

**«It's a very erotic
self-rebirth, an
orgasmic birth.»**

STEPHANIA

Invited by Brussels-based art school Le 75 to work on artists' interviews, we designed and activated a game of cards to enter into conversation with an artist after seeing their show. *The Post-Show Game* (subtitled: *Interview with an Artist. The Non-Divinatory Art of Artistic Feedback* - a card game for conversations between artists and spectators - or how to get an artist to talk about their work and share your feelings.) follows a simple and fun conversation protocol. On one hand, it proposes a two-way exchange between the artist and the interviewers, and, on the other hand, it stimulates a form of communication that is not exclusively discursive, and which uses writing as well as drawing and photography.

One game is divided into five stages, randomly drawn or decided beforehand in collaboration with the artist:

FEEDBACK WITH ANNA

inspired by American choreographer Anna Halprin's method, the interviewers ask the artist to pick a card from each category (What I have seen, What I have felt, What I have imagined) that they have filled in beforehand,

SNAPSHOT

the interviewers choose a series of three to five photos taken during the performance; the artist is invited to suggest a title or caption for each picture,

FAQ

ten questions asked by the interviewers (or players) to summarise the artist's career and their creative process,

SELF INTERVIEW

the questions the artists have always wanted to be asked + a question the interviewers have not dared asking orally,

SHOWER OF LOVE

a gift card is given to the artist at the end of the game. The interviewers write down one or several things they loved about the show.

Live notes, drawings on post-it notes and photographs taken during the interview were used to create the portfolio. The layout follows the order of the draw made by Stefania Ólafsdóttir when playing the game.



PERFORMING

knowledge

Interview with An Artist: Conversation as Documentation
led by Chloé Déchery, Marion Boudier, Luna Descamps and Louise Valin

le septantecinq



The portfolio of Stefania Ólafsdóttir is part of a series of three interviews conducted during a workshop held at the New Performance Turku Biennale in Finland, between the 5th and the 8th of September 2023. It is the result of an interview led and designed by Chloé Déchery and Marion Boudier (Performer Les Savoirs) with Luna Descamps and Louise Valin (former photography students at Le 75 art school).

Dear Biodaddy,

Dear Biodaddy, confronts the complexities of Assisted Reproductive Technologies (ART), their violent histories and unexpected consequences, particularly within Scandinavia. As a TechnoChild (born via ART) Stefania Ólafsdóttir is entangled in the biopolitical webs of these realities and curates a performance space to encounter and embrace the paradoxes that manifest themselves within the notion of family. It is a call for new kinship which seeks new parameters to define who and how to love. The work is a performance lecture which decomposes into fictioning of ecosexual utopias, following a pilgrimage to inseminate the islands of the Earth in search of expanded kinships and alternative forms of community-building based on technological commonality and home-making in a beyond-human world.



FAQ

What is your training?
Did you go to art school, to university or did you learn by doing?

«I've studied visual and fine arts at Manchester University, into printing and painting. Then an MA in Helsinki, which provided me a more practical form of training.»

- who is the first person you talked to about this project?

«My housemate !»

- Who has influenced u the most for this project?

«Amongst many influences and sources, there is Paul B Preciado, Sophie Lewis, who writes on surrogacy and reproductive justice, or even Clarice Lispector, a Brazilian theorist who writes on narratives and counter-narratives. I see books as companions. The performance artist Teo Ala-Ruona helps me find a way to be on stage with materials.»

4. Since when have you started thinking about this project? Since when have you been working on it?

«I spent a year thinking about the project. This version is the 4th one of the piece. It all started as a small set-up in an independent gallery in Helsinki, performed for 15 people.»



