport (BMWKMS).



 Bundesministerium  
Wohnen, Kunst, Kultur,  
Medien und Sport



# Im\_flieger

# Free Space and Experimental Ground for Dance, Performance and Transmedia Art

ISBN: 978-3-200-10837-0

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