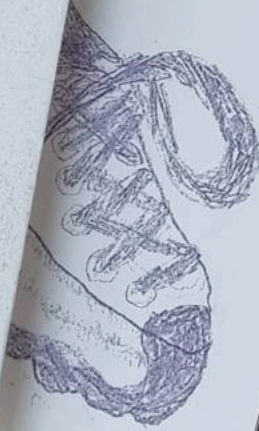


In Character

Character:
The Game Manual
Your Ticket To
the World of Art



PTAB 3:
In Character

PTAB 3:
In Character:
The Game Manual
Your Ticket to
the World of Art

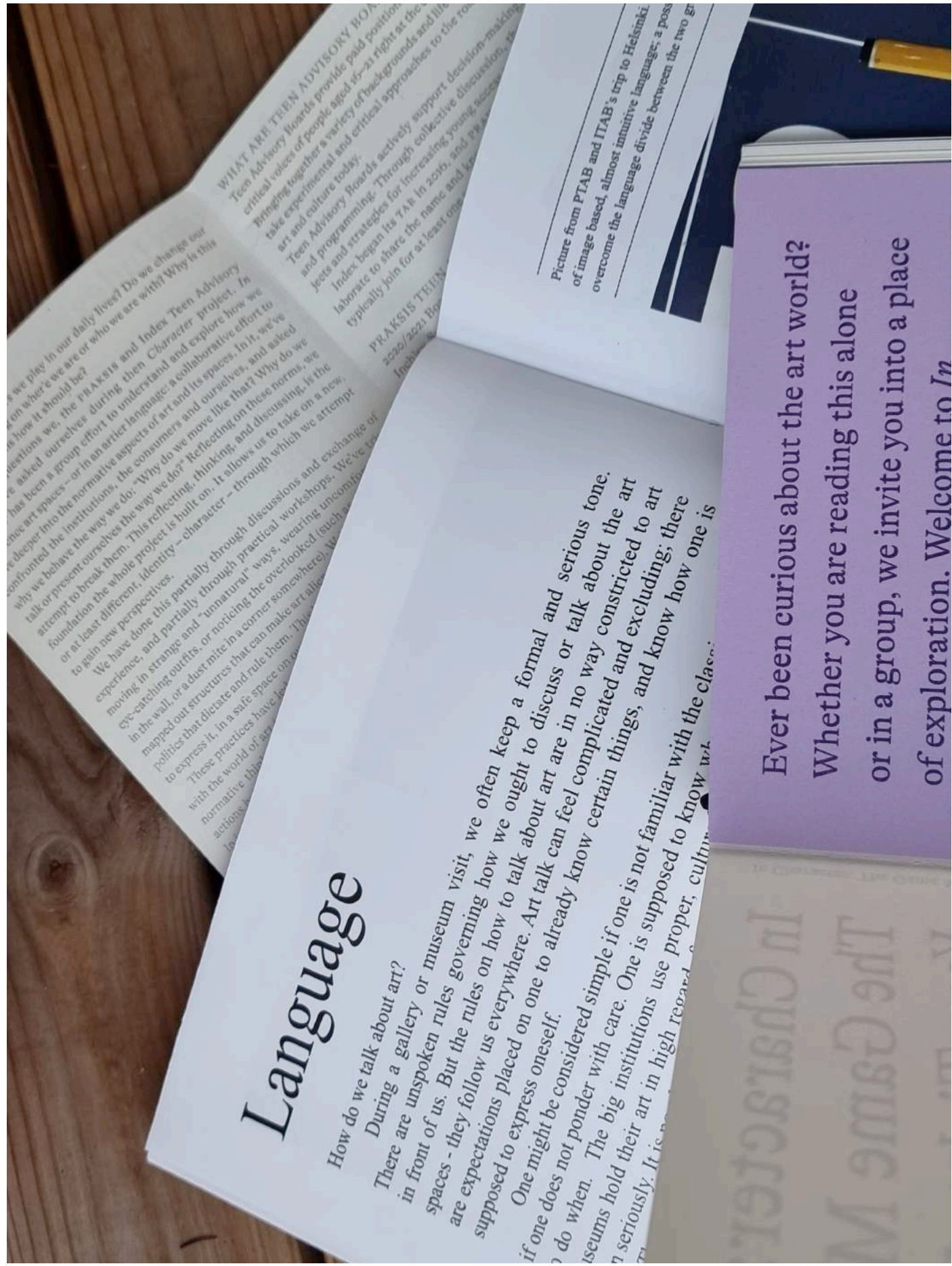
Language

How do we talk about art?
During a gallery or museum visit, we often keep a formal and serious tone. There are unspoken rules governing how we ought to discuss or talk about the art in front of us. But the rules on how to talk about art are in no way constricted to art spaces - they follow us everywhere. Art talk can feel complicated and excluding; there are expectations placed on one to already know certain things, and know how one is supposed to express oneself.

One might be considered simple if one is not familiar with the class one does when. The big institutions use proper, cultured language. Museums hold their art in high regard and use proper, cultured language seriously. It is not surprising that the language divide between the two groups is so deep.

Picture from PTAB and ITAB's trip to Helsinki of image based, almost intuitive language: a possible way to overcome the language divide between the two groups.

Ever been curious about the art world?
Whether you are reading this alone
or in a group, we invite you into a place
of exploration. Welcome to In



Teen Advisory Boards from Index and PRAKSIS meeting at Publics in Helsinki, October 2021

TTAR 2020/2021 Board Members: Nadia Hassan, Sadeq Hassan, Makkal Isackley, Samayr Elmi, Amira Elzein, Nadiya Gafar, Huzefa Hussen, Zeynab Al-Khatib, and Narmida Hassan Mohamed.

TTAR 2020/2021 Board Members: Vahvi Ali, Lari Quasim, Gaurab, Alfred Njirou, Maryam Akhmetov, Ayla Marwan, Jari Vainopiet Linbova, Aamir Saifi, Simon Kijiro, Leo Hansley Mijerem and Lovisa Jansson. 2021/2022 Board Members: Jari Vainopiet Fardoun, Dani Pira, Anissa Elbak, Simon Kijiro, Malin Ima, Adina Edric and Felix Klaus Kijiro.



PRAKSIS

Index

PUBLICS



Kulturrådet



ITAB'S:
In Character

In Character

PTAB'S:
In Character:
The Game Manual
*Your Ticket to
the World of Art*

INTRODUCTION

What are the characters we play in our daily lives? Do we change our behaviour depending on where we are or who we are with? Why is this the case, and is this how it should be?

These are questions we, the PRAKSIS and Index Teen Advisory Boards, have asked ourselves during the *Character* project. *In Character* has been a group effort to understand and explore how we experience art spaces – or in an artier language: a collaborative effort to delve deeper into the normative aspects of art and its spaces. In it, we've confronted the institutions, the consumers and ourselves, and asked why we behave the way we do: "Why do we move like that? Why do we talk or present ourselves the way we do?" Reflecting on these norms, we attempt to break them. This reflecting, thinking, and discussing, is the foundation the whole project is built on. It allows us to take on a new, or at least different, identity – character – through which we attempt to gain new perspectives.

We have done this partially through discussions and exchange of experience, and partially through practical workshops. We've tried moving in strange and "unnatural" ways, wearing uncomfortable or eye-catching outfits, or noticing the overlooked (such as a small crack in the wall, or a dust mite in a corner somewhere). We've also collectively mapped out structures that can make art alienating, understanding the politics that dictate and rule them. This has given us a voice and a place to express it, in a safe space on our own terms.

These practices have led to insights about what, frankly, is *wrong* with the world of art (and much of society); exclusionary politics and normative thinking. This publication has been made through interactions between many people, across Stockholm, Oslo and Helsinki. In it, ITAB has chosen to share these insights through a look into the theoretical framework of the project – the thinking which surrounds the practice while PTAB has sought to translate their experiences into ways that help others hack arts and social spaces – sharing the practice.

Thoughts and ideas brought forth by board members of ITAB and PTAB 2020/2021. Collected and edited by Felix Krausz Sjögren (ITAB) and edited further by Sadia Hassan, Nellie Barazandeh and Annine Steen Slettebø (PTAB).

ABOUT THE ORGANISATIONS

In Character: The Game Manual is a project co-created by Index (Stockholm) and PRAKSIS (Oslo) Teen Advisory Boards together with PUBLICS (Helsinki). It invites you to join us in rewriting and taking control of the codes for arts spaces, one small action at a time.

PRAKSIS is a non-profit arts catalyst that develops interest, knowledge, confidence and careers. It fosters creative practice and knowledge production through collective activity and the exchange of ideas, skills and information. PRAKSIS seeks to establish dialogue between artists, thinkers and organisations locally and internationally, at all career stages, and across diverse cultures and disciplines. www.praksisoslo.org.

Index has multiple public roles as an art institution. We are a platform for artists and for audiences. We understand that the role of an art institution like Index does not begin and end with an exhibition – instead there is an *ongoingness* to the activities, research processes, learning programs and relationships between Index, artists and audiences. Index works with an artistic conceptual approach that aims to carve out space and time for criticality, dialogue, curiosity and building discursive situations that develop the role of art today. www.index-foundation.se

PUBLICS is a curatorial agency with a dedicated library, event space and reading room in Vallila Helsinki, known for its industrial working class histories and, more recently, for its influx of divergent artistic and academic communities. www.publics.fi

WHAT ARE TEEN ADVISORY BOARDS (TAB'S)?

Teen Advisory Boards provide paid positions that place the reflective, critical voices of people aged 16–21 right at the centre of organisations. Bringing together a variety of backgrounds and life experiences, groups take experimental and critical approaches to the role and potential of art and culture today.

Teen Advisory Boards actively support decision-making, evaluation and programming. Through collective discussion, they propose projects and strategies for increasing young access to institutions.

Index began its TAB in 2016, and PRAKSIS asked if they could collaborate to share the name and knowledge from 2019. TAB members typically join for at least one year, though may stay longer.

PRAKSIS TEEN ADVISORY BOARD

2020/2021 Board Members: Sadia Hassan, Nellie Barazandeh, Mikkel Inchley, Sumaya Elmi, Annine Slettebø, Noah Gylver, Hannah Røsholt Siger, Zeinab Al-khatib, and Nasteha Hassan Mahamed.

INDEX TEEN ADVISORY BOARD

2019/2021 Board Members: Yosra Ali, Leo Queiroz Gonzalez, Alfred Nilsson, Maryan Mohammed, Alva Mårsén, José Velasquez Esteban, Aqueel Raffa, Simon Sjöberg, Leo Ramirez Iderström and Lovisa Jonsson. 2020/2022 board members: José Velasquez Esteban, Emil Pita, Sarika Ullah, Simon Sjöberg, Malin Issa, Adina Edfelt and Felix Krausz Sjögren

CREDITS

Alongside the Teen Advisory Boards, the development of this project has involved many characters. Thanks to all involved, including but not limited to:

Workshop leaders: Sol Archer, Fredda Berg, Tormod Carlsen, João Doria, Mia Habib, Ina Hagen, Johannes Jellum and Tonje Lona Eriksen, Kirsty Kross, Rudy Loewe, Hanni Kamaly, mycket, Sandra Praun, Marit Silsand, Klara Utke Acs, Gelawesh Waleddkhani.

Co-organisers: Nicholas John Jones, Samantha Lippett, Marti Manen, Paul O'Neill, Emmeli Person, Marit Silsand, Eliisa Suvanto, Isabella Tjäder.

Staff at Index and praksis: Lou Mouw, Jasmine Hinks, Charlotte Teyler.

Graphic design and print production: Byverkstedet, Johannes Jellum and Tonje Lona Eriksen, Sandra Praun.

Heartfelt thanks to all the people who have been involved in the thinking, making of this project: Nadja Lipsync, Aron Birtan, Kari Kvittingen Djukastein, Hilda Levin, Coyote, Jinn Jansen, Temi Odumosu, Pontus Pettersson, Bronwyn Bailey Charteris, Joanna Nordin, SKF, Ashik Zaman, Alida Ivanov, Ulla West, and all the co-ghosts that linger between us.

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Teen Advisory Boards from Index and PRAKSIS m



meeting at Publics in Helsinki, October 2021

PTAB 2020/2021 Board Members: Sadia Hassan, Nellie Barazandeh, Mikkel Inchley, Sumaya Elmi, Annine Slettebø, Noah Gy/lver, Hannah Røsholt Siger, Zeinab Al-khatib, and Nasreha Hassan Mahamed.

ITAB 2019/2021 Board Members: Youra Ali, Leo Queiroz Gonzalez, Alfred Nilsson, Maryam Mohammed, Alva Mårtsén, José Velasquez Esteban, Aquel Rafia, Simon Sjöberg, Leo Ramirez Iderström and Lovisa Jansson. 2020/2022 board members: José Velasquez Esteban, Emil Pita, Sarika Ullah, Simon Sjöberg, Malin Issa, Adina Edfelt and Felix Krausz Sjögren.



