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Sisters Academy - The Boarding School

Preface by Nikolaj Friis Rasmussen (Den Frie)

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Sensuous society - Beyond economic rationality

Sisters Academy Manifesto

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Sensuous learning

Artistic Statement by Gry Worre Hallberg (Sisters Hope)

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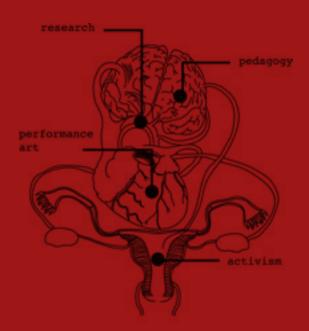
The Poetic Self Exercise

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A Salute for the Future



Sensuous society - Beyond economic rationality



A L L * T O M O R R O W S * D R E A M S manifesting ** transformation

The End is a New Beginning: In 2008 the financial world cracked, leaving a gap for the new - For the new paradigm to emerge. We regard the crack as a major opportunity.

The new paradigm: We wish to take this opportunity and support the transition into the new, by living and breeding in the cracks. From here we move.

The Sensuous Society: We will draw from the aesthetic dimension as a source of inspiration to inform the dawning world - We will call it: The Sensuous Society.

Why?

The Sensuous Society: As critical theory has pointed the economic system has largely governed and dominated Western society since the industrialization, and rational thought has been roaming the tops of unnaturally constructed hierarchies of perception since the Enlightenment. Rational thought has been our dominating validating principle and economic premises such as efficiency, duty and discipline have largely dominated everyday life in Western society. They have generally defined our institutions and offered themselves as primary modes of being and being together. However, the governance is not sustainable as the current ecological and economic crisis points at, and it has lead to a fundamental de-enchantment of the life-world of modern (wo)man.

Aesthetic Interventions: But its time has come. In opposition to the economic milestone stands the artistic or rather aesthetic. This mode is based on premises such as: phantasy, desire and not at least the sensuous experience of and engagement in the world. Artistic output is the quintessence of an ultimate aesthetic mode of being in the world. The notion of a sensuous society reshapes the role of art and artistic practice. The exclusive autonomous art system is also a result of the dominance of the economic dimension. Within this autonomous zone the art genius is a celebrated figure, which is conceived as someone with a very special (transcending) intelligence. In a sensuous society however, we believe

that this will be a more common intelligence - Simply, because we all have this creative potential within us, and if our outset and mode of being in the world is the sensuous, this potential will be released. The aesthetic mode of being and being together in the world is something we as humans always have and always will dive into. However, the current exclusiveness of this mode has created a collective longing in the Western world. Like an arm cut of we move forward in the ever-turning efficient wheels of society without noticing the blood floating from our armpits. We need to democratize the aesthetic mode of being to overcome the longing and suffering that its general absence outside the art system creates. The aesthetic dimension will serve as a key source of inspiration in The Sensuous Society. Step by step those engaged in the movement toward The Sensuous Society will make interventions into the societal institutions. They will move from the crack and engage. Ultimately these actions will however not be encapsulated spaces allowing a sensuous mode of being in the world, but will constitute the primary mode itself.

Poetic revolution: The road to the Sensuous Society is carved with poetic revolution and poetic revolutionaries taking the necessary interventionist steps.

No utopia: The Sensuous Society is no utopia. The Sensuous Society is a framework to explore the radical idea of the aesthetic dimension, the sensuous and the poetic as the highest values of society. What kind of society would that create?

Manifesto

How?

Performance Xperiments: We have no way of answering that question because we have not lived it. What we do have is the possibility to explore it through performance experiments. By putting our flesh to the idea. Embodying future visions to explore what it could be. While we explore we carve the path.

The school of a sensuous society:

The performance experiment Sisters Academy is one such experiment. In Sisters Academy we embody the school of a sensuous society. Through immersive strategies we transform space as we take over the leadership of a series of Nordic upper secondary schools. Everything from classrooms, hallways and bathrooms is transformed physically through set-, light-, and sound design. Your toilets will be pink, radiant or dark and filled with a low sound of humming or screams, the class rooms have turned into a forest, a ritual room, an ancient library, underneath the water, a fox cave and when you approach the leader of the school you will meet us embodying the unheimliche Sisters as head mistresses. Gazes exchange. We will greet you in an office of untamed animals, sweet heavy deep drinks, stamps, type writers, fluid chocolate and gold, chains, unwritten letters, fur on top of fur, fur in piles, red carpets, dimmed light, an unseen boarder that you sense, that you penetrate. That you penetrate because you are invited to. We become one. But two. But three. But many. A scent of times beyond time that will transcend your skin and

tactilely touch you. Inspire you. Intervene you. Mirror you. Be you. Breath. The paradox of control and lush. The method is interactive. When you are at our school you are a student or a teacher or a quest of Sisters Academy and we and our staff will engage with you only from this simple premise. The logic of our world. Our poetic and sensuous world. Our school of a sensuous society. Our school where we explore new modes of sensuous knowledge creation, teaching, learning. When we change our educational system we change the lives of many. The road to a sensuous society is carved with poetic revolutionaries. Such are we as we reach. As we reach with kindreds in our movement. You leave your everyday persona to explore your potential poetic self while investigating how we can evoke and activate the senses to deepen the learning experience. We work interventionist as we intervene into everyday life contexts using art to argue the need for the aesthetic dimension to be an integrated part of everyday life - Not as something exclusive and autonomous. We transcend. We penetrate. With you.

Space changing: The changing of space is crucial. We immerse in spaces that allow us to navigate differently in the world. Like bodies swallowed by the sea will move dissimilar from upright legs walking the ground beneath our feet. Instinctively this body will adjust to the fluidity of the water. Try to survive. Take in breath. When we change space we liberate new potential. Instinctual.

Space change impact: Working with the idea of a sensuous society is working with a radical premise that changes the DNA of society and thereby everything. It is what you can do when you work with immersive performance art strategies by which we change space. You set up a universe and within this universe a new set of rules that we must all play by apply. The body immerses in this universe and eventual the tactic knowledge will manifest in the flesh and the 'players' or the participants of the universe might eventual act in this new way naturally. Instinctual.

No utopia revisited: The Sensuous Society is no utopia. There will most probably be winners and looser here as well. Who is going to lead? The most beautiful? The ones in touch with their senses? What will the trading system be? Something that allow you to be even more sensuous? Maybe when we are through a sensuous society we can begin to approach a more balanced state of being, that draw on all the previous states of society and truly connects heart, mind, body and spirit and creates sustainable trading systems between all members of society. Maybe we can go there already? We can ask these questions through immersive and intervening performance art practices in everyday life contexts, as sites of experiments where we explore how to create a stage for the release of creative, expressive, poetic and sensuous energy as first steps toward a more balanced and engaging world. Everyone becomes co-makers toward the new.

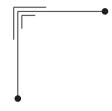
We will do this

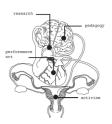
Movement: When you have a cause and create a vibration centered in a universe and manifested in events that inspire others, the world will move in an assured and desired direction.





Acceptance letter







Sisters Academy ACCEPTANCE LETTER

Dear	 (fill	in	your	name)	,

We are pleased to inform you that you have been accepted as a student at Sisters Academy - The Boarding School.

Please enrol at Oslo Plads 1, 2100 Copenhagen Ø, Denmark on ____day the ___ at ____ AM/PM (fill in your personal check-in time). The destination is a 1 minute walk from Østerport station.