SNAPSHOT

A scary place, a hilarious space

A snarky space, a precious race

A wary chase, a precarious pace

A dairy space, a nefarious space

A savoury face, a precarious brace

A scary space, a precarious space

A scary space, a vicarious glance

Oral south feeling

Coral mouth peeling

Oral mouth feeling

Moral drouth keeling

Floral truth feeling

Ships are gendered female

Chips are gendered fishtail

Ships are tendered inhale

Hips are rendered female

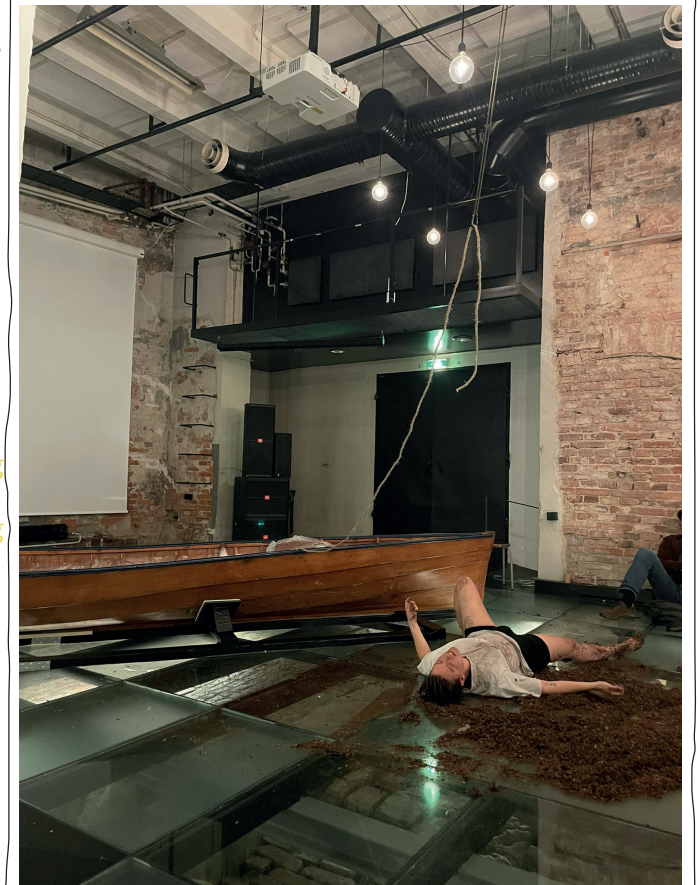
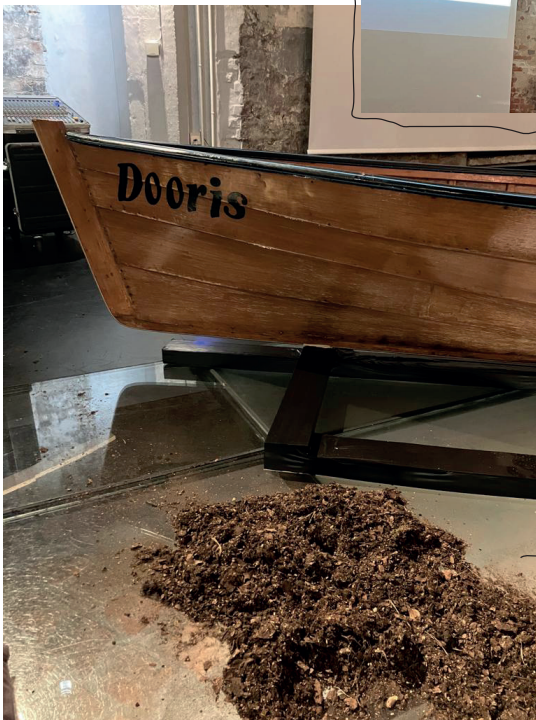
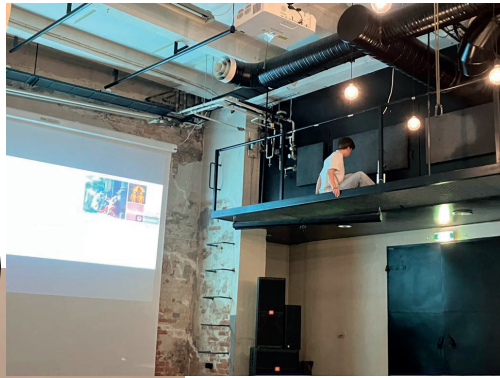
Ships are gendered email

My feet like I did porn there

I feel like I've been born there

I feel bike I've been born bear

High heel hike I've spin corn there



FEEDBACK

WITH ANNA

«I've played in a queer festival:
I was feeling like home. **It really matters who is in the audience.**»

«Rebirth. Energy. **Techno sibling.**»

«The more we use the **language of kinship**,
the more our **relationships change.**»



WHAT I HAVE
SEEN

I have seen bodies of water,
spillage and wetness
porosity, entanglement of matter:
water and soil.
A mess. A mess on the floor.
I have seen a house going up
a ladder, and down.
I have seen a house lying down
on the floor.
I have seen Floam.
I have seen Tzedek and a Danish
University, and a German bank in
Lapeyrou. I have seen someone
searching and thinking too much
and too deep.

WHAT I
HAVE
SEEN

WHAT I HAVE
SEEN

WHAT I HAVE
SEEN

WHAT I HAVE
IMAGINED

WHAT I HAVE
IMAGINED

I have imagined
you were giving birth
to yourself, becoming
you father and you
mother in this
canoe of origins.
I have imagined
that the canoe could
go out through the
window to the sea.