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PRAXIS TEEN
2020/2021 Board
Inehley, Sumaya I
Siger, Zeinab Al-

INDEX TEEN
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Nilsson, Marya
Agucci Raffia,
Jonsson, 2020/2
Pita, Sarika D
Krausz Sjögre

In Character: The Game Manual
**In Character:
The Game Manual
Your Ticket To
the World of Art**

Your Ticket To the World of Art



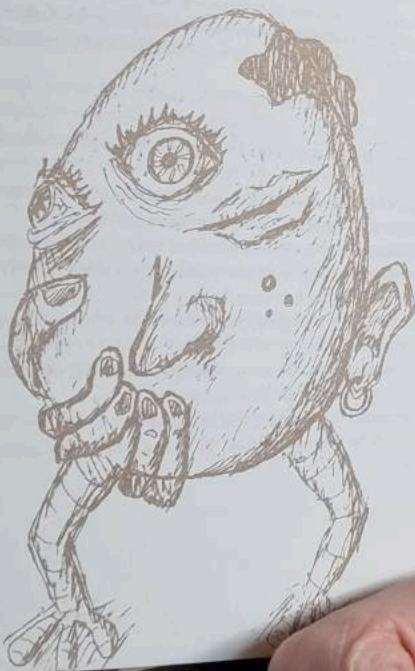
Praxis Teen Advisory Board (PTAB)

ABOUT THE ORGANIZATION

In Character: The Game Manual is a peer-reviewed
(Stockholm) and **PRAXIS** (Helsinki) Teen Advisory Board
control of the editor for art spaces, visual culture
PRAXIS is a non-profit, not-for-profit organization
knowledge, confidence and careers. It offers educational
of ideas, skills and information. **PRAXIS** will establish
between artists, thinkers and organizations local and
at all career stages, and across diverse cultures and
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of more recently, for its index of diverse artistic
encies. www.puolix.fi

Disagreements

- * Mediation is helping people communicate with each other, not establishing who is right.
- * If possible everyone involved should go together to a different, quiet, location.
- * Describe what someone is doing or saying, not what they are.
- * Refer to the Code and Glossary for definitions.
- * Ask each person involved to describe their experience of what has happened.
- * Be clear, be specific.
- * Allow people time to understand their feelings.
- * Ask people to be specific about what they need.



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PTAB's principles

These Principles were agreed between members of PRAKSIS Teen Advisory Board for when we meet together. We hope they are helpful to you.

Ⓢ PRINCIPLES OF BEHAVIOUR

We are here to learn together. We accept each other's self-identification, including livelihood. It's important to be respectful of each other and have an open mind.

How we make our identity known to each other:

How we define ourselves for the ones around us,
e.g. Pronouns, Nationality, Ethnicity, etc.

- * If you want me to know, tell me, if you want the group to know, tell them.
- * No-one has the right to define another person.
- * It is never too late to let each other know.
- * Add new terminology to the Glossary.
- * The Innsjekk is a time when you can update people about how you identify.
- * No-one has a right to an explanation of your identity.

How we make addressing specific needs easier

e.g. cognitive needs (Dyslexia, etc.), family need, disability, etc.

- * The PTAB facilitator will ask if there are specific needs at the beginning of the programme.
- * During the Innsjekk there should be a moment to address specific needs anyone has on that day or which are changing.
- * Be specific about duration. e.g. If you have long-term needs or short-term needs, e.g. dyslexia, or "today I am upset about X and need more sensitivity about it today".

7

In Character: The Game Manual *Your Ticket To the World of Art*

In Character: The Game Manual

Your Ticket To the World of Art

PRAKSIS Teen Advisory Board (PTAB)



Ever been curious about the art world? Whether you are reading this alone or in a group, we invite you into a place of exploration. Welcome to *In Character: The Game Manual*. This part of it is made by PRAKSIS Teen Advisory Board (PTAB) – a group of 16–21 year olds from the Oslo area who meet each month – together with PRAKSIS team members and guest artists and designers. Here you'll create spaces where you can challenge yourself and the world of art. The contents of this publication are going to introduce different topics that we have been discussing in our group and that we think are important. There's guidelines, games, assignments, and more.

—PTAB

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Guidelines for play

*Below are suggested guidelines of play to help create a positive environment as you play.
(On p. 22, following our suggested guidelines are instructions to help create your own).*

This game manual aims to help its players: think about art, discuss politics, critique political ideas, think politically and socially, think about structures in society, choose sensitivity to personal experiences, share personal experiences, engage in each other's lives, respect different opinions, open up for new experiences and opinions, listen, give space when someone is talking, work to make an environment where everyone is heard. It encourages queer-affirmation, feminism, anti-racism, anti-xenophobia.

Following this Guidelines for Play there is the beginnings of a Glossary. The words in this text that are underlined are the ones we (PTAB) feel should be defined in the Glossary. At the time of writing we are still working on our glossary and we encourage you to underline words throughout this game manual and add your own definitions of these words to the blank pages of the glossary.

Innsjekk & utsjekk (check in, check out)

Hold an 'Innsjekk' (check in) when you meet and an 'Utsjekk' (check out) when you're finished playing:

Set aside at least five minutes for the innsjekk. For this, sit or stand in a circle that includes everyone in your group. The Innsjekk is a chance to talk about needs you each have for the rest of the session, and/or to share how you are. It is also a moment to reflect on personal boundaries, inform the group of changes in how to address you (e.g. preferred pronouns) and other conditions that affect your needs during the session. Everyone is expected to take part in the innsjekk, but it is not a requirement to participate in any other way than by listening. Everyone should respect and take into consideration needs that the innsjekk makes visible.

Utsjekk: Sit or stand in a circle that includes everyone in your group and discuss your experience – what was interesting, fun? Was anything challenging? Listen, be open and accepting.

How PTAB suggests handling ...

Emergencies

- ① If you need to leave, do so – explain as little or as much as you feel comfortable with. You can explain more later, in person, by message, or by email when you feel ready to. If you leave without the intention to return, give someone notice that you will do so for emergency reasons. Explain why this happened when you feel ready to.
- ② If there is a situation that affects everybody – try to keep calm and empathetic. Attempt to get everyone’s attention. Calmly and clearly explain what has happened [see p. 10 on language]. If you are experiencing an emotional reaction to something, attempt to explain your emotions. It is OK to ask for time to manage a situation. We discuss complex and vulnerable subjects. In case of evacuation, etc. follow the evacuation instructions of the building. When you believe that the situation is resolved, hold an Utsjekk (check out) to confirm with all participants.

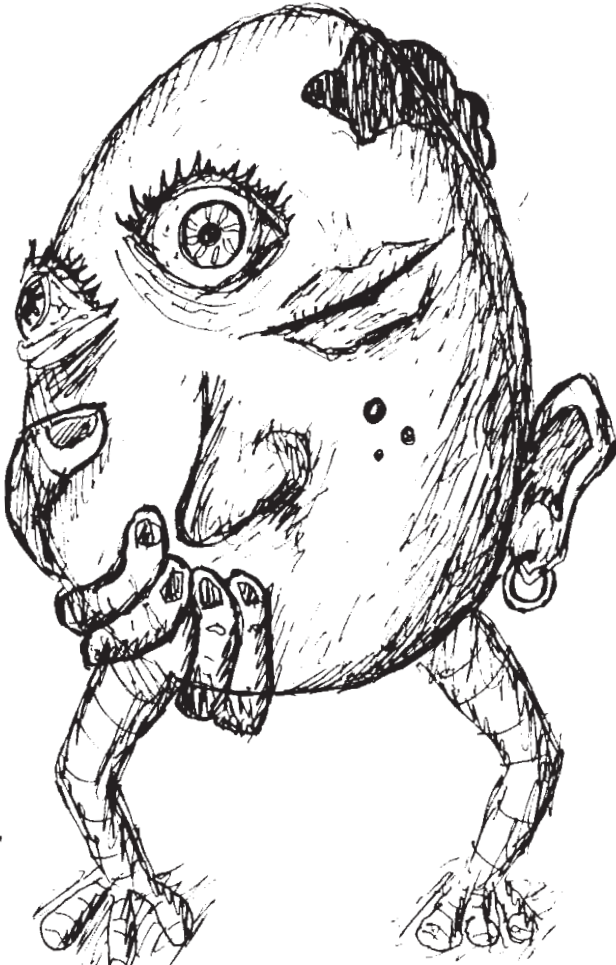
Conflict

This is a short procedure based on the Principles of Behaviour (below).

- * Be aware of the difference between the person and their actions.
- * Be specific when addressing someone’s actions or speech.
- * Describe what they are doing, not what they are. *i.e. saying someone is using racialised language is an opportunity to learn together, calling someone racist doesn’t help them learn.*
- ** This helps the whole group understand the effects of language on people around them.
- * Own your feelings. Talk about what you feel about what someone is doing, not what they are making you feel.
- * Ask someone to mediate if you feel uncertain about how to proceed, this could be another member of your group, or someone else you trust.

Disagreements

- * Mediation is helping people communicate with each other, not establishing who is right.
- * If possible everyone involved should go together to a different, quiet, location.
- * Describe what someone is doing or saying, not what they are.
- * Refer to the Code and Glossary for definitions.
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How we define ourselves for the ones around us.

e.g. Pronouns, Nationality, Ethnicity, etc.

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How we make addressing specific needs easier

e.g. cognitive needs (Dyslexia, etc), family need, disability, etc.

- * The PTAB facilitator will ask if there are specific needs at the beginning of the programme.
- * During the innsjekk there should be a moment to address specific needs anyone has on that day or which are changing.
- * Be specific about duration. e.g. If you have long-term needs or short-term needs, e.g. dyslexia, or "today I am upset about X and need more sensitivity about it today".

- * Be specific about what you need. e.g. if you have dyslexia, do you need more time to read material? If you have a family emergency, do you need to be available by phone during the meeting?
- * During Utsjekk ASK whether needs specified during innsjekk have been adequately met.

How to define touch and physical boundaries

- * Do not assume touch-consent.
- * If you are a physical communicator ask before touching others.
- * Be specific: e.g. “Can I touch your shoulder?”
- * Consent to one thing does not mean consent to another, e.g. agreeing to a hug does not mean agreeing to holding hands.
- * Only use touch with consent!
- * Do not assume that consent from one person means consent from another.
- * Consent can always be withdrawn.

② PRINCIPLES OF LANGUAGE

How we use language

- * We encourage language that supports equality and help each other avoid discriminatory language (sexualised, radicalised, violent language, etc.)

What Kind of Language do we consider positive?

- * Use language that is inclusive in the sense of making room for different backgrounds.
- * Allow time for asking if there are words someone doesn't understand.
- * Use vocabulary that feels natural, instead of one that aims to prove an intellectual or advanced level.
- * Speak in a way that aims to include.
- * Offer explanations if using specific terminology.

How we define language use

- * You are is the way you describe yourself, while you do is what you choose to act on.

How we platform non-discriminatory language

e.g. how to avoid sexualised, radicalised, violent language, etc.

- * Educate don't punish.
- * Good will when explaining — people want to learn and people make mistakes.
- * Confront someone if they are using discriminatory language.
- * Not everyone has had a chance to learn the same things, be sensitive to this fact.
- * Describe the language used, not the person.
- * Offer alternatives.
- * Spread awareness.
- * Always communicate.
- * Create a safe space for speaking up by following listening procedures.
- * Give reasons.
- * Respect your own needs and boundaries.
- * No member of a minority identity group has an obligation to educate others about themselves.
- * Find ways to educate yourself if you have been confronted by someone. Understand it as an opportunity to learn, not as a calling out of your failure to know.

How We Listen

- * Listening is active. Listening is a conscious choice.
- * Let the person who is talking know that you are listening.
- * Keep eye contact, nod or confirm verbally that you're listening.
- * Don't project your own thoughts and feelings onto the person speaking.
- * Don't make assumptions about their intentions.
- * Don't think about what you are going to reply.
- * Reflect after listening before you reply.
- * Ask if you don't understand something.
- * We Become Comfortable With Ideas At Different Speeds.

How We Make Time and Space For Communication and Clarity.

- * We make space to hear each other's reflections when they come after some time.
- * Conversations are dynamic and aren't bound to follow one specific and linear course.
- * When the conversation is coming to an end or a pause, take time and ask if there are thoughts that are unheard, or any points to mention.
- * Make space for the conversation to have a natural flow.
- * It is better to return to a thought or topic than to stop someone from speaking.
- * The Utsjekk (Check Out) is a scheduled time to return to earlier conversations, share thoughts, and reflect on things that have taken more time to settle.
- * Remember: It helps the whole group when you ask to return to an earlier idea or subject.

How and when we return to a previous conversation

- * *When it feels natural.*
- * *After everyone has shared their reflections on the present theme of conversation.*
- * *Through a reference in the present topic.*
- * *During Utsjekk.*
- * *Managing communication*

How to Introduce someone with different frames of reference:

- * If you are in a 'Teaching' position, be patient.
- * Do not assume that other people know what you know.
- * Do not assume that people have the same references as you.
- * Designate a 'teacher' from the group who a new person can come to with questions.
- * You can't force someone to learn from you.
- * Listen before you react.
- * Take time to reflect if you disagree with something.
- * You are allowed to feel what you feel but give some time before you react.

How to meet with another group:

- * Share our code of conduct.
- * Do not assume that other people know what you know.
- * Do not assume that people have the same references as you.
- * Respect that you have different starting points.
- * Respect yourself as well, set boundaries for yourself.
- * Be welcoming, talk, create a conversation.
- * Include everyone, make time for the quiet ones.
- * Try to check in with yourself if you react to something, see how you feel.
- * Think through what behavior your feelings are in response to, aim to describe them as clearly as you can, emphasising what was done or said, not what someone are.
- * Own your feelings: Talk about what you feel about what someone is doing, not what they are making you feel.
- * Refer to the Principles of Behavior and Principles of Language in this code.

These suggested guidelines of play were adapted from the PTAB Code of Conduct. The PTAB Code of Conduct was originally written on 26 June 2021 by Annine, Mikkel, Nellie, and Sumaya, with guidance from artists Ina Hagen and Sol Archer, and PTAB organiser Marit Silsand. Formatting was done by Ina and Sol in the week following the workshop. PTAB organiser Nicholas Jones adapted this for the game manual on 3 November 2021. [All dates of future revisions are to be listed here in a similar manner]

The glossary

On the next page is the glossary we have started. It is a space for improving accessibility and equality, a tool for learning, and to provide shared understanding.

The words in this manual that are underlined show what we think is helpful to define. We are still working on our glossary and we encourage you to help us by using the blank pages that follow to finish defining the words we have underlined, and to continue to underline and define words you choose throughout the book.