Please read this letter carefully and bring a signed print-out when you arrive to verify your enrolment.

You will be part of a laboratory. You will take part in classes exploring the quality of the sensuous, do homework and unfold the potential of new modes of poetic and sensuous modes of learning.

During your stay at Sisters Academy you might have sensuous encounters with babies, creatures, dirt and strobe lights. You will be in a highly immersive space of sound and light and will not leave the facilities during your stay at the academy.

Sisters Hope always ensures documentation of their manifestations and as a student you are likely to be filmed or photographed and this documentation might later appear in different places and medias.

Sisters Academy is research-based and before your departure you will donate your notes to The Archive as part of your exit ritual. Personal belongings such as telephones and cameras will also be stored in The Archive, and they cannot be used for the duration of your stay. All things brought to Sisters Academy will be on one's own responsibility.

What to pack in your suitcase:

White toothbrush (should be completely debranded)
Toothpaste (should be completely debranded)
Toiletries (should be completely debranded)
Toilet-bag (black or white)
Underwear (black, white or matching your skin color)
White tank top (that we may stamp)
Black/white gym wear
Black pants and/or skirt/dress/shorts
with skin-coloured stockings
White bedlinen (sheet, duvet-cover, pillow-case)

Please pack your belongings in an old suitcase.

What to wear when you arrive:

Black clothes, no jeans. Black elegant shoes.

White towel Cash money (for bar) Black shoes Black socks Ear plugs Eye pads Pyjamas

Please consider and answer the following before your enrolment: What is your state of mind right now? What is your mode of being right now? What senses are you aware of using in your everyday life? What is your dream for the future of education? Upon exiting: What is your state of mind right now? What is your mode of being right now? Warm regards on behalf of Sisters Academy, Sisters Hope The Sister You, The Student











Fig. A

Previous page: The Reception Sisters Academy #6, Den Frie.

Fig. A: The Hands Sisters Academy #3, Inkonst.

Fig. ∞ : Excerpt from student notebook Sisters Academy #6, Den Frie.

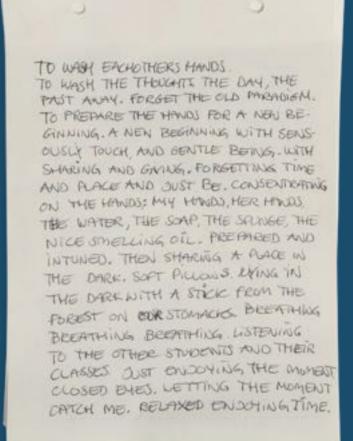


Fig. 9

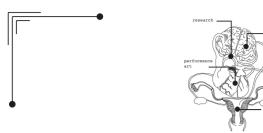




Fig. ≜



Student guidelines



Sisters Academy - The Boarding School Guidelines A framework to explore within

Welcome to Sisters Academy - The Boarding School. We are looking forward to explore new sensuous and poetic modes of being, being together and learning in a co-creative process with you. Sisters Academy is a project that unfolds in the intersection of performance art, educational development, research and activism. We are about to investigate and unfold the intersection with you.

This letter contains a series of information and guidelines for you to keep in mind while enrolled at Sisters Academy.

Content in your briefcase

- ❖ A notebook/diary
- ❖ A map of the school
- ❖ A list of classes

<u>Data</u>

- ❖ After your stay in Sisters Academy The Boarding School you will be asked to hand in your notebook/diary to the Archive. In that way all students contribute to our data collection, which will support the research we are conducting in new mores sensuous and poetic modes of learning and transformative impact of projects unfolding in the intersection, such as this. For more information on the research-part of the project please go to our website: www.sistersacademy.dk.
- The data will be digitalized during and after the manifestation. If you wish to copy some of your notes before you leave, you can do so by the copy stand.
- ❖ The Archive is open from Infinity till Union. During this time all students are welcome to visit The Archive to either donate data or explore our data-collection. The Contiguous and The Heart of Gold, who are protecting The Archive will greet you by your arrival.
- Confession booths are placed in three different spaces at the Academy: in the Evokers room, in The Mechanic's tableaux,in the Sister's office, in the Link's office and in the Archive. You can go to one of these booths if you have something on your mind that you'd like to share during your stay.
- ❖ All our data is open source.



∞ ∞: ■ ■ Infinity Infinity

⊕: ● ●	Earth	Dormitory opens
∆ : ● ●	Water	Breakfast
Ω :	Death	Morning gathering
☆ ● : ● ●	Air Stone	Classes
A ∞: ● ●	Air Infinity	Lunch
₽ Ω: ● ●	Air Life	Classes
ΔΩ:●●	Air Death	Dinner
∞ •: ∪ •	Half past Infinity Stone	Evening Gathering
∞ 🗗 : Ω 🗨	Half Past Infinity Air	Classes

To keep in mind

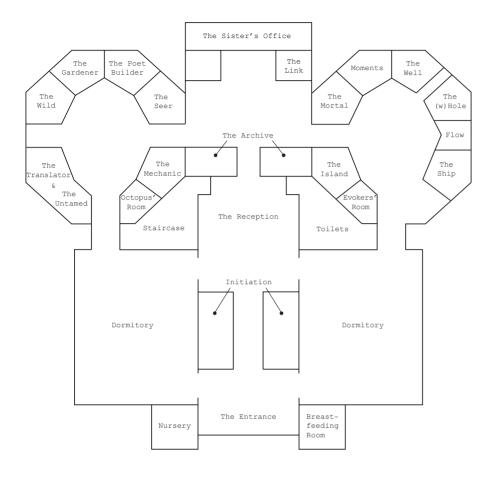
❖ ID card: You briefcase contains an identity card. Please, keep this with you during your stay at Sisters Academy, as this amongst others identifies your personal belongings.

Dormitory closes

- ❖ Class schedule, The Octopus and Egg-totems: We use egg-totems in the Academy. Each totem represents the poetic selves of the Sisters staff. The Octopus is distributing the classes based on your conversation and the available classes. If an egg is missing on the shelf and placed outside a room it means that something is going on and you should not disturb. If there is no egg but a closed door, you can knock on the door and a staff be it a Teacher, Evoker, Sister, Link, I or Protector may greet you and invite you in.
- ❖ Sleeping: You are provided with a bed after your first meal at the Academy. We kindly ask you to be mindful and quiet in the area of the Dormitory when it's past Air Stone in the evening.
- ❖ Smoking: As a student in Sisters Academy you can smoke outside by The Dining Hall. If you wish to do so, a staff member should escort you.
- ❖ Maintenance: Please, help us sustainably maintain the school by cleaning after yourself, bring dishes to the open kitchen and sort the garbage that you throw out.
- ❖ Sister: During your stay at the Academy we encourage you to visit the Sister's office either alone or together with other students. The focus in her office would often be on how to translate your experience in the Academy into your everyday life/practice. When you find time to visit the Sister, you can go to the Link's to see if the Sister is available to talk.
- ❖ Staying. Lingering: If you feel that you need more time in The Academy than you have signed up for, you can go by the Link's and ask if there's space available for you to stay another Infinity Magnet Hours or longer.

Unfold and explore the layers between, above, under and beyond the walls of Sisters Academy - The Boarding School. Welcome.