WHAT I HAVE

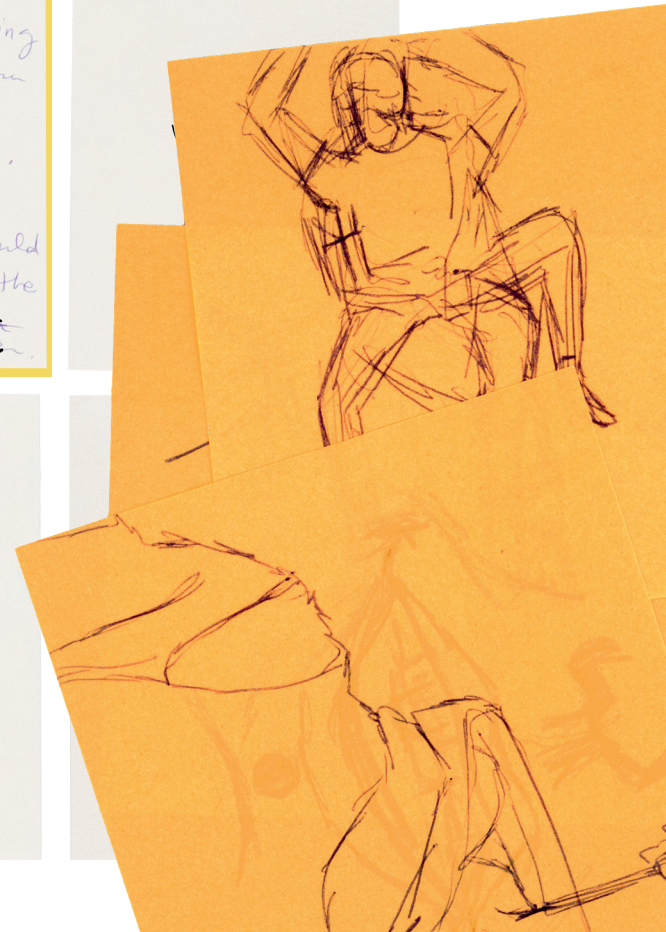
FELT

WHAT I HAVE
FELT

I have felt an almost
university, specially in the first
part, when I had the
impression I was following
a forensic investigation -
or writing the bibliography of
a PhD thesis
with research questions
hypothesis
evidence
case studies
methodologies
series...
and so forth.

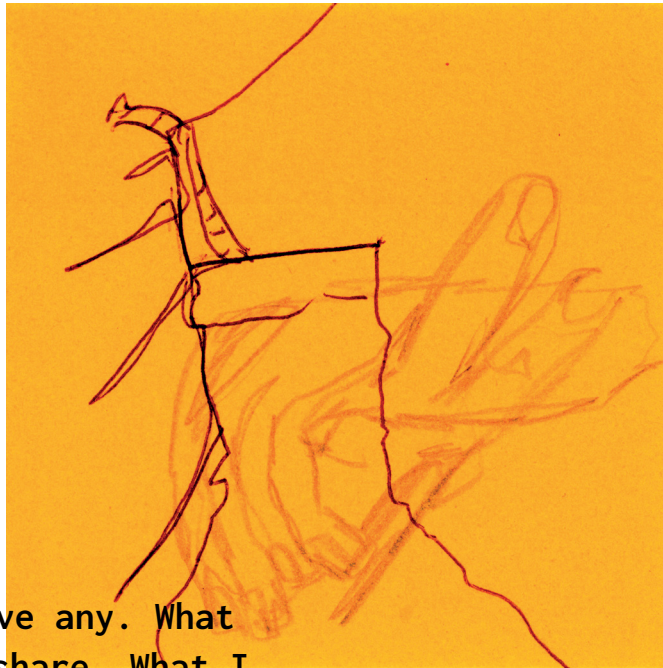
WHAT I HAVE
IMAGINED

WHAT I HAVE
FELT



SELF INTERVIEW

The questions you've
always wanted to be asked



«I don't really have any. What I want to share I share. What I want to be asked and don't share I probably haven't or can't think of. So you need to ask.

Id

This just doesn't feel like a ...
question for my personality.»