- * Asking to add a word to the glossary is an action that helps the whole group.
- * Norwegian (and probably other languages too) doesn't have all the terminology that we find useful to communicate ideas, thoughts and feelings. The glossary is also a tool for bringing International terminology into Norwegian conversations.
- * If you are in the position of knowing something that someone else doesn't know, take it to mean that they haven't had the opportunity to learn it yet.

How it works

During a game a word can be added at any time. You can return to work on definitions later to avoid breaking the flow of the session. If you are using specific words and terminology, offer explanations, don't assume people will ask. When questions about specific or identity-related terms arise, it is no-one's responsibility to speak about something they don't want to. HOWEVER someone with personal or minority experience has the right to explain IF they indicate that they want to. No-one has a Duty to educate you. You can also disclaim "I don't have this background but I have heard that ..." If you want to look up the terms on your own, do, and share them with the group during Innsjekk (check in).

PTAB's glossary for common understanding

This Glossary accompanies the Guidelines of Play and the PTAB Principles. It is an ongoing document that records specific words, terms, and concepts along with their meaning and use by the group. We hope that the glossary will be helpful for us and others after us.

At any point, anyone can ask for something to be added to the Glossary. Meanings in the glossary can change with time. They can be updated and in these cases the editor should date the changes.

Structural

What do we mean when we say structural? There is a difference between talking about a structure compared to something structural: Something being structural is more vague and abstract. It is something you should be more proven on what you mean. It is a way of describing unspoken ventures. It might be more conceptual.

Topics within Structural:

Capitalism

Generational trauma

Colonialism

Gentrification

Social aspect

Liberalism

Structural Racism

How do people use the word?

Identity

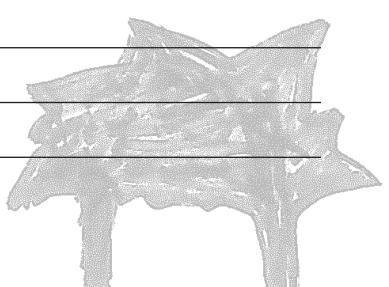
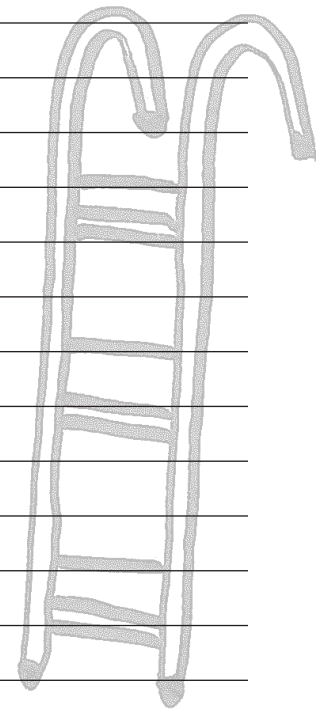
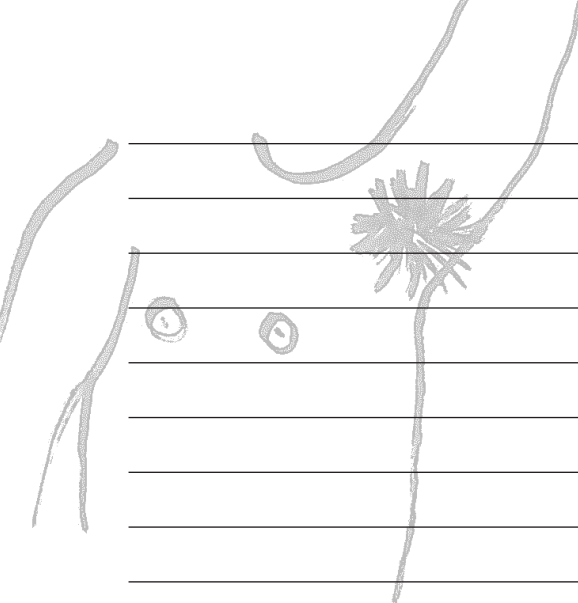
Self labeling

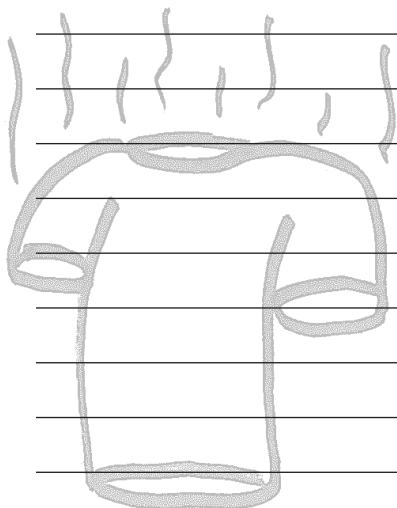
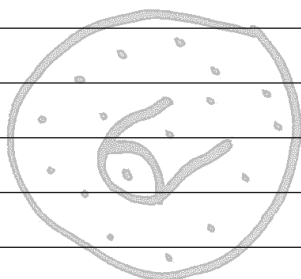
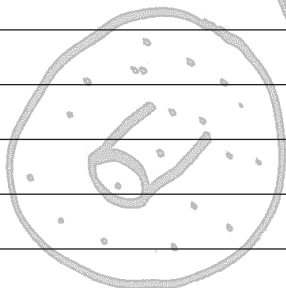
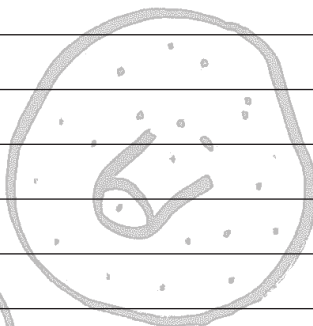
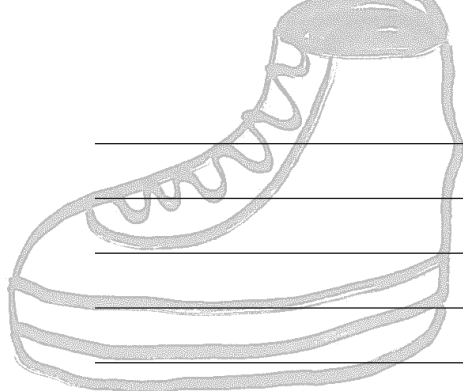
Skeiv – “in Norwegian it covers better how I identify myself with rather than queer”

Self identity

“Queer used as a smear” = something weird

Queer trauma (Generational trauma)







Setting the scene

Several of these games ask you to discuss serious topics, and to be open about your opinions. To set the stage, we have a few activities to help you and your friends warm up.

Who are we when we are together?

Create your own code of practice

Plot:

How can we create a healthy space for all to play these games? This is more of a task than a game, but it's an interesting way to think about how we behave towards each other – something that's normally simply taken for granted. You're going to write a new *Code of Practice*, in which you'll define how to act and behave together. The resulting document will address assumed normal behaviours and law, clarifying grey areas between the two.

As you write this code you will also write a 'Glossary', which is a tool to help find your way together through the code of practice. It collects and explains more tricky words, terms, and concepts.

Materials:

Pen and paper (you could also use a computer or a phone)

Location:

Somewhere comfortable where you can talk easily

Before you start:

Assign a *Keeper of the Glossary* – As you work together to write your *Code of Practice*, any words or terms that anyone is unsure of should be discussed, defined and noted down (together with the agreed definition). It is the *Keeper's* job to make these notes.

You can keep adding to your glossary as you try the different games from this manual. Write down the following questions. Discuss each one, noting down your agreements:

- * How do we want to be treated, and so how should we behave?
- * How should we speak to each other?
- * How do we create a positive space together where we can disagree but still respect each other and be friends?
- * How can we approach radicalized language, sexualized language, violent language?
- * How should we manage emergencies?

Your agreements are your *Code of Practice*. Try to behave as you have agreed you should.

Extra information:

Codes are non-legal frameworks (unlike laws or contracts which are legal frameworks). The code of practice is a guide to help define and agree how you want to conduct yourselves as a group.

Afternotes: These instructions are adapted from a workshop held by artists Ina Hagen and Sol Archer on 26 June 2021.

Ready, set, squeeze

Plot:

Need to clear your head before you get going?

Materials:

Just yourselves

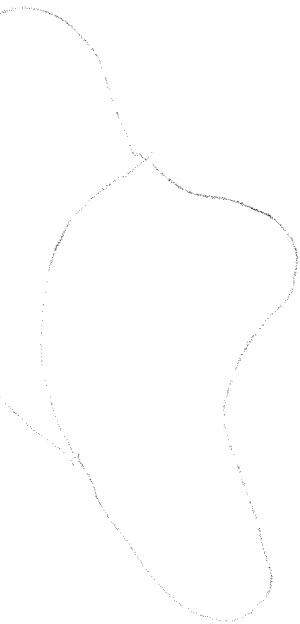
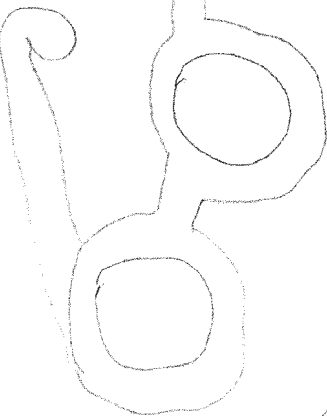
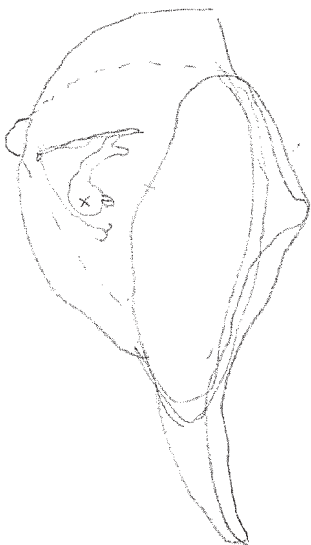
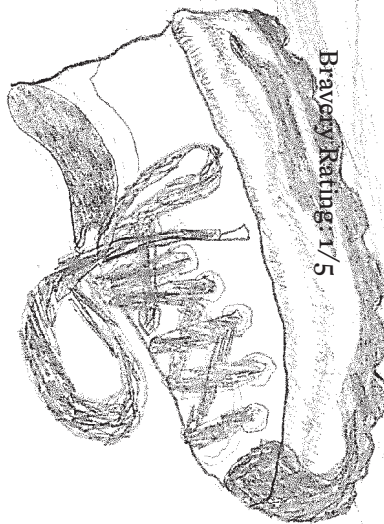
TASK:

- 1 Sit in circle, making sure you are comfortable
- 2 Hold hands with the people next to you
- 3 Look at the person opposite you and then close your eyes
- 4 Take a deep breath all the way down into your stomach and hold it until you can't and let it out. Repeat three times.
- 5 Pick a person to start. They squeeze the hand of the person on either their left or right. When you feel this, squeeze the person who is next in line until it has gone all the way around the circle.
- 6 Open your eyes and get going.

Bravery Rating: 1/5

Time: 5 minutes+

Players: 5-100+



Energizerring

Plot: Let's move a bit to shift things up!

Materials:

Just yourselves

TASK:

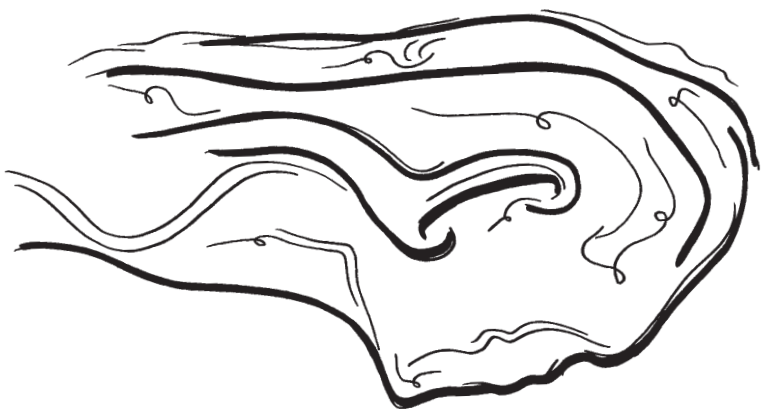
- 1 All stand in a circle
- 2 One player starts to move their body in any way that feels comfortable to them. Everyone else copies their movements.
- 3 Continue for a short while until they pass the lead to the person to their left.
- 4 Repeat until everyone in the circle has been the leader once.
Repeat as many times as needed until everyone feels warmed up and comfortable

Tips: Play with it. You can use all parts of your body, including your voice. It's good to laugh.

Bravery Rating: 2/5

Time: Approx. 1 minute per player

Players: 5-100+



Draw on your imagination

Plot:

Who are the characters you meet in the artworld? Where do you and your friends fit in?

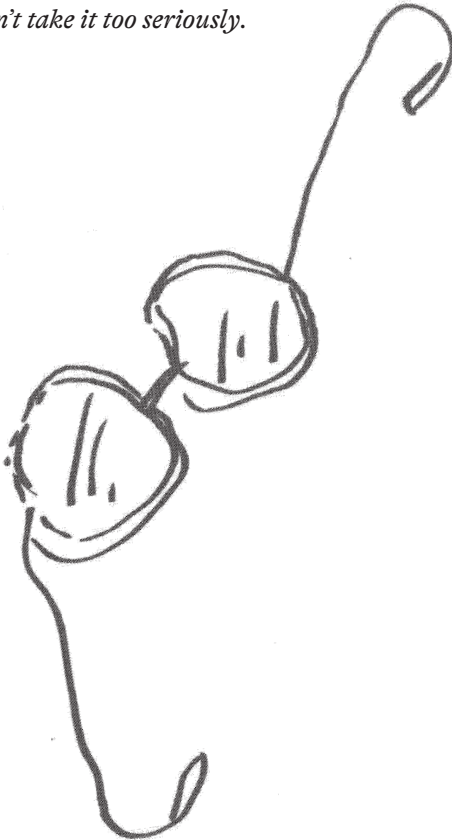
Materials:

Something to draw with and on

TASK:

- 1 Use 5 minutes to draw a non-human character that represents you as a character in the artworld. Write one line about it.
- 2 Take it in turns to share your sketches and read the line.