Map of Sisters Academy



Sisters Academy #6 Den Frie, Upper Floor

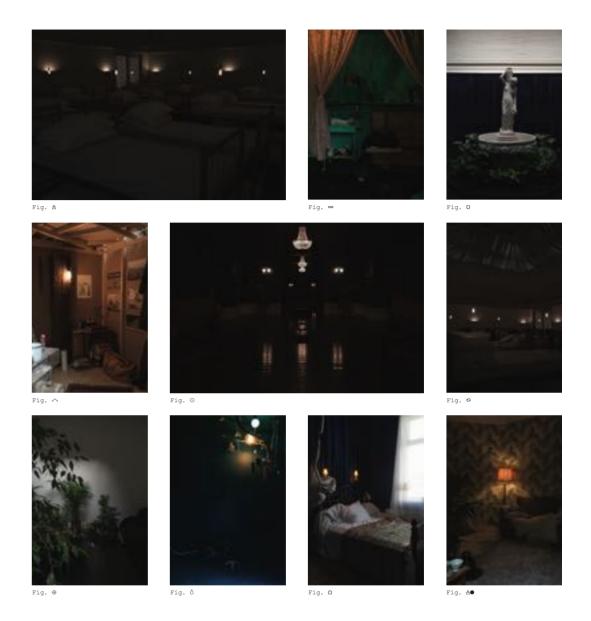


Fig. A: Dormitory Sisters Academy #6, Den Frie.

Fig. ∞: Tableaux of The Mortal Sisters Academy #6, Den Frie.

Fig. U: Scenography Sisters Academy #6, Den Frie. Fig. ^: Tableaux of The Poet Builder Sisters Academy #6, Den Frie.

Fig. O: The Reception Sisters Academy #6, Den Frie.

Fig. 0: The Staff Dormitory Sisters Academy #6, Den Frie. Fig. Θ : Tableaux of The Seer Sisters Academy #6, Den Frie.

Fig. 0: Tableaux of The Wild Sisters Academy #6, Den Frie.

Fig. Ω: Nursery Sisters Academy #6, Den Frie.

Fig. A: Evokers Room Sisters Academy #6, Den Frie.

Map of Sisters Academy



Fig. A: The Dining Hall Sisters Academy #6, Den Frie.

Fig. ∞: Changing Room before going to Exist. Sisters Academy #6, Den Frie.

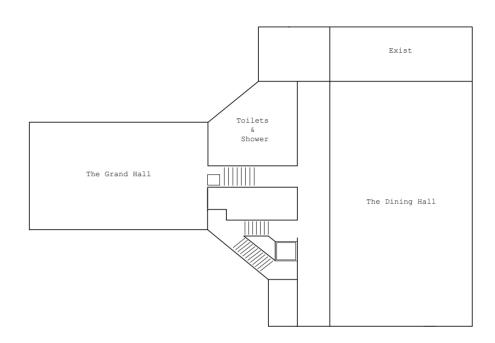
Fig. U: The downstairs hall way Sisters Academy #6, Den Frie. Fig. ^: Drapings in The Dining Hall Sisters Academy #6, Den Frie.

Fig. O: Toilets Sisters Academy #6, Den Frie.

Fig. 9: The Grand Hall Sisters Academy #6, Den Frie. Fig. Θ : Exist Sisters Academy #6, Den Frie.

Fig. 0: The Dining Hall Sisters Academy #6, Den Frie.

Fig. Ω : The downstairs hall way to Exist. Sisters Academy #6, Den Frie.



Sisters Academy #6
Den Frie, Lower Floor



Sensuous learning

By Gry Worre Hallberg
Artistic director, Sisters Hope

To the moon and back

"I was once asked how I knew I had fallen in love. "Why, it was when every day became poetry," I replied. How would it feel then to live as if you were always in love? That's what I experienced at the Sisters Academy. Nothing was an accident at the Academy. A gorgeous, glimmering serendipity was everywhere, but accidents? None. Almost getting lost as one first entered the Academy, stumbling a little blindly through the thick, dark, heavy, fringed masses of curtains. Eggs scattered everywhere, carefully set outside the teachers' doors, cooked into the meals, lying in forms of crystal, glass and fiber throughout the Academy's many levels. A steady hum of soft voices, improvised song and tapestry-like conversations were warming up the womb at all hours. We stewed and grew, all of us, like the sweet succulents in The Gardener's room. Each class watered us hungry little seeds, each teacher sang a song of love in the garden of our souls. Our beds were a series of connected cradles, placed in neat rows in a carefully darkened room. Our birth loomed both heavyly and lightly before us.

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Our poetic selves waited for us to find them through broken mirrors. The Academy didn't try to pass itself off as a utopia, but rather offered to balance the lack of emphasis on the aesthetic dimension that the "outside world" is so marked by, particularly in the capitalist, consumerist, industrialized Western world. For weeks it existed to challenge, elate, and push to the limit, all those who dared to enter its doors. Birth is no painless experience, and I didn't go a day without experiencing an astringent cloving combination of longing, euphoria and the emergence of suppressed memories that occasionally brought me to my knees. Facilitated by our amazing teachers, each sense was at constant and heightened attention. One was an ephemeral veil of lace, another a dancing flame. One walked and danced like a queen yet another offered to paint you with his gaze from the shadows. I found the poetry, that had spoken to me my entire life, song in loud unafraid shining verses around and around my head, in circles of light and shadow. It was the song of my rebirth, of finding my twin through my poetic self.

Her name was The Moon. I realized it at the very first Evening Gathering, led in the most beautiful, nurturing whisper by none other than The Sister herself. All my life I've been a child of the sea. The moon has special significance in my religion — literally given to us by God to guide us. And I have traveled in blurry, bright circles all my life. I've gone through phases darker than I could have imagined for myself, and emerged each time, painfully but surely in the growing light. When The Sister asked us to consider how our poetic selves behaved in space, I realized what is and must always be true for myself. No matter how small and dark I can feel, I BELONG in space, sharing the light that will certainly come. And how much lovelier a night is when it is moonlit. So lovely that the impression of it stays long after the moon has disappeared.

The moon is shining impossibly bright right now. I am overwhelmed with love and gratitude for all my teachers, and all my fellow students, who provided an environment of generosity, honesty and compassion at every step. Who cried and laughed with me, and stroked my hair and spoke to me of bees and kissed my face and sang until our voices twisted around each other like moonflower vines. I will remember what happened at the Academy for as long as the moon swims the seas of the galaxy.

I made a promise to myself at the Academy, to no longer let myself be imprisoned by time, by an artificial sense of impending anything. If we must speak of time,

I will say that ∞ days passed unawares and yet shone with a diamond light through each moment, like the moon itself. Suddenly it was time to begin the exit ritual. To be born. My hands were washed slowly and sweetly in oils that smelled of myrrh and jasmine. I donated a small paper part of an enormous experience to the Archive. My eyes blinded by a flood of light at the end of a dark, dark tunnel. Gold was brushed over my fingertips like a whispered secret.

I was dazzled by bright gray skies as I left, taking one last glance at the beautifully impish Mortal and her dark, kohl-lined gaze as she shut the large doors to the Academy. A weighty tiredness drew over me and I closed my eyes as I waited for the bus, feeling every bit the newborn cast [back] into the outside world.

On the bus ride home a young man sat next to me. Remembering to be Untamed in small steps, I started a conversation with him. Right before we parted, he revealed he was a student of astronomy that would be present at the Observatory that evening. That I was welcome to meet him there. And as he left, I laughed with surprise and delight. Of course he wanted to see me again — for I was The Moon."