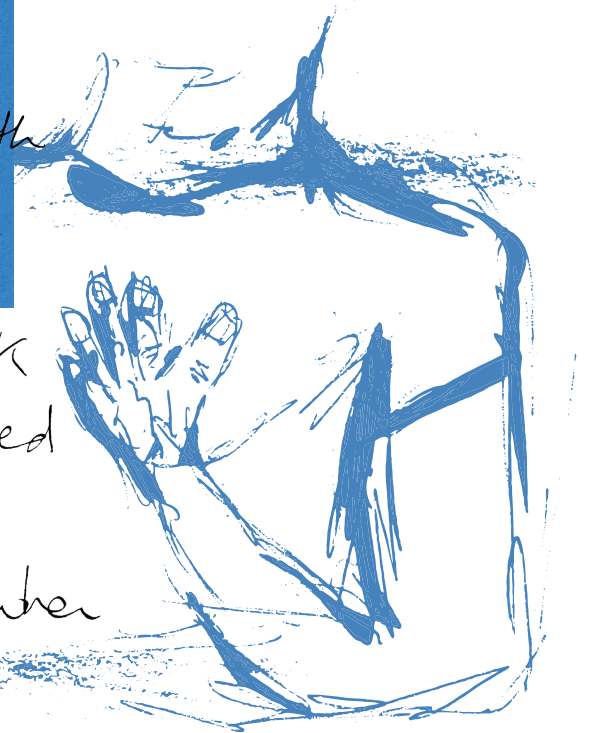
What does your tattoo
represent / mean?

THE QUESTION
WE DIDN'T
DARE ASKING

What have
your parents - and brother
told you about the show?

* Is giving birth
erotic?

* Did you think
of being naked
on stage?
For example when
you lay down in
the canal -



SHOWER OF LOVE

a gift for the artist



Dear Stefania,
just to tell you how radiant
you are! Your smile and
your vulnerability are so great
and you are so accurate in
your artistic research.
I really enjoyed your presence on
stage. Your performance opened up
a whole imaginary world for
(re)birth and identity quest.

Love
Maura -

I loved your smile and
the way it radiates
around you.

I loved your commitment.

I loved your movements.

Luina

Thank you Stefania
for your sweetness and
brightness!

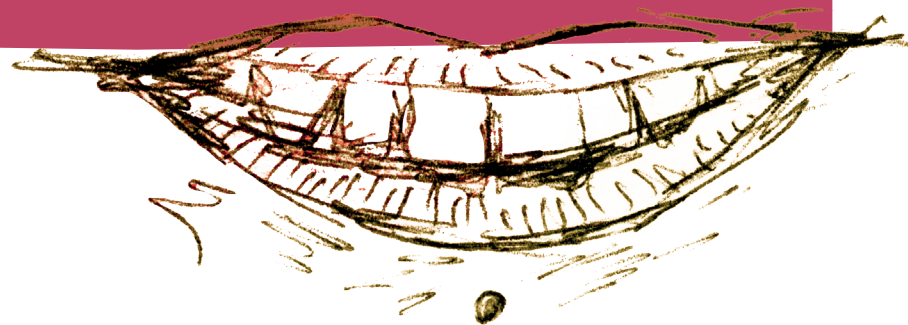
Thank you for sharing
your fascinating and
interesting intimate!

I hope to see your
next work!

Lina

Stefania, I loved your relaxed
presence on stage. There was
something very open, very "watery"
that drew us in.

I loved that - even though your
piece is not highly physical or
spectacular, it felt very embodied.



Credits:

Graphic design, drawing and photography : Luna Descamps et Louise Valin.

The Post-Show Game was conceived and designed by Marion Boudier and Chloé Déchery (Performer Les Savoirs) in collaboration with Luna Descamps and Louise Valin. It is part of the bigger card game, *The Feedback Cards*, a Performer Les Savoirs production currently in progress.

A co-production between the European project Performing Identity, performing art facing contemporary societal challenges, and in particular with one of the project's partner art schools, ESA Le 75 in Brussels, and Performer Les Savoirs, with the support of EUR ArTeC.

WHAT I HAVE
SEEN

WHAT I HAVE
SEEN

WHAT I HAVE
FELT

WHAT I HAVE
FELT

WHAT I HAVE
FELT

WHAT I HAVE
IMAGINED

References :

Amicale de Production, *Le jeu de l'oeil du spectacle vivant*, Les Thermes; Anna Halprin; Marina Abramovic, *Instruction Cards to Reboot Your Life*; Guillaume Désanges, *Questions pour un champion (100 milliards de propositions pour faire parler un artiste)*; Raphaëlle Doyon; Mathilde Maillard and Lucie Caouder (Club Travail), *Le Jeu du tarot du travail*; feedback method DasArts Amsterdam; Lorette Moreau, *Campement pour Spectateurices*.