Tips : This is for fun, don't take it too seriously.

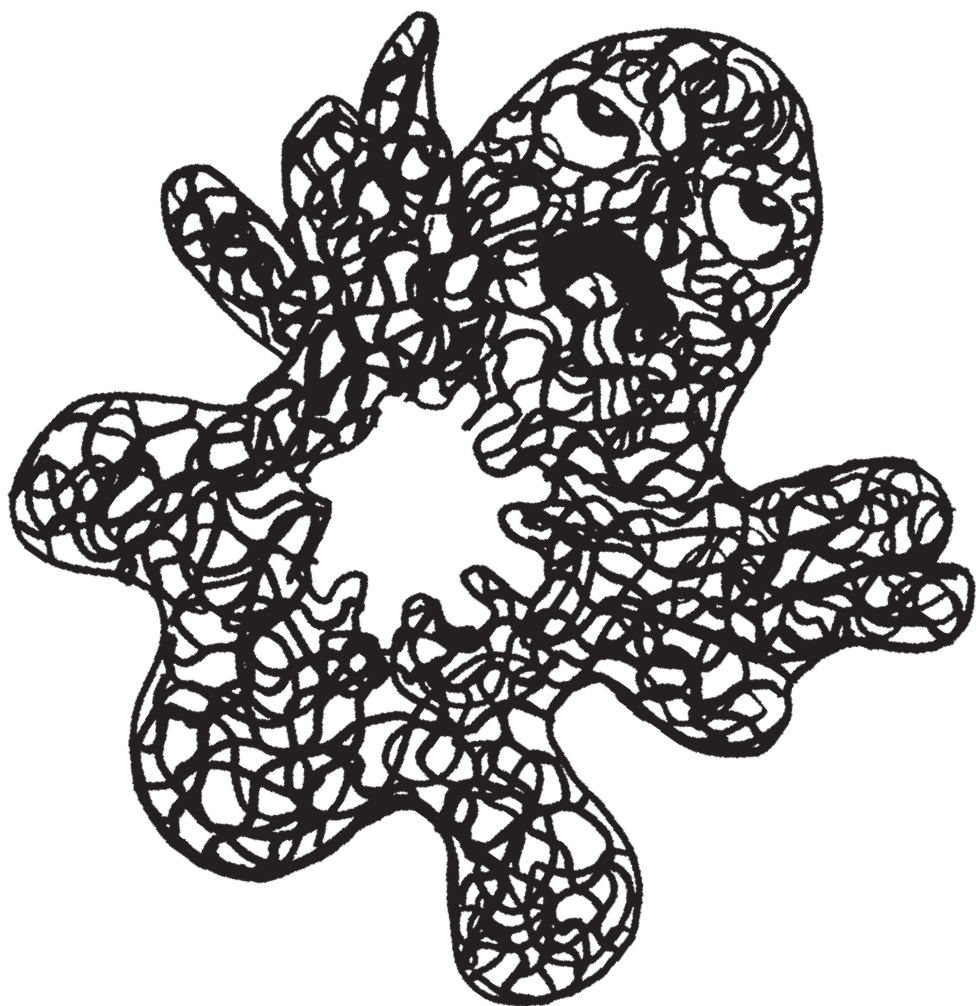


Bravery Rating: 2/5

Time: 10 minutes

Players: 4-100+





Nitty gritty

Get out and get going ! These games aim to help you enter the art world.

Part

3

What's behaving normal anyway?

Plot:

This is a confidence boosting challenge to make your own performance in public space. You can do it in outrageous costumes and confuse everyone around, or use everyday clothes to perform a character you'd like to play!

How do you behave in public spaces and why? What about others? How do people look at each other? Are there cultural rules – open or hidden? How does art highlight/challenge these rules? What roles do we play? When do you find yourself in character? What do these characters mean to you?

Here you will plan and act out a performance in public space where you explore these questions.

Materials:

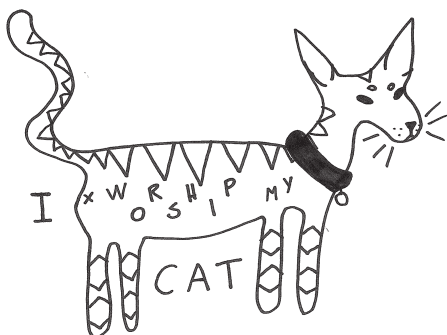
What can you get hold of to make a costume?

Medium:

Performance

Location:

Public space – for example a park, station, or museum (The more serious the better). Please choose somewhere that is safe.



TASK:

- ① Find a location where you can perform – for us, this was an old fort in the city centre.
- ② Discuss how to reach the public audience – decide on the rules or plan for your performance. Do you want your performance to directly address a topic, or to play with normal behaviour? How can you use being in a group?
- ③ Make/choose costumes and props together – these can be really flashy or simply deliberately chosen everyday clothes. *Does making the costume develop your ideas?*
- ④ Perform at your chosen space – have fun, if you like someone can take photographs, make videos etc.
- ⑤ Performing in public can be an intense experience! How did you feel? Talk, write or make a video together to help process what you have done.

Tips: We recommend doing this with friends you are comfortable with. Do you all wear the same or different costumes? This may push your comfort zone ... Own it!

Afternotes:

This game is not an invitation to upset other people or put yourself in danger! These instructions are inspired by a PTAB workshop that was developed with performance artist Kirsty Kross that took place in Oslo in 2021.

The art of seeing

Plot:

This is an experiment in noticing. Observing yourself, others around you, everyone's movements, even the floor under your feet! We found ourselves in another space/time.

What do you focus on when you visit a museum? What happens if you change the pace of your movements? What do you notice? How do you feel?

Location:

Visit a museum – or choose an alternative location to try these steps

Materials:

Something to write notes on

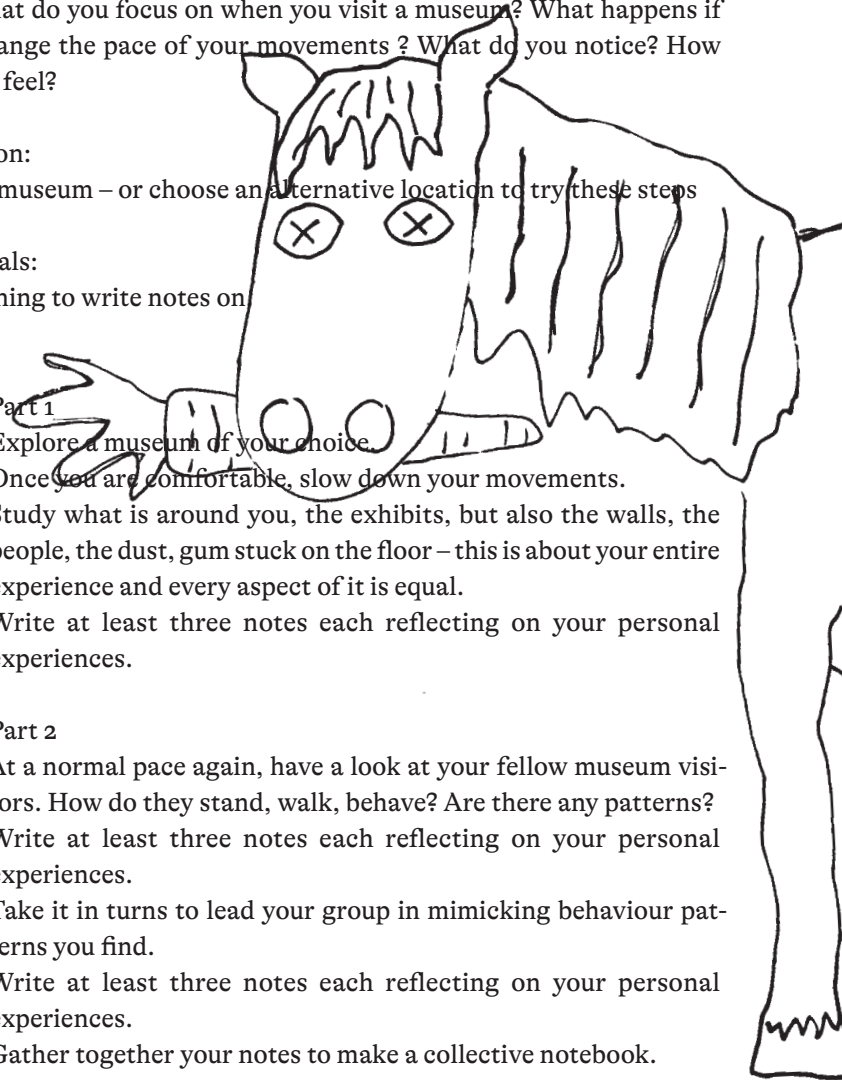
STEPS:

Part 1

- ① Explore a museum of your choice.
- ② Once you are comfortable, slow down your movements.
- ③ Study what is around you, the exhibits, but also the walls, the people, the dust, gum stuck on the floor – this is about your entire experience and every aspect of it is equal.
- ④ Write at least three notes each reflecting on your personal experiences.

Part 2

- ⑤ At a normal pace again, have a look at your fellow museum visitors. How do they stand, walk, behave? Are there any patterns?
- ⑥ Write at least three notes each reflecting on your personal experiences.
- ⑦ Take it in turns to lead your group in mimicking behaviour patterns you find.
- ⑧ Write at least three notes each reflecting on your personal experiences.
- ⑨ Gather together your notes to make a collective notebook.



PTAB Comment:

Hannah explains: "I got so caught up by the details that I didn't get any impression of the whole room, I lost track of the totality. Because I focused on one simple object like a painting or a wall it became very present".

Afternotes:

These instructions are adapted from a workshop originally developed by PRAKSIS and artist Mia Habib.



Bravery Rating: 2/5

Time: 1 hour +

Players: 5+

Write on!

Plot: *Let's rewrite some too-arty language.*

Art galleries and museums write texts about what they exhibit, but often people struggle to understand them – have you ever experienced this? Maybe this made you feel stupid or out of place? Have you thought about who writes these texts and who they are writing for? Could the text be written to attract journalists to write about the artwork(s), or to encourage a collector to buy them? How much of the language used feels like it's for people inside the industry – for example artists who are educated to understand the language? Is it simply that the text is badly written, and in reality, no one finds it easy to understand – but no one dares say so out loud – in the same way as nobody in H.C Andersen's fairytale “The Emperor's New Clothes” wants to admit they don't understand?

Medium: Text

Materials: Paper, pen, mobile with camera

Location: An art space. For example a museum, gallery, outdoor sculpture park, project space, or a place where an art collection is presented such as a library.

TASK:

Before starting:

- ① Pick one in the group to be the timekeeper.
- ② Decide where to go.

Start:

- ③ On arrival read what is written about the show. (This can often be found beside the artwork, on a wall or maybe printed on paper. Sometimes there is a QR code to get access to the text online.)
Timekeeper – this should take 20 minutes.
- ④ Pick a text you don't really understand. Make sure all participants agree on the selection.

- 5 Discuss the text, including what you understand and what you don't. *Timekeeper – please keep this to 10 minutes or less.*
- 6 Split up.
- 7 Each of you write your own view of the chosen subject on paper. You can walk back to the artwork or exhibition and view it again. Think about how you would tell a friend about this artwork. You may find it helpful to remember the design principal K.I.S.S – KEEP IT SIMPLE STUPID*. *Timekeeper – 10 minutes please.*
- 8 Come together and compare your texts – how did you approach writing? What were important points for you?
- 9 Now, work together to write one text. *Timekeeper – another 10 minutes.*
- 10 Optional: Make this new text public. For example; you could email the text to staff at the venue with a friendly suggestion to use your text? Or do an artistic *guerilla action* – stick the new text beside the existing text.

**The KISS principle states that most systems work best if they are kept simple rather than made complicated; therefore, simplicity should be a key goal in design, and unnecessary complexity should be avoided.*

Afternotes:

These instructions are inspired by a PTAB workshop developed with artist Ina Hagen on 3 October 2020 which addressed 'Language & Narrativity'.



What's it worth?

Plot:

What is art worth, and who pays for art? How does an artist, art gallery, museum etc. pay the bills? What is government cultural policy, a cultural foundation or a corporate sponsor? What is the role of the commercial art market? Do the values of these different sources of money affect how much and what type of art you see?

Media:

Text and drawing

Equipment:

A phone with internet connection may help

Location:

Any art space with. Recommend a private room.

TASK:

- ① Go to an art gallery or museum that has a group exhibition on. A group show is one with artwork by more than one artist.
- ② Everyone splits up for 15 minutes and tries to find the artwork that is most expensive.
- ③ Research the prices. Winner = the one who chooses the most expensive work. *If it's difficult to find out, can you ask someone working at the space?*
- ④ Discuss why you think the prices are different. What is it that gives an artwork value?