The above was written by a student, who participated in Sisters Academy, which aims at exploring and unfolding more sensuous and poetic modes of being, being together and learning. It is a long-term experiment or vision rooted in the intersection between performance art, activism, research and education. It demonstrates the school of a potential future world and society where, contrary to the present domination of economy and rationalism, the sensuous and the poetic mode of being is at the center of all action and interaction. Thus, Sisters Academy is the school in what we term a Sensuous Society, a potential new world arising from the post-economical and -ecological crisis. The vision of Sensuous Society is that the aesthetic dimension would define the primary mode of being and comprise the values on which all societal institutions would be built - including the school. It is a performance-experiment and a movement initiated by Sisters Hope.

Sisters Hope is a Copenhagen-based performance-group and movement with an associated international troupe of performers, set-, sound-, light- and graphic designers, documentarists, supporters and fellow movers from various backgrounds. We draw on immersion, intervention and interactivity when we manifest aiming at unpacking and democratizing the aesthetic dimension.

Since 2014 Sisters Academy will and have manifest(ed) in a series of Nordic countries and potentially beyond. Overall Sisters Academy is manifested through two different large-scale formats: The Boarding School and The Take-over. A manifestation could however also unfold as a smaller laboratory or durational piece, an interventionist procession and beyond.

^{1:} Posted on the Sisters Academy blog

by a student at Sisters Academy.



Fig. ∆



Fig. •



Fig. 8

THE TAKEOVER FORMAT

In the Takeover we take over the leadership of designated upper secondary schools. We transform the school in which we work completely into an immersive landscape through light-, sound- and set-design. The Sister and staff move in as the new 'Headmistres' and as strange enchanting new colleagues. The teachers at the school are now facilitated to work from the performative premise that they are now teachers at a school based on aesthetic principles. The question asked is: If the aesthetic dimension and not the economic was governing society, and if tactile perception was valued as highly as the rational, then how would you teach? The purpose is to stimulate and to evoke sensuous learning innovations. Thus, Sisters Academy not only emphasizes and amplifies the value of the creative subject fields

on upper secondary school level, but takes an even more radical approach: the aesthetic dimension is fundamental to all subject fields in the curriculum, thus, the project also seeks to have an actual political impact on the educational system. This format lasts from 2 - 4 weeks and have currently been manifested 4 times: At the Danish upper secondary school HF & VUC, Fyn, FLOW in Odense, Denmark (February 24th - March 7th, 2014), at the upper secondary school Nova Academy in Simrishamn, Sweden (February 19th - March 19th, 2016), at Myndlistaskolínn in Reykjavík, Iceland (October 18th - October 30th, 2016) and at Fremtidslinjen STU in Køge, Denmark, a school for particular sensitive students with special needs (February 24th - March 17th, 2017).

Fig. A: Achmed and Students in the Dormitory Sisters Academy #3 (Takeover), Nova Academy.

Fig. ∞: Sisters Academy #3 (Takeover), Nova Academy.

Fig. U: Sisters Academy #3 (Takeover), Nova Academy.

THE BOARDING SCHOOL FORMAT

In the Boarding School-format a boarding school is created as a large-scale immersive performance-installation where everyone with interest in the agenda of Sisters Academy can enroll as students to explore new modes of sensuous learning with the 'Sisters staff'.



Fig. £

Each staff develops a poetic self through the performance-methods of Sisters Hope, which aim at liberating our inner inherent poetic potential. Furthermore, each staff steps into different functions at the boarding school - E.g. The Evokers conducts the initiation and exist rituals to facilitate the journey into the boarding school, and to anchor and integrate the learning and experiences when departing again. The Octopus distributes classes and thus designs the individual learning curve of each student. The Protectors of The Archive receive data donations and protect the archive data which is donated by all enrolled students, visiting artists/teachers/ researchers staff and guests at the Academy. The classes at the boarding school are facilitated by Sisters staff stepping into the function of the teaching staff. Each Sisters staff have different entry-points into the sensuous, and this specificity is both the starting point for The Evokers' rituals, the distribution of classes by The Octopus, the donation of archive material-ritual by

The Protector of The Archive and the classes of the teaching staff. E.g. The Untamed works with untaming structures, The Well with the depth of being, the darkness and stillness of the well and The w(H)ole with sustainability in all its forms. This format also involves residencies by visiting researchers, teachers and artists as indicated above. They are invited to set up their research laboratories within the overall framework of the boarding school to explore the sensuous aspects of their practice, daily school excursions by actual upper secondary school classes and seminars, and concerts co-curated with the respective staff of the co-producing institution.

The first boarding school manifested at the art institution Inkonst in Malmö, Sweden (August 30th - September 20th, 2015) and the second from which this publication takes its leap - Sisters Academy - The Boarding School at Den Frie Centre of Contemporary Art in Copenhagen, Denmark (September 19th -October 18th, 2017) as winner of the Exhibition Prize VISION by The Bikuben Foundation. This manifestation involved an expansive production and set-, sound- and light-design team, more than 30 performers, 70 visiting artists/teachers/ researchers, hundreds of enrolling students and students guesting from upper secondary schools, concerts and a seminar on the value of the aesthetic subject fields in the educational system with additional visiting guests.





Fig. (

THE POETIC SELF & PERFORMANCE METHODS

Central to our work are the performancemethods we have developed and use. The idea is for the participants to immerse themselves in a sensuous otherworldly universe to reflect on how new insights, new modes of being and being together and not at least new modes of sensuous learning might open. This is a different way of learning, a laboratory for exploring new sensuous modes.

A central concept in our method is 'The Poetic Self'. The Poetic Self is a performance-methodology which represents a very important and essential part of the work of Sisters Hope and is used during the manifestation of Sisters Academy. The Poetic Self is not a character, it is not a fiction, it is our inner inherent poetic potential that we might not

unfold in our everyday life but that we discover, give an image and donate our flesh to through performance. By doing so we experience an expanding spectrum of possibilities, new spaces in which we can be. We don't change; we liberate new potential; we expand. Thus, The Poetic Self is neither essentialist nor constructivist, it is a third approach which is best understood as a process of expansion. The Poetic Self is not a static method, it is a method of a body becoming. We see The Poetic Self as a space that allows for a poetic and sensuous mode of being that we might not have access to in everyday life. The Poetic Self is constant though, over a long duration of time (eternity). Related to the above we do not see a dualistic disposition between the two. We choose our own position

Fig. A: The Sister Sisters Academy #1, HF & VUC, FYN, FLOW.

Fig. ∞: Student of Sisters Academy

Sisters Academy #3, Inkonst.

Fig. U: Poetic Self exercise at evening gathering Sisters Academy #6, Den Frie.

- out of multiple - and then perform it. But we perform it over time and we change, transform and expand over time. Rather than either a fixed static point or a choice of multiple changeable identities, we understand The Poetic Self and the performative possibilities in The Poetic Self as an expansion of our space of manoeuvrability. We are not either/or we are both/and - As the universe which is constantly expanding from a point and simultaneously contains endless parallel galaxies within it.

Furthermore, we propose that The Poetic Self is something that we unfold between our everyday-self and the otherworldly sensuous universes that we both imagine and embody while manifesting. We are interested in how the gap between the imagined and the embodied can be narrowed and brought almost to zero. All Sisters staff have imaginatively explored and unfolded their poetic selves and bring it to embodied performed life every time we manifest. Furthermore, The Poetic Self exists as an open invitation to the teachers, regular staff and students every time we manifest the Takeover and to the co-producing institution, enrolling students, visiting researchers/ teachers/artists and other guests everytime we manifest The Boarding School. The Poetic Self already exists as a potential within us. It is an expanded version of who we are or what we might or might not express in everyday life. It is an important point that we don't remove ourselves from ourselves through our poetic self, but expand. When we manifest we live in our poetic self - sleep, eat, love, fight, worry, teach, discuss, plan, dream. It allows what we might term 'the mode of being in the cracks, in the in-between', a space that allows the release of inexperienced or 'non-unfolded' potential based on our inner poetic and sensuous, but inherent, world and modes of being. It is the discovery of new ways to navigate in the world. To me, personally, it is a space that also invites the mystery and the unheimliche (uncanny) in -An exploration of the territories of the unknown including that which is hidden in the dark.