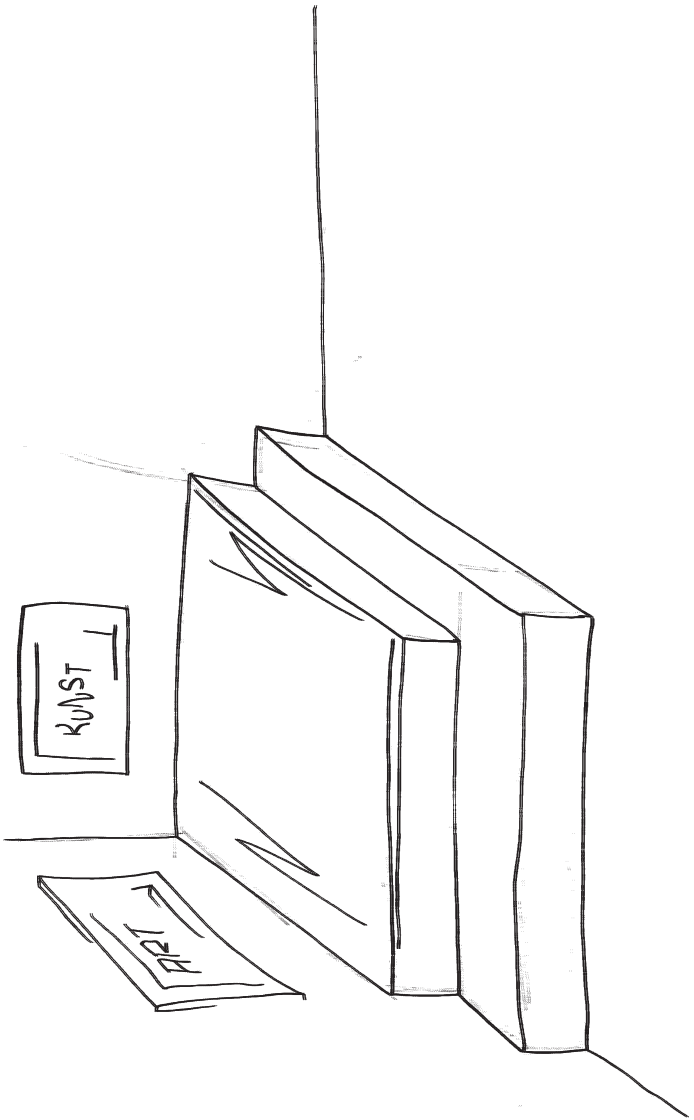
Afternotes:

Inspired by the workshop we had with artist Tormod Carlsen on 5 December 2020 about Policies and Structure. During Tormods workshop his CV was used as a model to look at how different structures affect artists. We researched Norwegian institutions that have given him money for his projects, such as Kulturrådet, Festspillene i Nord Norge, Det Norske Teateret, Black Box Teater and KORO.

Bravery Rating: 2/5

Time: 30 minutes per round

Players: 2-10+



The faces that make us; “us”?

Plot:

Draw together with friends. Challenge the typical art self-portrait. Maybe even get to know yourself and each other a little better.

Have you ever thought about how the people around us form who we are? Who are the characters that have been there helping you become the person you are today? For example, what impact have friends or family had on you?

This game thinks about the idea of the ‘self’ and the tradition of the self-portrait in art. It plays with the idea of self-image and encourages awareness of the people around you. We hope that you’ll have fun drawing together with others and hopefully get to know each other a little better in the process.

Medium: Drawing

Materials:

- ① One piece of paper each
- ② Drawing pens or pencils
- ③ Mobile phone with camera function

Location:

Somewhere comfortable, where you can concentrate, and with space for everyone to draw.

For example: one of the player’s homes, the library, or a museum or gallery if they have space for you to sit.



TASK:

Before starting:

- ① Select one person to be the photographer (using their phone).
- ② Select one person to be the timekeeper.

Start:

- ① The photographer takes a single portrait of each player, and sends it to them.
- ② Timekeeper set 5 minutes please.
- ③ Each write your name on the back of the paper and start drawing yourself from the photo. (When the alarm goes off, stop drawing – don't worry if you don't finish)
- ④ Exchange drawings with the player to your left.
- ⑤ Timekeeper, set 2 minutes.
- ⑥ Continue working on the portrait you've been given, drawing in *your own* features until the alarm goes.
- ⑦ Repeat steps 4 – 6 until all players have drawn on each piece.
- ⑧ Return the drawings to the person who started the drawing.
- ⑨ Talk about each portrait. How do you feel about your self-portrait now that it's mixed with other faces?

Optional:

- ① If you would like to you can write a small text about your reflections on the back of the paper.
- ② We would love you to share your drawings on Instagram. Tag in @praksisoslo and @praksistab with #incharacter and we will share them!

Tips:

These are quick drawing rounds. Don't take them too seriously and don't worry about drawing perfectly! :) You can change the length of the drawing rounds if you want to.

Afternotes:

Inspired by a workshop PTAB had with artist Gelawesh Waladkhani in February 2021

Who's who?

Plot: Use photography to play with storytelling to create characters that acknowledge (and maybe challenge) your own art world prejudices.

We think it's fair to say that just about everybody holds prejudices – negative assumptions about certain characters, groups, jobs even. What exactly is prejudice and where does it come from? Are prejudices dangerous, and is it possible to change them? Do you have assumed prejudice about anyone in the artworld? For example, do you stereotype the first time visitor or the museum director? What might happen if you acknowledge and visualise your prejudice? Could you make a photoshoot and tell a story about it?

Medium:

Photography

Materials:

Camera (mobile or another digital camera)

Costumes (to make your character)

Location:

Ideally an art space (museum, gallery, outdoor sculpture park, project space, a place with art collection)

TASK | Preparation

1 Prepare:

Individually each think about a prejudice you carry against a character in the artworld – for example; the artist, the collector, certain visitors, those working at museums (try to be honest with yourself). Think about how you could become that character – what is their role, their motivation? How could you act it out? You may find the *Map Your Character* exercise on page 40 helps with this.

2 Decide a location for your photoshoot – somewhere with good space and light. Looking at photos online or visiting the place beforehand are great ways to prepare.

Start

- ③ Meet up at your chosen location and introduce your characters. Tell each other:
 - What prejudices you feel and why.
 - How you see this character interacting with other characters in the game.
 - How your character behaves in the space you are in.
 - How your character will interact with other audience members in the space.

Spend five minutes reflecting on your discussion.

- ④ Sit down together and make a storyboard: What is the story? How do the characters interact and behave? Where is the scene photographed? What camera angle do you want and who will take the photo? Decide how many photos you take – go for more than three but less than fifteen. Draw the images you want to take – think about the narrative happening in each one.
- ⑤ Give your photo series a title and write it at the top of the storyboard.
- ⑥ Prepare your costumes.
- ⑦ Use your storyboard to carry out the photoshoot. It's ok to make changes during the shoot if you all agree they're for the better. When one image is done check it to be sure you're happy with the result. When you are, move to the next scene.

When you are done, choose the final images and look at the series. Does it represent the story you want to tell? After playing these characters, do you feel any closer to understanding their motivations? How do you feel about them?

Tips:

The most important is the creative process – work together and have fun.

Would you like people to see what you've done?

Use Instagram or other social media and tag in @praksisoslo and @praksistab with #incharacter and we will share them.

You could also print the images and ask your school, local library, a café or even a gallery with a project room to show them.

Map your characters

Plot:

Here you can map out valuable clues about a character to help you visualise and understand them better.

Medium:

Drawing

Materials:

Things to draw with

Location:

Somewhere comfortable

TASK:

- ① Start by drawing the character you are thinking of in the middle of the page. Draw what the character is wearing and its posture.
 - ② Transform the drawing into a diagram by labeling the characters different characteristics.
- ☆ Near its legs: Write a list of important actions the character does. These reveal what kind of person they are—what’s important to them, what they want, what they love, and what they hate.
 - ✦ Near its eyes: Describe the characters general world view
World view can include: values, emotions and ethics
 - ⊗ Near the core of its body: State the characters primary internal conflicts. For example, struggles about: relationships, work, self-confidence, beliefs, ethics etc.

Bravery Rating: 3/5

Time: 2 hours

Players: 1+



* Marit's Example Character Map – The Grumpy Collector

Map your characters:

Afternotes:

Who's who? and *Map your characters* are inspired by a workshop PTAB held with artist Marit Silsand on 27th of June 2021.

In January 2021, *Going to a Conference: In Character* gathered people with the goal of re-imagining social constructs connected to art spaces. One of those people was Dr Temi Odumosu, who asked the questions: why has so little progress been made towards decolonisation, given that decolonial discourse has been widely present since at least the 1950s? How should we process all the feelings that history brings? Below is Temi's short guide to help understand how we can all take steps towards decolonisation:

Decolonial thinking for beginners

February 2021

Temí Odumosu

Senior Lecturer in Cultural Studies,
Malmö University, Sweden

How are you feeling right now? Stop. Take a moment.
Maybe even close your eyes. Breathe deeply.
Connect with the wisdom of your body. What does it say?

Today, on a Saturday afternoon, I am relaxed but also concerned. We are living in some very challenging times. Probably you have been feeling the intensity. Over the last year, the global pandemic impacting human health, and the call for social justice and equality arrived at the same time. These major problems also added intensity to the ongoing environmental crisis, which has been on our minds for a while. It is becoming clear that all of these issues go hand in hand. We cannot really deal with one without addressing the other. At the same time, most of us are simply trying to get through the day in a safe and healthy way. We feel alone and afraid and are unsure of what to do. Thinking about all of this, and considering how to react, can be overwhelming.

Because everything is moving so fast, I think we need tools to be able to respond to and adapt to change. I wrote the following text a few years ago as a response to emerging discussions in Scandinavia about the term “decolonization”. It was becoming trendy in the arts and also in universities. But I started to get concerned that the meaning of this term was not properly understood. What does it mean to decolonize? How can we do this without first taking a long study-course in history? Is it possible for this word to keep its political energy, but at the same time be practical?

So, I was asked to get back to the basics, and write something more accessible. Initially the text was written for “tweens” (10-12 year olds), but when I read it back, I realised that this could be used by anyone. I share it here, once more, in slightly edited form, to support your own journey and conversations. I hope it helps!

Do you want to be a decolonial thinker?
Be prepared for mind and heart expansion!
Here are some tips:

1. Look back. Learn about your history, and not just out of a book, but also from different places; like art and museums, and also by listening to people. Listen to the elders. You need to gather many sources, and I will tell you why. When you attend a music concert, there is usually a big crowd. Everyone experiences the event in a unique way: one person met the band and got autographs, but another person sat at the back where the sound was not good. Those two people will not describe the event in the same way. History is the same. There is always more than one perspective.
2. Look outwards. Now learn about the world's history. Navel-gazers are not interesting. What more is there to say?
3. Drop the labels. "*He's short*", "*She's loud*", "*He's cool*", "*They're nerdy*", "*She's different*". Boring! Would you like to live in a very tight box with no windows for the rest of your life? Probably not. Labels are uncomfortable and confining, like a box. They don't just limit others they also limit you. The world is full of unlimited possibilities. If you want to be decolonial, be open-minded and free!
4. Confront the bully in YOU. Everybody wants to be liked by others. I mean popular people always look like they are having so much fun! But are you making other people unhappy or uncomfortable in your quest to be seen? It's a hard question, but I know you can take it. So much of history has been about people trying to be the Lion King. It's definitely time for change. Share the power, share the love.
5. Take a spiritual selfie. Yes, you heard me! Instead of focussing on your face all the time, take a moment to look at what's *inside* your head and your heart too. Self-reflection (i.e. asking yourself questions about the special kind of person you want to be) is a basic decolonial practice. Why? Because it helps you to separate what is true to you, from what you have borrowed from the world.
6. Art is fresh air. Go to an art museum or the theatre next time someone asks you. Exposing yourself to art is important. Artists are amazing because they are always thinking in new ways. They ask questions, notice

the things that we ignore, and make us feel so many different emotions. Art keeps us open and curious about the things outside of our personal experience. Remember, no naval-gazing!

7. Mind your language. Try to stay away from any words that are not inspiring or that undermine the dignity of others. Basically, words that make people feel bad. This means you have to be extra vigilant! You may not use the “N-word” when you are speaking, but is it in your storybooks? Or in the music you listen to? Words are tricky, they creep into everything!
8. Memories are treasure. Look after your memories and other people’s memories like precious things. Keep the long and the short ones. Memories remind us of where we have been and what we have achieved. Honestly, they are the only true possession in life. The good memories will keep you warm; the bad ones will remind you to hold on to the good ones, *and* to make more of them.
9. Racism is real. Period. A decolonial thinker who has read their history will already know that we have inherited cruel ideas about human differences. We cannot change the past but we can decide our actions in the present day. Please respect when somebody tells you they have experienced racism. It is real and painful. Ask that person what you can do to help, or, just listen. If you are that person, I am sorry you had to experience that.
10. Feel it in your body so it sticks. Let’s do a decolonial thought experiment. Imagine this: You are standing on the playground at school and then suddenly a tennis ball hits you from behind. You were not looking, so it catches you by surprise. It really hurts and will probably leave a bruise. This is how racism can feel. It appears suddenly and without warning, and then leaves something nasty behind. You might be walking down the street quietly daydreaming, and then somebody behind you says: *“do people like you wash your hair”* OR *“go back to where you came from”*. What a mood-killer! Such moments happen to many people every single day!
11. You don’t know it all. Decolonial thinkers realise that human beings are always learning and that good ideas and information can come from so many different sources. They also actively seek to learn in places that others will not go. Have you ever had a conversation with a homeless person to ask them about how they live? When was the last time you watched someone who is visually impaired navigate space? There is so much they know that a full-sighted person does not. Stay open.

12. Learn from your feet. As you explore the world. Taste, touch, feel, move, smell, and listen. Decolonial thinking is not just about words. There is important information in ALL of our senses and human experiences.
13. Every body matters. You see that girl at the back of the class who doesn't speak much, she is important. And that new boy who just arrived from a country you can't remember the name of, well, he's important too. Every life, every story, every memory is important. There is room for us all.
14. Instead of asking why, ask HOW. Sometimes asking why is not enough. How, on the other hand, can take you on a journey. *Why did you come here?* That's a little cold. *How did you get here?* Now that's the beginning of a great conversation!
15. I care. These two words are like magic. Use them to let people know that you are open, and that you are willing to connect and share. Use them and you will also remind *yourself* to be kind.

THE BIG IDEA: Listen; colonialism is filled with a lot of pain. Blood, sweat, tears, and death. Broken families, and memories lost at sea. A 500-year history about people who travelled the world in search of power and money, and all the bad things that they did in order to get it. Please take some time to find out about it. We don't want to dwell on this past but there is a lot to learn from it. That is what decolonial thinkers do. Study the past, take care of all its memories, and find new ways to live and love in the present day. I hope you will join us!

Decolonial thinking for beginners by conference speaker Dr Temi Odumosu, printed here, is an update of a text that was originally commissioned for Bästa Biennaltidningen 2017 (p. 36 to 37).



















Colophon

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2020/2021 PTAB Board Members include: Sadia Hassan, Nellie Barazandeh, Mikkel Inchley, Sumaya Elmi, Annine Slettebø, Noah Gylver, Hannah Røsholt Siger, Zeinab Al-khatib, and Nasteha Hassan Mahamed.

In Character: The Game Manual
Your Ticket To The World of Art

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The purpose is to get out of your comfort zone. No talents needed. No experience needed. You have to go with the flow and let the fear go. At the end you will discover that you can do anything as long as you put your mind to it.

—Nasteha

The art world is not so scary! Before I joined PTAB, the art world seemed very far away, but in reality, artists and the curators are just people like everyone else, who most often also want to include everyone else. You don't have to have such tense shoulders when you are at an exhibition! The art world is nothing without ordinary, raw people. This book helps you realise that the art world is not that scary.

—Mikkel

This has been an eye-opening experience. The exercises in this book have changed my relationships with art and art spaces, by changing my understanding of the purpose and function of art.

—Noah

Patience. Be open minded. That's what these workshops have taught me. Before these workshops, I felt out of touch with anything that has to do with art, and usually ignored it, seeing it as different to me. With patience and an open mind, I have learned a lot, and the most important of them all – I have learned that art has a place for everyone. You don't need to be a singer, good at drawing, a dancer or a creative person – you can be anyone and still be a part of art somewhere.

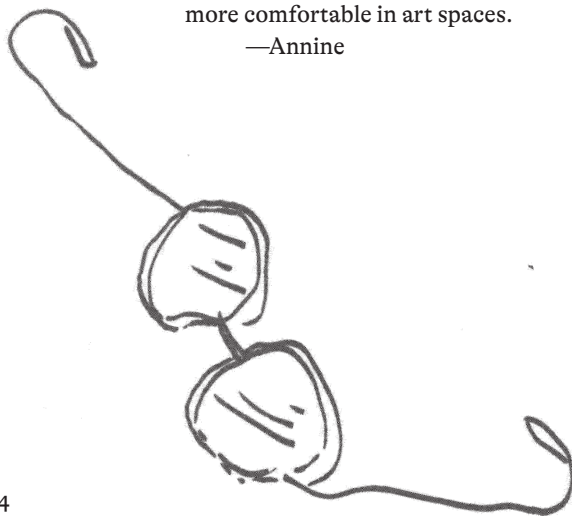
—Sumaya

I've learned a lot from the workshops that inspired this game manual. One thing that I'm forever taking with me is the artist's passion for what they do. The glow in their eyes as they shared with us and taught us. I too want to have that kind of passion!

—Sadia

I have learned that art is mainly about human connection, and by reaching out and meeting others with honesty, I now feel much more comfortable in art spaces.

—Annine





Role-playing cards by Eugene Sundelius von Rosen, used at
Going to a Conference: In Character.

THE NARRATOR



THE NARRATOR

every workshop is like a story. A plot is set up and a task is given, a mission for the participants. In our Workshops the role of The Narrator is to read this out loud and make sure that everyone follows.

THE SECRETARY



THE SECRETARY

This role has a lot of power. Not only is The Secretary responsible for taking notes and writing down the conversations held when we divide into smaller groups, they are also the ones summarizing the conversation when we get back to the bigger group. Their power lies in their use of words. The choice of words they make store the stories of the group.

The Secretary will also be also responsible to email the workshop results to: isabella@indexfoundation.eu

QUESTIONMARK?



THE QUESTIONMARK?

This role might be the most important one. The task of this character is kind of like the one who dared to say that the emperor doesn't have any clothes. This is the person who dares to ask the things that maybe everyone is wondering about, but nobody dares to ask. Like what does this word mean?

The Questionmark can leave the smaller breakout rooms and go back to the main room and ask the Index and Praxis Team if there's a question they need support in.

In
Character

Index

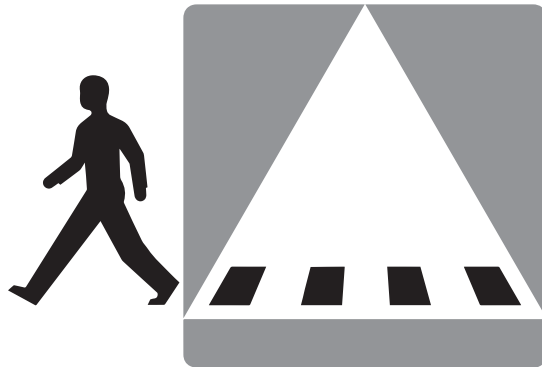
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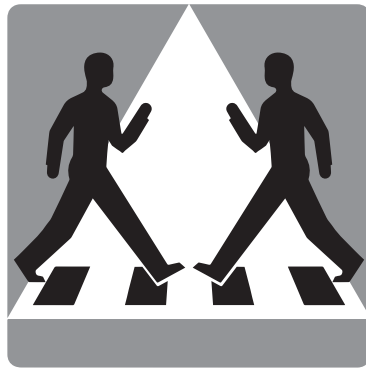
Advisory

Board



Content







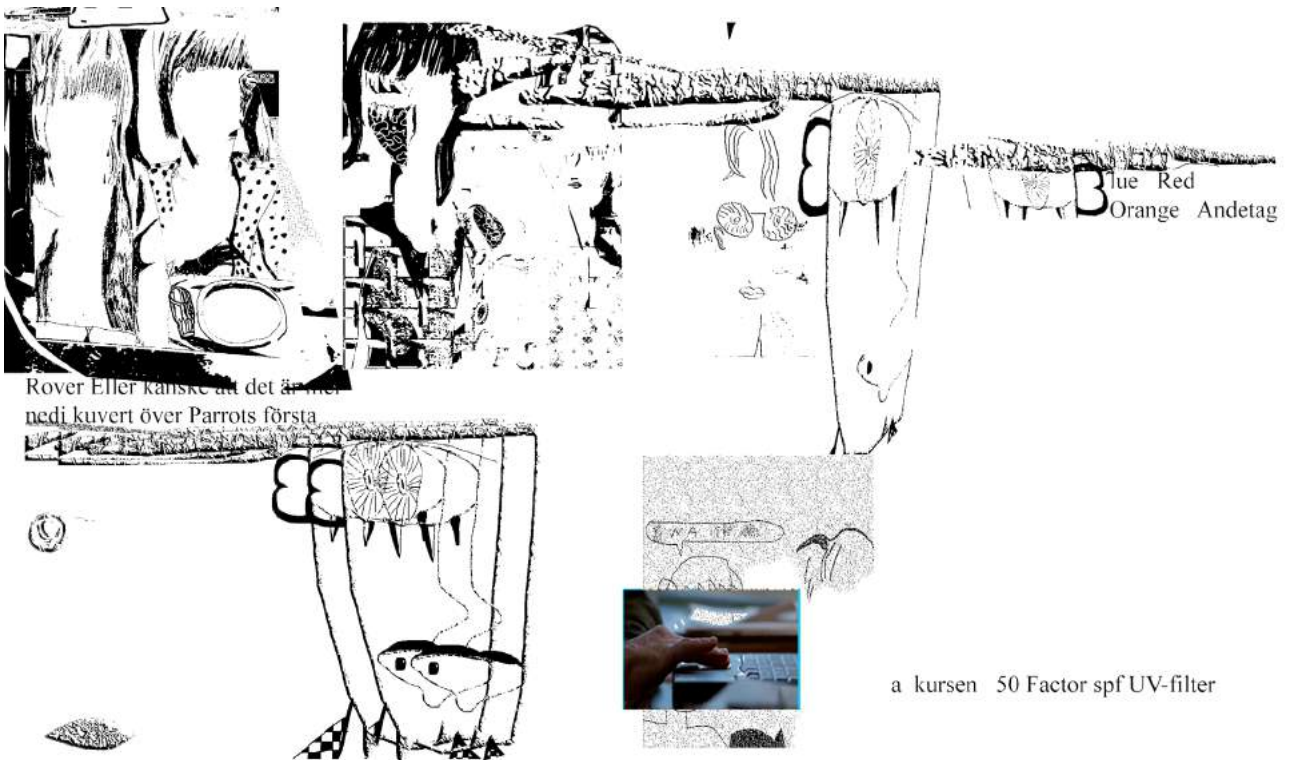
seems
like
it's
either
asleep
or
not
alive...

i
t



Illustration by Eugene Sundelius von Rosen, documenting
Going to a Conference: In Character.





Rover Eller kanske att det är med
nedi kuvert över Parrots första

a kursen 50 Factor spf UV-filter

Illustration by Eugene Sundelius von Rosen, documenting *Carried Characters*, a workshop originally developed by Bronwyn Bailey Charteris, and led in this iteration by Emmeli Person.

Illustration by Eugene Sundelius von Rosen, documenting *Going to a Conference: In Character*.



Role-playing cards by Eugene Sundelius von Rosen, used at *Going to a Conference: In Character*.

THE NARRATOR



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Every workshop is like a story. A plot is set up and a task is given, a mission for the participants is introduced, a story that doesn't have an ending yet. In our Workshops the role of The Narrator is to read the plot out loud and make sure that everyone follows.

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"This role might be the most important one. The task of this character is kind of like the one who dared to say that the emperor doesn't have any clothes. This is the person who dares to ask the things that maybe everyone is wondering about, but nobody dares to ask. Like what does this word mean?"

The Questionmark can leave the smaller breakout rooms and go back to the main room and ask the Index and Praxis Team if there's a question they need support in.

Space

Look around you, outwards.

Look beside you, inwards.

Two different spaces, yet two sides of the same coin.

Your experience is based on the outer and the inner.

Your experience is unique and unrepeatable.

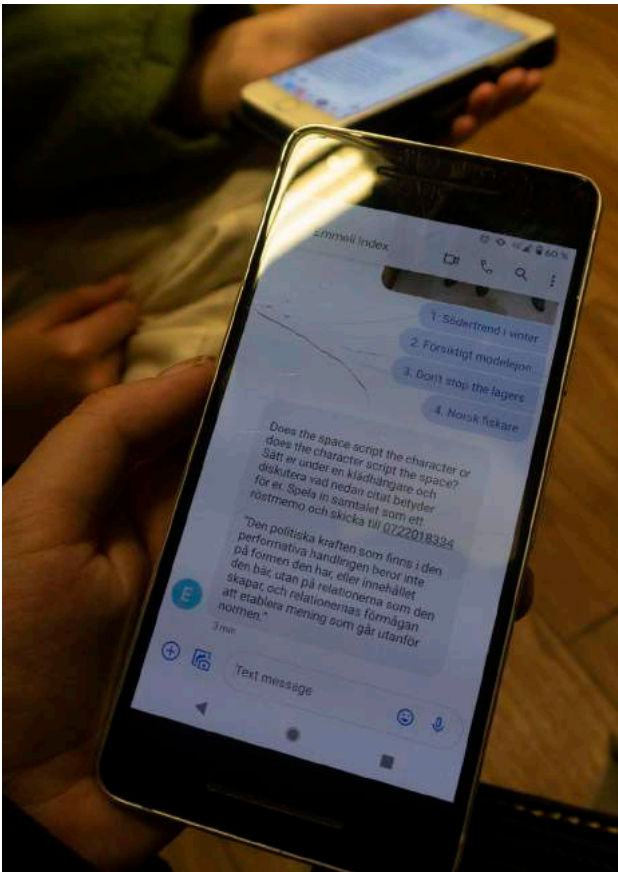
Its very nature makes it remarkable.

How does the space around you (or the lack of it) affect you? Would you behave differently if you were anywhere else? Would the experience change in any way, if you were outside? In a dungeon? Out among the stars? In a classroom? A church?

Try to think as if you were somewhere else. Try to do what you wouldn't normally do where you are right now. Allow yourself that tiny liberty, that small victory of changing the narrative, letting in new thoughts and challenging norms, projecting your inner space outwards.

– Jose Velasquez





Recording conversations, exploring spaces. As part of the workshop *Going to an Exhibition: In Character*, led by Emmeli Person in October 2020.

ITAB member Jose Velasquez alters Moderna Museet through digital manipulation. Taking space in the art world. October 2020.