Quotes from different students' notebooks on their poetic self, from The Sisters Academy Archive:

"The rivers. My poetic self belongs to the rivers."

"Honesta - The honest one. Interestingly she is hiding out in nothingness."

"The infinite seeker. Breathing aching. Crawling to keep limbs attached/solid."

"I am (the) unchained - I don't need a reason for doing or being."

"My poetic self is shy. Shy of its own strength."

"The fox works. The duality of things, the interest of the ambivalence of life. It resembles the two exits of a fox-hole."

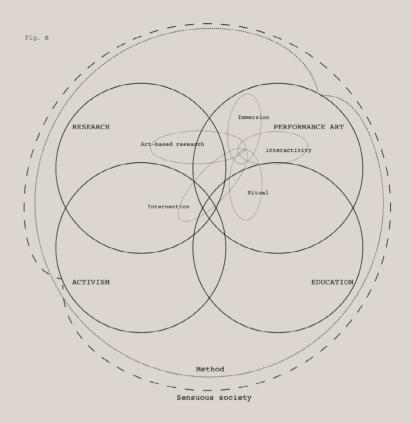
"She is black. All black. Sharp. A bit dangerous and at the same time so loving."

Relating

While The Poetic Self opens an inner landscape of poetry which will be externalized and visualized as a next step in the process, the interactivity design is about relationships and it creates a framework for the meetings between the Sisters staff and the enrolled students at Sisters Academy.

Sisters Academy operates in an overall frame based on a ritualistic interactivity design and furthermore each staff develop their own interactivity-design for their rituals and classes. The development of the interactivity-design in all its shapes takes its outset in the four logics of our experiment: Performance art, education, research and activism.

The following model illustrates the four logics of Sisters Hope and Sisters Academy and their interconnections:



The four circles represent the logics that Sisters Academy is rooted in (cf. our logo). We wish to unfold the potential of the intersection of these four logics. Therefore, even though we might have had different entry-points into to the experiment, we continuously move towards this intersection from each logic.

The outer circle is connected to the logic of 'activism' because the whole project is rooted in the activist intention to democratize the aesthetic. We have conceptualized this intention in the vision of a 'Sensuous Society' – a potential future world where the aesthetic dimension is at the center and thus, not only accessible, but present to everyone. Cf. The Sensuous Society Manifesto¹.

In relation to the 'education' circle we are interested in the educational system because if we change the premises of this system, we potentially change the lives of many

because we all (at least in the Western world) pass through the educational system. "... Our school of a sensuous society. Our school where we explore new modes of sensuous knowledge creation, teaching, learning. When we change our educational system we change the lives of many." - The Sensuous Society Manifesto.

In Sisters Academy we ask "What would the school in such a world, in a Sensuous Society, be like?" and we use 'performance art' as a method to explore and unfold this question. Thus the inner methodic circle relates to the

^{1:} Also see Hallberg (2015) and sensuoussociety.org.

Fig A: This drawing was first created at the conference 'Deltagerinvolverende Scenekunst' in 2014 ('Participant involving live stage art' ed. our translation) at Aarhus University, where Gry was invited to explore and unfold the work of Sisters Hope together with a group of artists and researchers also working with interactive and involvinglive art. Also see her presentation in the panel 'Deltagelse som poetiske transformationer' ('Participation as poetic transformation' ed. our translation) here: konferencer.au.dk/scenekunst/video-af-fokusgrupper



Fig. A

logic of performance art. Through this method we donate our bodies, our flesh, to the exploration of what learning would be in a potential sensuous world. Within the logic of performance art there is a 'flower' of different performance-methods and approaches. These are: Immersion, Intervention, Interactivity, Ritual and Art-based research.

Immersion

In the last two decades a new genre within performance art and theatre has been categorized as 'Immersive theatre'. Josephine Machon describes and analyses this genre in her book Immersive Theatres - Intimacy and Immediacy in Contemporary Performance (2013). In her introduction she describes how "...There are several aspects to the word and its related forms: to 'immerse' is to 'dip or submerge in a liquid', whereas to 'immerse oneself' or 'to be immersed', means to involve oneself deeply in a

particular activity of interest."3 She furthermore explains how "'immersive' developed from computing terminology describing that which 'provides information or stimulation for a number of senses, not only sight and sound"4 - In other words activities where you are involved with and through your entire being. With immersive performance-strategies we transform the building we inhabit into an otherworldly space. A space where being and being together can be explored in new ways because the surroundings have been transformed. Immersion is a process that enables a more sensuous, poetic and instinctive behavior which might seem liberating due to its pre-cognitive nature. The immersive method resonates with our focus on the sensuous and poetic and creates a space that invites everyone to unfold more sensuous and poetic sides of themselves - cf. The Poetic Self.

THE CRITICAL GAZE AND THE DEVOTED BODY

In the aftermath of the Swedish manifestation of Sisters Academy – The Boarding School in 2015 I conceived this theoretical pair. The Critical Gaze is when we perceive the situation from a distance and a potential critical perspective. The devoted body is a process of embodied immersion into the experiment. Our interest is in how a fruitful and constructive alliance between reflective, cognitive processes can co-exist with the sensuous and devoted moves of the immersed body. We believe that this alliance has deep transformative potential and the ability to point towards new, and perhaps more sustainable, futures.

Intervention

Interventionist performance-art intervenes into everyday life aiming at actual impact (also see Thompson and Sholette, 2004). Our methods are interventionist in the sense that we penetrate spaces through performance art. Thus our Takeover-format can be understood as a radical intervention in that we take over the leadership of an entire school, aiming at stimulating and unpacking the value of sensuous learning and democratizing the aesthetic. Intervention can also be understood as the mutual impact we all have on each other all the time - the constant relationality which is very much at play in The Boarding School-format. Thus, intervention is also linked to the sense of the movement around Sisters Hope and Sisters Academy and to our outspoken focus on the anchoring and integration of the experiences and the learning that unfolds during our experimentation.

Interactivity

Within contemporary art praxis and research we see a growing interest in interactive and relational approaches (eg. see Bourriaud's benchmark publication *Relational Aesthetics*).

Our methods are interactive in the sense that once you are at the school, no matter what participatory level you are involved at, you leave your everyday persona behind to explore your potential poetic self while investigating how we can evoke and activate the senses and emotions to deepen the learning experience. In the Sisters universe there is no make-believe and ideally no division of stage and 'audience'. Rather than dividing categories of artists and audience we work with the notion of becoming co-participants in a joint ritual. Sisters Academy is participant-involving, relational and interactive performance art in its DNA.



Fig. ∞

Ritual

In this context the ritual is connected to the logic of education. We understand the ritual in continuation of Van Gennep's description of the meaning of the ritual and rite de passage (1909, and further developed by Turner in

^{3:} Machon (2013), p. 21.

^{4:} Ibid.

Fig. A: Wrestling class in the dormitory conducted by The Nurse, The Untamed and The W(H)ole Sisters Academy #3, Inkonst.

Fig. $\infty\colon$ Visiting researchers in the staircase Sisters Academy #3, Inkonst.