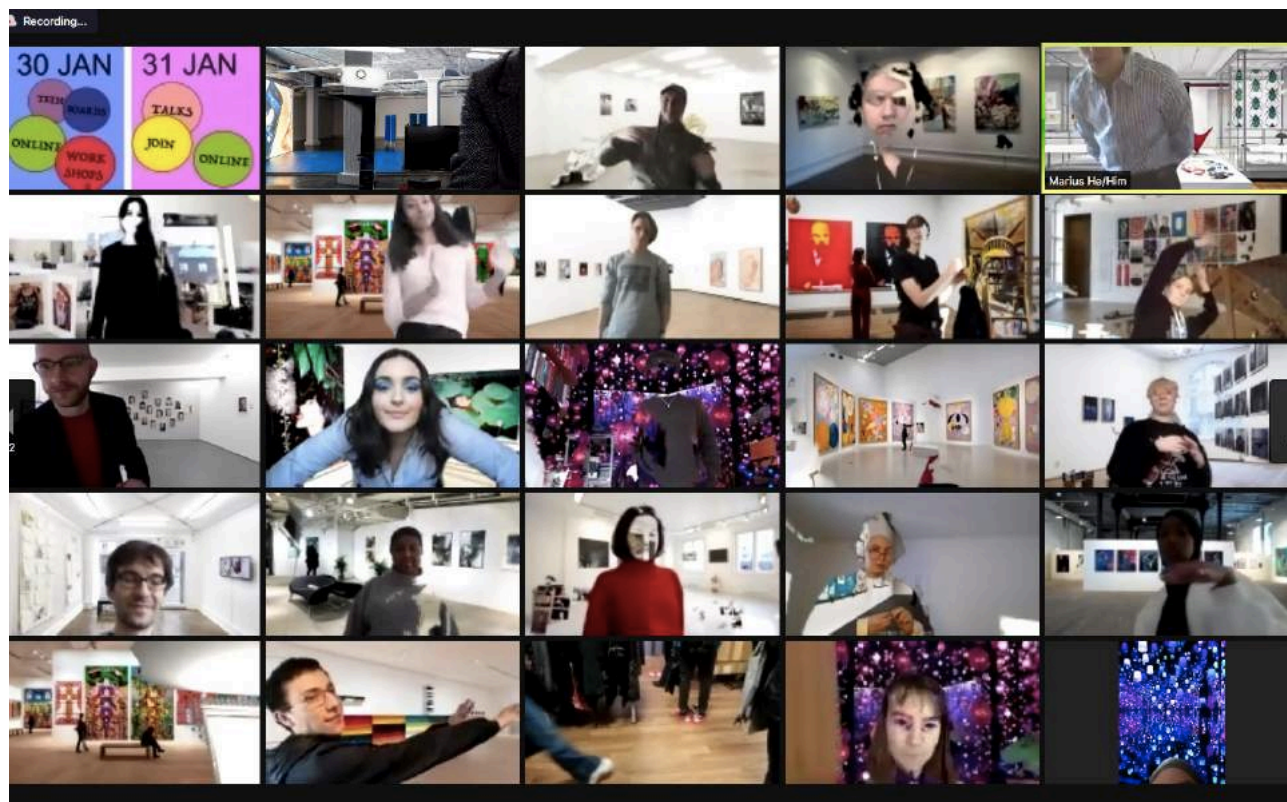


Inhabiting the space at Kohta, Helsinki. October 2021.



Recording conversations, exploring spaces. As part of the workshop *Going to an Exhibition: In Character*, led by Emmeli Person in October 2020.

Guiding each other through virtual exhibitions during *Going to a Conference: In Character*, blurring the line between digital and IRL. Creating space within space. January 2021.



Movement

Movements differ when you are located at different places of value. Not only does the place change the way you move, but also the person you are. A soldier may move more “formally” with a straight back and straight legs, while a civilian may walk more casually with arms swinging on the side.

A museum, temple and a luxury brand store are examples of places with high value. When you walk into a museum your first instinct might be to walk more carefully and not be noisy. This is because there are valuable items in that place which cannot be destroyed. The place is also a calm environment for everyone to be free with their thoughts which is why it is unnatural to speak loudly when you are in a museum. A temple or a luxury brand store are places where you go to when you are searching for something, like your faith or maybe an LV bag. A temple can be connected to a museum as the same concept is applied. A temple is a place for your thoughts to be free, hence why it's very normal to be calm and quiet there. However, a luxury brand store is a space where the items hold the most value because of how they are produced. This is why most luxury brand stores have security guards at the entrance as well as inside the store. People are more aware and careful when walking in these types of stores to avoid accidents such as knocking something over or breaking something.

When walking in a more casual place such as at a park or in the city we tend to be more talkative and loud. Some may be running trying to catch a train, others may be chasing after their children, or maybe join a parade. People tend to walk more freely when they are in big and noisy environments because it won't bother anyone.

If we change the roles it might look very odd. If we walk into a museum being loud and running around the hall, people are going to look and maybe even give weird looks towards us. That is because we are doing something against the norm in an exhibition. Doing something against the norm in a society can be seen as controversial because people are used to only one type of behaviour in specific places.

– Sarika Ullah



ITAB challenging notions on how to move and behave in art spaces during a workshop in Moderna Museet. Moving in coordination, choreographed by Klara Utke Acs. October 2020.



Workshop with Marit Silsand at Kohta in Helsinki where ITAB and PTAB used movement and space to share fears and re-stage dreams. October 2021.



Appearance

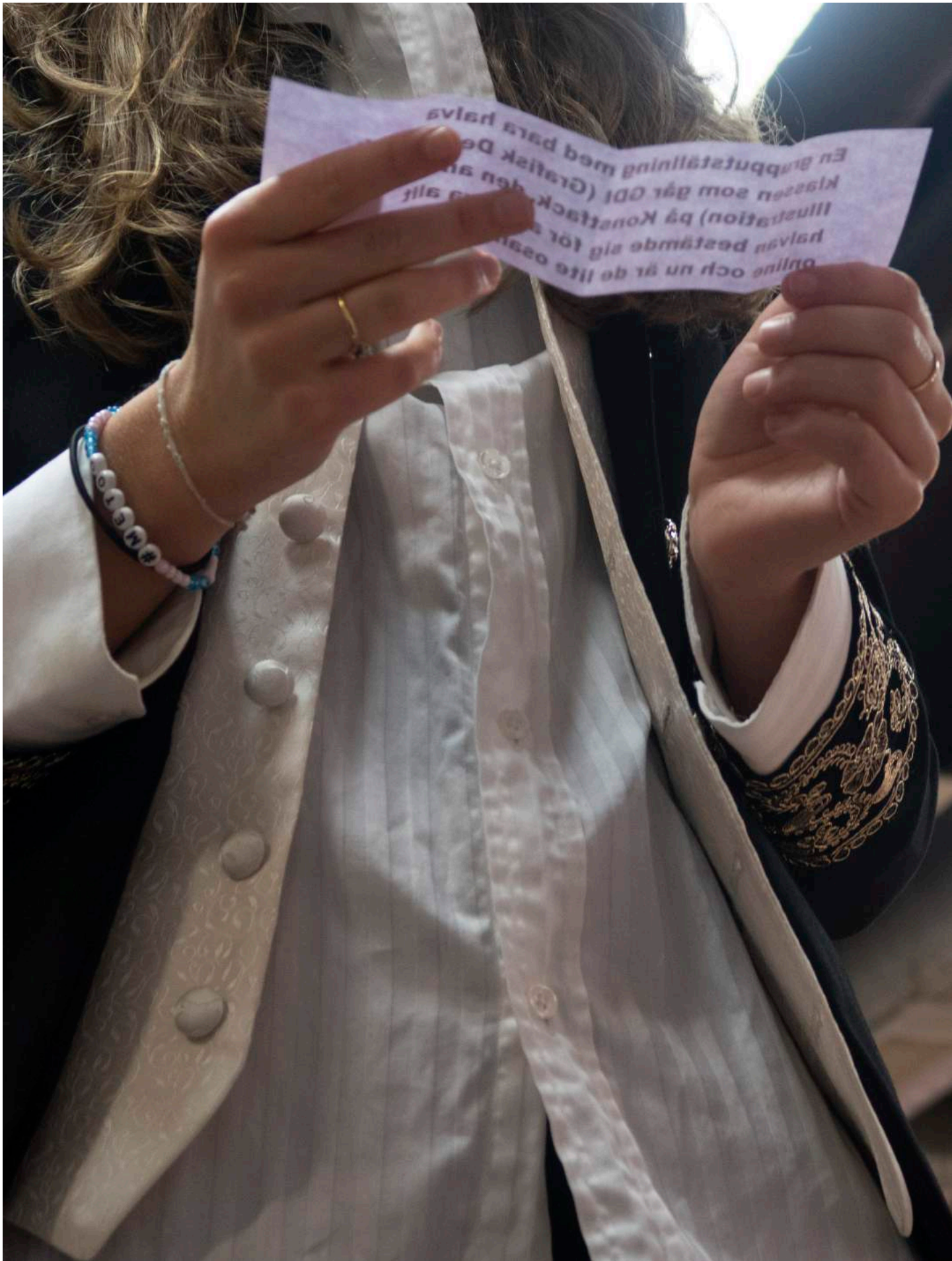
Appearance is everything, it is how the world sees you, it is your identity and culture. When you are choosing a costume for going out in character go for something that says to other people how you want to be approached. Beware when you are going out in character you can “change” or just use that other side of you that people have not seen yet this can come off as confusing to people who have known or seen you in a different setting, don’t panic it is still you but another side. Everything you are wearing can change you whether it is clothes or accessories but don’t let it spook you. Appearance should be embraced in different styles. It gives you that boost of confidence and strength in both who you are and who you want to be.

– Emil Pita



During *Going to an Exhibition: In Character*, a workshop led by Emmeli Person, participants got to choose a character and thrift a suitable costume for it before visiting an exhibition: Changing appearance to see how it affects one's experience. October 2020.







During *Going to an Exhibition: In Character*, a workshop led by Emmeli Person, participants got to choose a character and thrift a suitable costume for it before visiting an exhibition: Changing appearance to see how it affects one's experience. October 2020.

Language

How do we talk about art?

During a gallery or museum visit, we often keep a formal and serious tone. There are unspoken rules governing how we ought to discuss or talk about the art in front of us. But the rules on how to talk about art are in no way constricted to art spaces - they follow us everywhere. Art talk can feel complicated and excluding; there are expectations placed on one to already know certain things, and know how one is supposed to express oneself.

One might be considered simple if one is not familiar with the classics, or shallow if one does not ponder with care. One is supposed to know what is up and know what to do when. The big institutions use proper, cultured language, keeping it neutral. Museums hold their art in high regard, frame it as something to be respected and be taken seriously. It is no place for laughter or jokes.

The art world is dominated by white men. Their voices are usually the ones put forth, effectively pushing aside the voices and perspectives of others. The way we talk about art has the power to influence and develop the art field. It is important to look at what voices are heard and listened to, and invite a broader range of representatives to open up the art world to more people.

– Simon Sjöberg



Picture from PTAB and ITAB's trip to Helsinki. An example of image based, almost intuitive language; a possible tool to overcome the language divide between the two groups.



Knowledge

There are two ways in which we can acquire knowledge. Either through practical experience or through theoretical information, i.e. reading, i.e. what you are doing in this very moment. The likelihood that people who read about art also acquire knowledge about art through practical experience is, according to my experience, 100%. However, not everyone who goes to an art gallery or museum, reads about art. This is the fundamental difference between reading and doing, or rather between readers and doers. So, the chances are that you who picked up this zine, did so out of a sense of agency. You opened its pages with the comfort that you would understand its content. But make no mistake, this publication is a carefully disguised trap. It is here to unravel the mere concepts of agency and comfort, which come primarily from your previous practical experience, which in turn allowed you to pick up this zine.

But regardless of whether you are a reader or a doer, knowledge provides the basis for all interaction with art and the so-called art world. You know which cheek to kiss first when greeting an acquaintance, which way to nod your head and how to distinguish between art and not art. In addition to this, you know which words to use when you put this knowledge into speech.

Ultimately, knowledge, when it comes to art and the art space, is about value. Is it more valuable to actually enjoy art or to know how to enjoy art, and specifically what art to enjoy? Well, anyone can like something, but not everyone knows what ought to be liked and why. Because those people did not read a zine in this store, because they don't come to this museum very often, and what would then be the use of reading a zine about art, that they probably don't have enough knowledge – experience – to understand?

Now you must read the zine. Because otherwise, what would people think – that you don't understand it?

– Felix Krausz Sjögren





One of the playing cards instructing you to approach art spaces in character. Created by ITAB during a workshop with Fredda Berg in March 2021.

PTAB and ITAB meeting at PUBLICS in Helsinki to exchange knowledge and experiences from the In Character-project. October 2021.



KOSKIMO

CIGAR LABEL

BOSS GONE OUT

FILM GREY EAGLE (1977)

GREY EAGLE

ESCA-QUETA APACHE

BRUNO PIGLHEIN

"ANTIPODES"

THE OPPOSITE MEETING AT FEET



"THE DISCOVERY OF AUSTRALIA" JAMES COOK

J. A. JACOBSEN

HAGENBECK

TIGINNIAK PAINGU NUGGASSAK

VÖLKERSOC

FOLK

FOLKETYP

VÖLKERKUNDE

"THE HISTORY OF MANKIND"

"LONGHEADS"

FRIEDRICH RATZEL

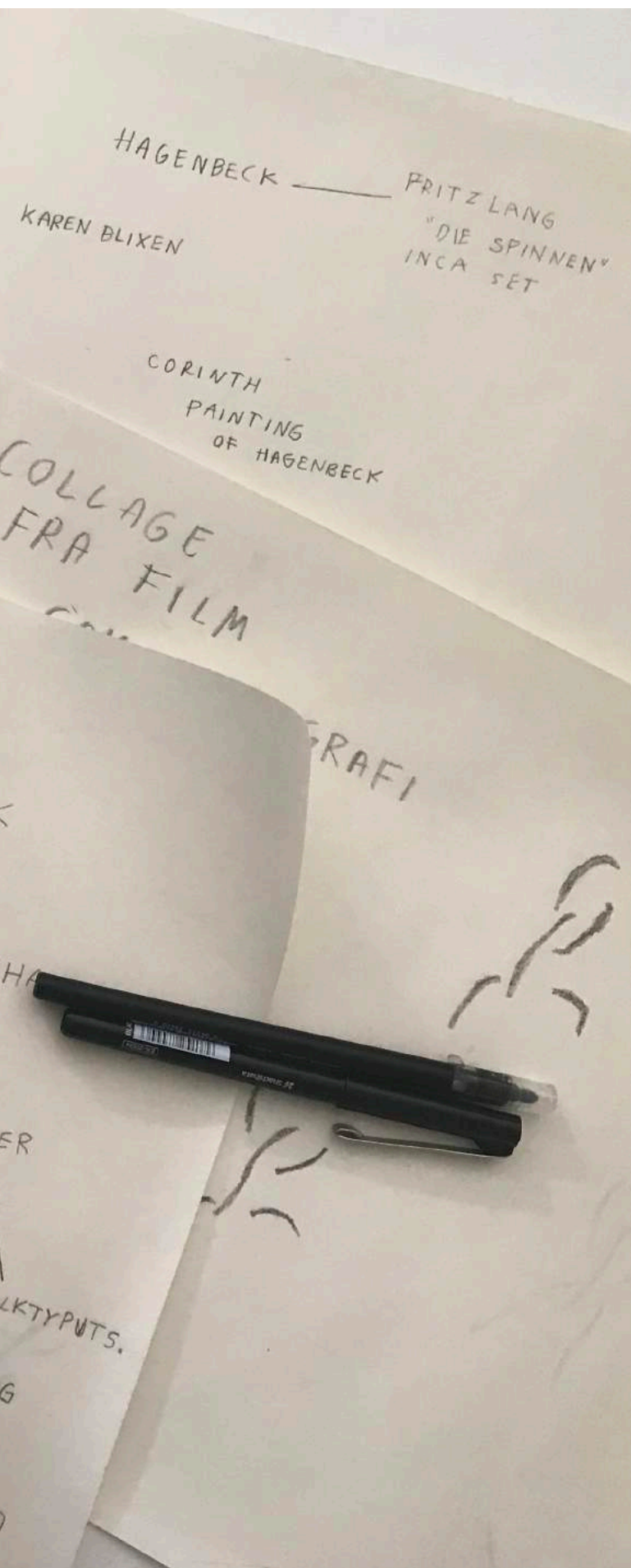
GEOPOLITIK

SV. FO

H. LUNDBOR

RUDOLF KJELLEN (1864-1922)

STATEN SOM LIFSE



A mind-map from ITAB's workshop with Hanni Kamaly, visualising their artistic research practice and exploring different ways of structuring knowledge. July 2021.