The Ritual Process - Structure and Anti-Structure, 1969). The overall purpose of the ritual 'an sich' is a transformation of the participant, and 'the transformational passage' of the ritual is divided into three phases - a pre-liminal, a liminal and a post-liminal phase. In the pre-liminal phase we prepare ourselves for the potential transformation that can take place in the following liminal phase. In the post-liminal phase we anchor the experience. We work very consciously with these three phases - both within the frame of each manifestation (which is why the initiation and the exist rituals are crucial), in the individual sessions, and as an overall frame of understanding for the potential greater transformation of society. Viability is of importance in the field of pedagogics and the educational system where focus is on learning. Here the work with the three phases from performance methods can ensure that we also work with sustainable learning and potential transformation - not merely with the artistic experience itself.

Art-based research and data production

The circle of Art-based research methods (ABM) penetrates the logic of research. ABM focuses on how we can develop new methods that also

contain artistic experiments and processes of knowledge production. We subscribe to this tradition with our research interest and our interest in bringing the sensuous perspective into the field of research. Sisters Academy is research-based and every time we manifest we collect data. For visitings, staff, students and teachers of Sisters Academy the reflections, images, emptiness is scripted into their 'Sisters Academy notebook', which is donated to The Sisters Academy Archive. This is linked to the research part of the project. Thus, all data collected during our manifestations is donated to our archive. The Archive is open source. This means that everyone can access The Archive which we bring in part or totality whenever we manifest in larger scale. Besides the notebooks several different types of data is donated and collected during Sisters Academy, amongst others questionnaires, notebooks, letters, drawings, objects, etc. Besides the analogue archive our data collection also holds a series of blogposts where Sisters staff, students, teachers and visiting researchers/teachers/artists express their thoughts and experiences in Sisters Academy before, during and after a manifestation. The Archive is 'the source' of the academy.



Fig.

Fig. A: Student in The Archive with The Protector of The Archive (The Contiguous) Sisters Academy #6, Den Frie.

Fig. ∞: During a ritual in Sisters Academy Donated by Her Porcelain Spirit. Sisters Academy #6, Den Frie.



Fig. ∝

The source that kept the sisters alive when the crisis was raging, was not only manifest molecules in the form of solid food and fluid liquids it was also the senses, reflections and visions of thinkers, dreamers and other sensuous and reflective creatures throughout times and times, and it is what lingers in the unknown and known, inner and outer landscapes. They found books, boxes of chocolate made from wise hands, they smelled flowers, discovered poems, saw images turned into flesh, sensed the birth of ideas and the unity of visions. And they collected these treasures. Always carrying them carefully from place to place in bags, suitcases on a self-made wagon or in their bare hands. And the source grew. People around them would sense the value of strengthening the source, so they brought their material. Unity. Movement. As the piles of books, paintings, boxes of chocolate, film and poems grew, they knew that they had to form an archive. An archive that would be an important source in terms of generating a new mode of being in the world that could point us out of the crisis and into something new. The Archive grew day by day and continues to do so as we speak. They registered how the source was growing and they realized that they had collected courage and power to point toward the future. For long they had been aware

that something would happen to the world as we knew it. So they formed a hopeful space - Sisters Hope. For many years they were inspiring youngsters from the entire Nation, nourishing the ground and planting seeds. And while doing this time ripened. It is ripe. It has become time for the birth of Sisters Academy - The unity of inspirations, the reaping of visions - A place open to fresh and zaftig ideas. A place where the dream you just dreamt is as important as the calculation of time. A place where the smell touches upon your skin as the light is shaded. A place where memories of the past are turned into hope for the future.

I'd like to end this flow of words by pointing to the final pages of this publication. There you will find a quote from The Nursery Diary, Ekko (The Sisters Academy Archive). These words became very important to me due to the complete integration of art and life on a quite personal level in this manifestation. These words where spoken gently and lovingly at crucial times and they were the leap of my gesture of gratitude during our celebration of the manifestation. Once again it's my leap to salute E.V.E.R.Y.O.N.E who gave their all to realise what we have realised.

Eternally grateful.

/ The Sister

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The Sister and The Twins.



The Poetic Self Exercise

The Poetic Self is not a fiction. Not a character. It is you. Something that lives within you that you might or might not express in your everyday life. Your inner inherent poetic potential which you explore and unfold. Through these questions we will initiate the unfolding of your discoveries.

Time: What relationship does your poetic self have to time? Please, consider time.

Pace: How do you move through time? Are you slow or fast? Looping, spiralling, horizontal, vertical, linear? How do you move through time? What is your pace?

Age: Does your poetic self have an age? Or are you ageless? How do you move through time?

Space: What relationship does your poetic self have to space? Please, consider space.

Shape in space: What shape does your body have in space?

Pace in space: How do you move through space? Walking, flying, jumping or sailing? How does your body move through space?

Your sensory body: What is the gesture of your poetic self? What is the sound of your poetic self? What is the smell of your poetic self? What is the taste of your poetic self? Please, consider the sensory experience of your poetic body.

Mystery: What is your mystery?

Darkness: When do you move into the dark? What is in the dark? What is in the shadow lands?

Lightness: When do you move into the light? What is in the light?

Balance: What is your balance point?

Relations/relationships: How does your poetic body relate to the other? How do you engage with other people? How do you reach out towards the others?

Intimacy and distance: How close is close? How far is far?

Special relationships: Do you have a favourite relationship to anyone? Do they know? Who do you trust in the most? Why do you trust in this person or creature?

Temper: What is the typical mood of your poetic self? Are you open or shy? Do you establish contact with others easily or do you prefer to be alone? Do you become angry or sad sometimes? When? Why?

Mistakes: Does some mistakes from your life haunt you?
Why? What do you do to cope?

Golden moment: Try to recall a happy moment in your life. Recall the sensory experience of this moment - What did it taste like? What did it sound like? What did it look like? What did it smell like? What did it feel like?

Secrets: Do you have any secrets? Does anyone know about it? If no - why not? If so - why? Please, consider the secret life of your poetic self.

Challenges: Do you have any illness, fears, vices? What do you do to cope with these? What would make you totally freak out? What would make you shut off?

Strengths: What is your poetic self particularly good at? What are you proud of? Why does this make you proud?

Function: What kind of function do you have in life?

Are you satisfied with this? If not - why not? If so - why?

Passion: What is the single state of being that will bring you to final happiness?

Activities: How does what you do, create value? What do you do in your spare time? What is your favorite duty? What is your favorite way of enjoying yourself?

Footprints: What footprint is after you? What traces do you want to leave behind?

Future: What dreams do you have for the future?

Lastly, please consider:

- A name for your poetic self.
- A **shape** for your poetic self. What do you look like? What do you wear? How do you move through a room?
- A **totem** for your poetic self. Something that represents your inner poetic life.
- A **biography** for you poetic self. The life story of your inner inherent poetic potential.

My poetic self All of sudden my roetic self had thousands of wings. Thousands of wings on an undefined kind of creature, I don't know if it was an animal, it just popped out of something and the wings were moving. I don't know it's future or how to express it, but time time will be a hey to its growing, it has been growing for a white but trash! bener taken care of. I don't know now to take care of it maybe more feeling and flowing instead of trinking. Air is important.

Fig. A

Fig. A: Excerpt from student notebook Sisters Academy #6, Den Frie.

Right: Students at a morning gathering partaking in a Poetic Self exercise Sisters Academy #6, Den Frie.



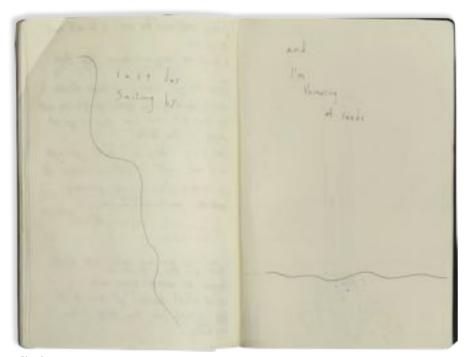


Fig. A

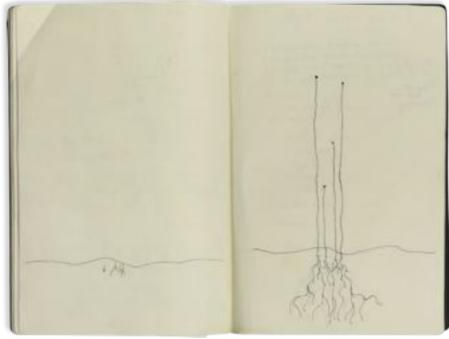


Fig. ∞

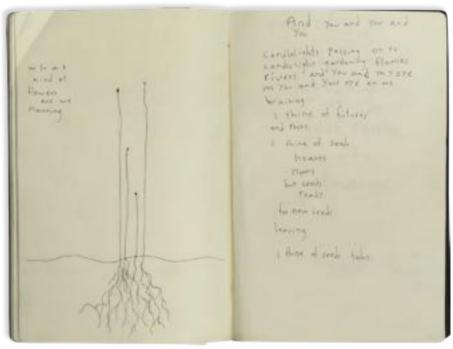


Fig. ${\tt U}$

Fig. A - U: Excerpt from staff notebook Sisters Academy #6, Den Frie.



Fig. ∆

Fig. A: Moments conducting a night class/ reading in front of The Sisters office Sisters Academy #6, Den Frie.

Fig. ∞: A moment from The Tide Sisters Academy #6, Den Frie.

Fig. U: A moment from Moments about giving without losing yourself and receiving without feeling responsible for other people's feelings. Sisters Academy #6, Den Frie.

Fig. ^: Donated from a class by Moments // The Beanstack & Susie Jang Sisters Academy #6, Den Frie.

Fig. O: A moment donated by The Ray Sisters Academy #6, Den Frie.



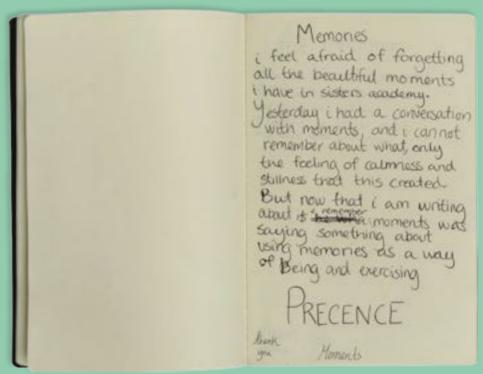


Fig. ∆

Fig. A: Tableaux of Moments Sisters Academy #6, Den Frie.

Fig. ∞: Excerpt from staff notebook Sisters Academy #6, Den Frie.

Fig. U: Moments notes for a week of manifestation Donated by Moments Sisters Academy #6, Den Frie.





Something inside me - they call it a poetic self - is finally asked to unveil, to show, to develop itself. It has always been there, been part of me, but nobody ever asked it specifically to come to the surface.

It is even closer to my true self than so many aspects of my being that I show and act out in everyday life.

I love that it is authentic. I love that it is asked for in this process. I love that it can take any shape, form and expression.

I am ready to be surprised by it and to be taken to new hidden places within myself.

It feels like the most authentic and precious part of myself. I am content that it is given a voice within Sisters Academy.

I am happy to share it with you and to be touched by you in return.

Reconnecting to myself, to you and to the environment through awareness of the senses.

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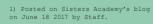


Fig. A: Fertilization no. 2 Listen - I had a dream last night.



Fig. :





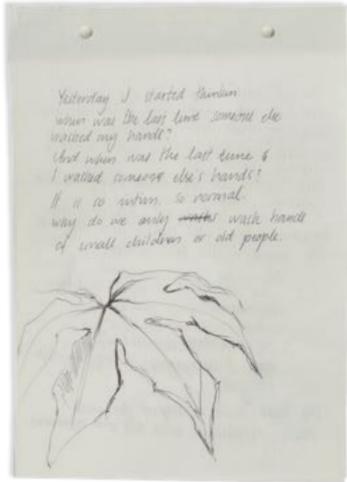


Fig. ∞

Fig. A: Photo Lamp Donated by The I Sisters Academy #1, HF & VUC, Fyn, Flow.

Fig. ∞: Excerpt from student notebook Sisters Academy #6, Den Frie.



Fig. ∆



Fig. ∞: Scenography Sisters Academy #6, Den Frie.

Fig. U: Students in class with The Ship Sisters Academy #6, Den Frie.

Fig. ^: Donated by The Wild Sisters Academy #6, Den Frie.



Fig. ∞



Fig. ${\tt U}$







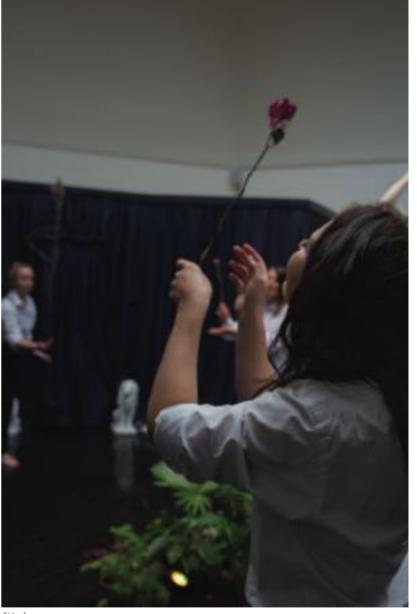


Fig. ∆

Left: Scenography Sisters Academy #6, Den Frie.

Fig. A: Students in class with The Gardener Sisters Academy #6, Den Frie.



Fig. ∆

Fig. A: Fragile donations Sisters Academy #3, Inkonst.

Fig. ∞: Snail shell from the west coast with cacao bean. Listen to the sea and taste the cacao. "Sensous Chef" Sisters Academy #3, Inkonst.

Fig. U: Fragile donations Sisters Academy #3, Inkonst.



Fig. ∞



 $\oplus \Diamond$



Fig. A

to my left I can see the best of Executations the legisley with Dramating and he halfs, tractions the horse from the University language from the University language from the University DAY A DAY this is my kingdom the money is taken to Curlibring in the Ge the down like it arriving dragen water. Where for Manuals and the wild and translate time are moving. and talking contact feel by my be not a presing. the ladie is playing in soft tunes that seines late drops of tents sunking facts the they down hear. before to sitting or is to rething to the treat of talk they are both server in white and the light from the come of the servering senforces

Fig. ∞

Fig. A: The Staff Dormitory Sisters Academy #6, Den Frie.

Fig. ∞: Excerpt from staff notebook Sisters Academy #6, Den Frie.

Next page: The Dormitory Sisters Academy #3, Inkonst.





Fig. ≜



Fig. A: Excerpt from student notebook Sisters Academy #6, Den Frie.

Fig. ∞: Students in class Sisters Academy #6, Den Frie.





1

Fig. A: Student in class with The Poet Builder Sisters Academy #6, Den Frie.

Fig. ∞ : Sisters Academy #6, Den Frie.