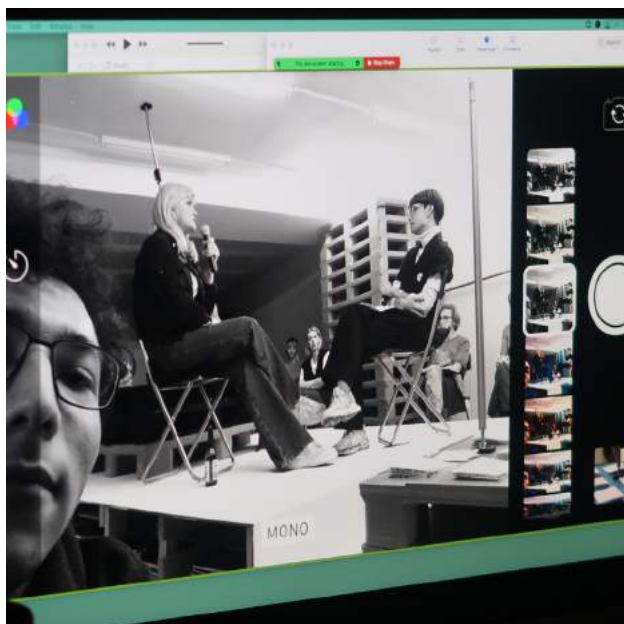
Perspective

We tend to enter a museum thinking we are there for a reason – observing, learning. But is this necessarily the case for everyone, or is it something you simply assume everyone is doing?

Perspective play into an exhibition visit in multiple ways. The art itself can influence how we look at or interpret an issue, it can change our perspective. Our own perspective shapes the way we look at an art work, but not only that, it affects the way we look at an entire museum, or the people populating it. We can allow our experiences to be altered by other people’s perspectives, because their particular outlook might have enabled them to pick up on details we missed. Perspective can also be about where we choose to focus our attention: Could we flip the card and look at something other than the art on display? Like the visitors? Or the staff?

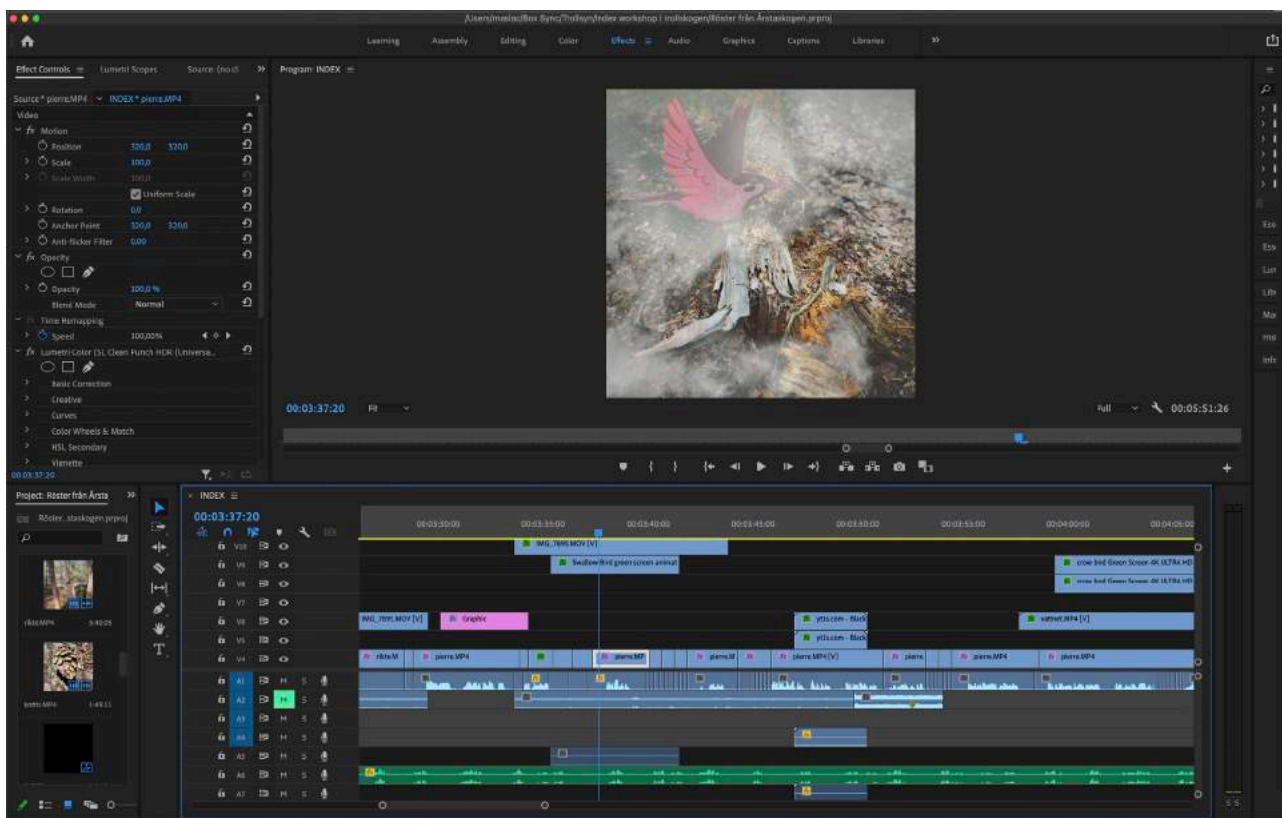
– Malin Issa





ITAB broadcasting live from *Leaking Container*, using methods inspired by The Parrot, a recurring format at Index, experimenting with the subjective glitches in re-telling and re-listening. September 2020.

A work-in-progress snapshot of an animated short, in which characters inhabiting the Årsta forest – trees, twigs or pools of water – were brought to life by animation and given a voice to share their perspective of life. The animation was created by ITAB in collaboration with the design collective MYCKET. May 2021.







Visiting PUBLICS in Helsinki, working with them to develop a Teen Advisory Board of their own. October 2021.

Senses

To understand the world humans must rely on their senses to provide the information needed. The senses, commonly known as five; sight, hearing, smell, touch and taste, are used in every aspect of our day-to-day-life. We use our eyes, ears, nose, mouth and skin to touch base with our surroundings. In addition to being vital for survival, our senses also enable us to experience art. Further, one definition of art is “creation meant to appeal to senses or mind”, it is hence apparent that the arts would be nothing without the senses. At the same time, one could claim that the foundation for all art is creativity. So why is it that art, which is supposed to be driven by liberation, unable to fit the narrow box of ordinary life, is so often limited to being visual or auditive. It is surprising that, even though it is well-known that cutting of a sense heightens the sensitivity of the other senses, that notion is not utilized in the art industry.

In exploring alternative ways to experience art and discussing ways to challenge the prosaic fashions used in the exhibition spaces, fiddling around with the common concept of how to use the senses, is an interesting thing to try. How does it feel to see an art exhibition from another perspective, for example by crawling around on the floor, or to only feel a painting with your fingertips? Hyperactivating the senses, slowing down, zooming in, could revolutionize art, as well as making it more accessible for people who are, for example blind or deaf. Living in a digitalized world during a pandemic, zooming in becomes ordinary life, yet, converting humans and the art into being two dimensional, decreases the sensory experiences. Nevertheless, creativity allows for new opportunities and there are ways to embody the digital world by creating space for touch, movement, smell, taste and changes in both visual and auditive aspects. To play with the senses are some of the most artistic and innovative ways to take in the world, be digital and exhibit, as well as experience, art.

– Adina Edfelt





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Remove or imagine to remove your shoes and socks. Traverse the exhibition space barefoot.

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Choose an artwork to look at, and pair it with a themesong.

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Act very interested in something that's not meant to be part of the exhibition.

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Three of the playing cards instructing you to approach art spaces in character. Created by ITAB during a workshop with Fredda Berg in March 2021. (More cards can be found at the end of the publication.)

Going to a Conference: In Character. ITAB and PTAB met in a live broadcasted, online conference. Zooming in on Zoom. Discussing, thinking, living digitally. Trying to awaken the senses by breaks for movement, playing with virtual backgrounds and change of appearance. January 2021.

indexfoundation - Twitch

twitch.tv/indexfoundation

Browse

Search

Going to a Conference

RECOMMENDED CHANNELS

- btscsgo Counter-Strike: Global Offensive 25.7K
- sodapoppin Terraria 21.2K
- LCS League of Legends 2.7K
- Chess Chess 23.5K
- x2Twins Fortnite 9.3K
- benjyfishy Fortnite 26.8K
- ROSHEIN Slots 16K
- Quin69 Path of Exile 553
- CyrusTWO League of Legends 855
- NymN Just Chatting 3.6K

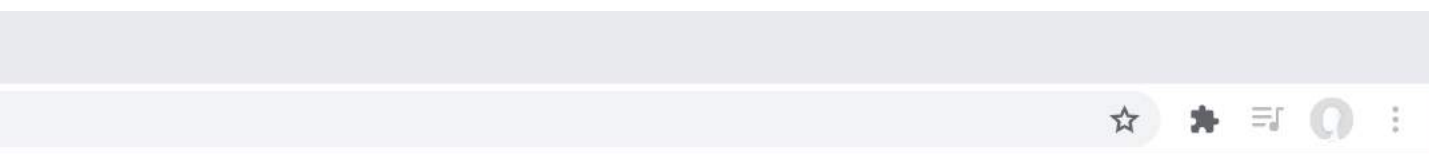
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Index Foundation - Swedish Contemporary Art Foundation

Art English Creative

ESCAPE DATA

LIVE



42 Log In Sign Up

ce: In Character

STREAM

Now:
The Battle of Imagination

Soon:
Video Ending



STREAM CHAT

- wishnous:** Painful arguments in social settings.
- indexfoundation:** Words from our Zoom room: Procrastination, Stop procrastinating and shopping online, hurtful memories, Insecurity, thinking my singing voice is "bad", Toxic relationships, Pretending to always know, Doubt of Identity, Shutting people out, lying to myself, Jealousy, Picking up my phone 4 Seconds into being bored by something, the feeling of inferiority, Looking back too much + forgetting friends!, Judgement, comp het , internalized hatred, The idea of a tortured genius, feeling less...
- indexfoundation:** ...stop regretting things, trying to read peoples' minds rather than asking what they think or feel, be yourself
- wishnous:** Sara Ahmed is welcome all days 🙏
- wishnous:** 🙏🙏
- ha_ina:** *applause* so good
- herfilm:** 🙏🙏
- aronbirtalan:** *** this day was beyond awesome ***

Follow

on in Stockholm 38 5:05:20



THINKING > TALKING > TEACHING > STRUGGLING > FEELING > MAKING > DISRUPTING > QUESTIONING > CREATING > OPEN SOURCING > BOARD > INDEX TEEN ADVISORY

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Ask someone watching a sculpture what they think about your art.



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Act like you are famous.

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Pretend you're visiting the exhibition together with someone else in the room, even though you don't know each other.

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Imagine having a huge argument, or causing a scene in this space.


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Pretend the exhibition space is extremely sunny.

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Search your surroundings. Find three objects, and arrange them into an installation.

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Ask somebody working in a museum or cultural institution how much money they make an hour.

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Sneak into a museum and plant an external object. Create your own exhibition. Make your own truth.

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Imagine ways an artwork could be stolen.

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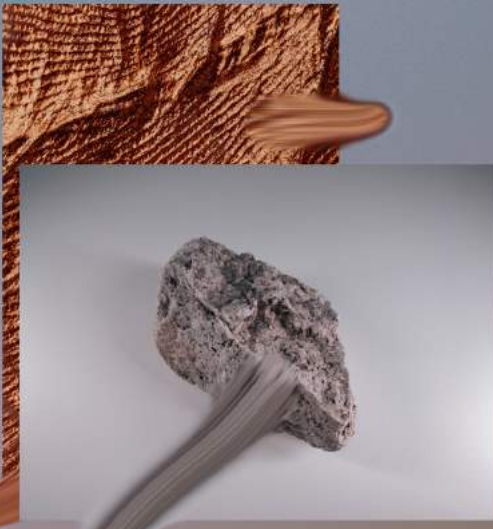
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Introduce a stranger to the power play deck. Ask them to draw a card.

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Imagine the personality of an artwork or object, and discuss a topic with it.

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