Fig. U: Crowning a student with lost voice Donated by The Wonderer.
Sisters Academy #3, Inkonst.

Next page: Poetic Self exercise with concert goers. Sisters Academy #3, Inkonst.





It's amazing how playing, as if you were a child, an make you feel invinsible again, like a child.

The biggest mistake of adulthood is to stop playing. Like, roully playing not games with rules, or sports, but just pure playing, troubling, fighting.

Fig. A: The Turtle Donated by The Melt Sisters Academy #6, Den Frie.

Fig. ∞ : Excerpt from student notebook Sisters Academy #6, Den Frie.



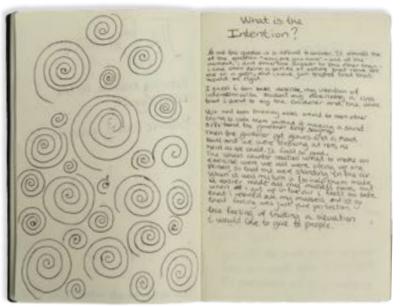


Fig. ∞

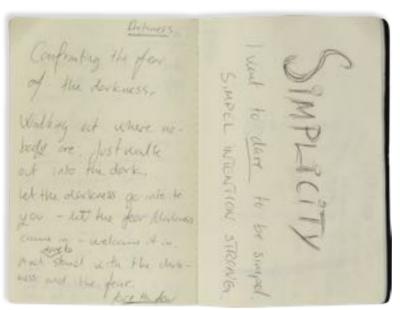


Fig. $\boldsymbol{\sigma}$

Fig. A: Blindfold + love letters inside Donated by The Untamed Sisters Academy #3, Inkonst.

Fig. ∞: Excerpt from staff notebook Sisters Academy #6, Den Frie.

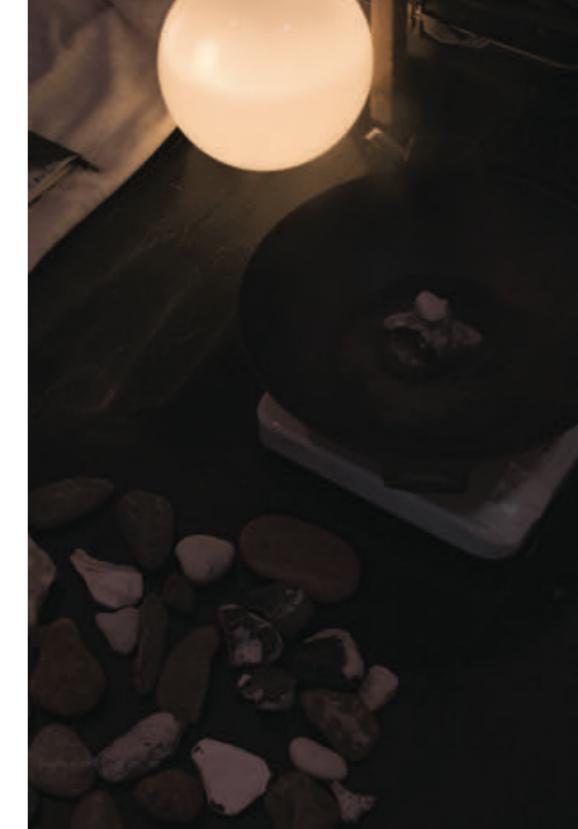
Fig. U: Excerpt from staff notebook Sisters Academy #6, Den Frie.



Fig. A: Water, rocks, glass carafe, meat packing net, construction to hold water tubes Donated by Visiting Artist/Researcher/Teacher Sisters Academy #6, Den Frie.

Right: The workspace of a Visiting Artist/ Researcher/Teacher set up in The Dormitory Sisters Academy #6, Den Frie.

Next page: The Midwife (The Intuition) in The Nursery Sisters Academy #6, Den Frie.







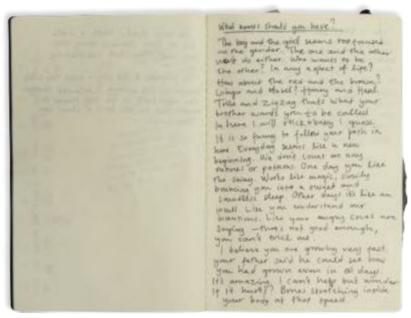
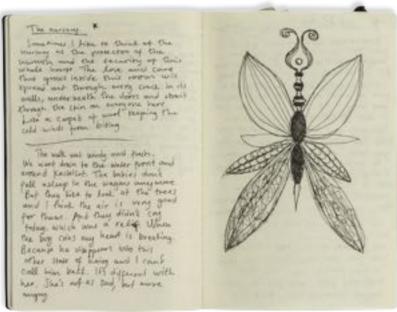


Fig. ∆



 $\triangle \bullet \land$

Fig. ∞

Fig. Δ - \sim : Excerpt from staff notebook Sisters Academy #6, Den Frie.

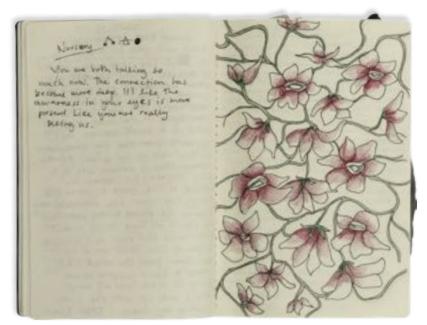


Fig. U



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Fig. ^

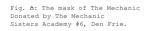


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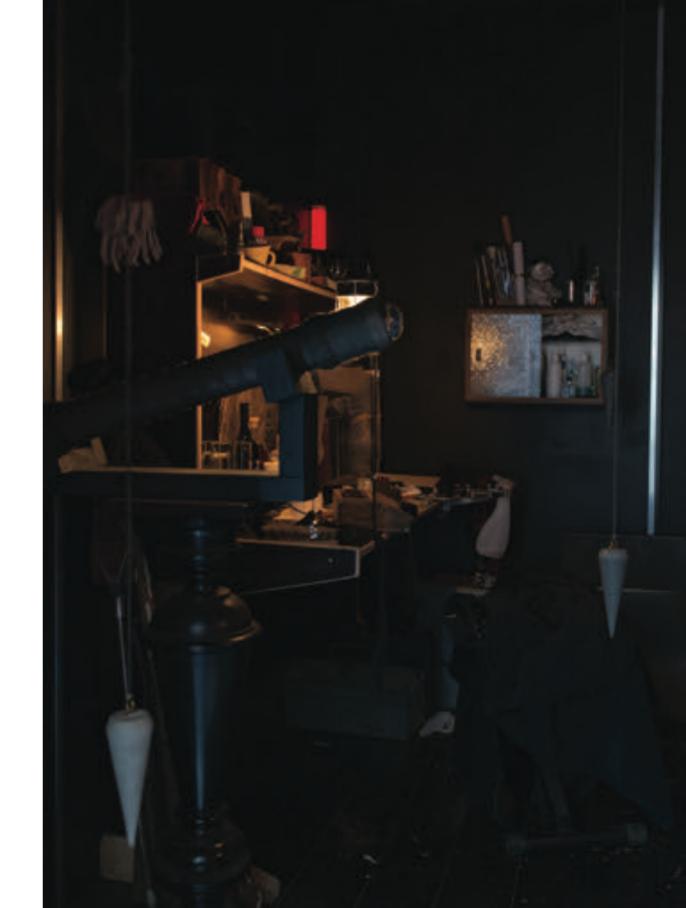
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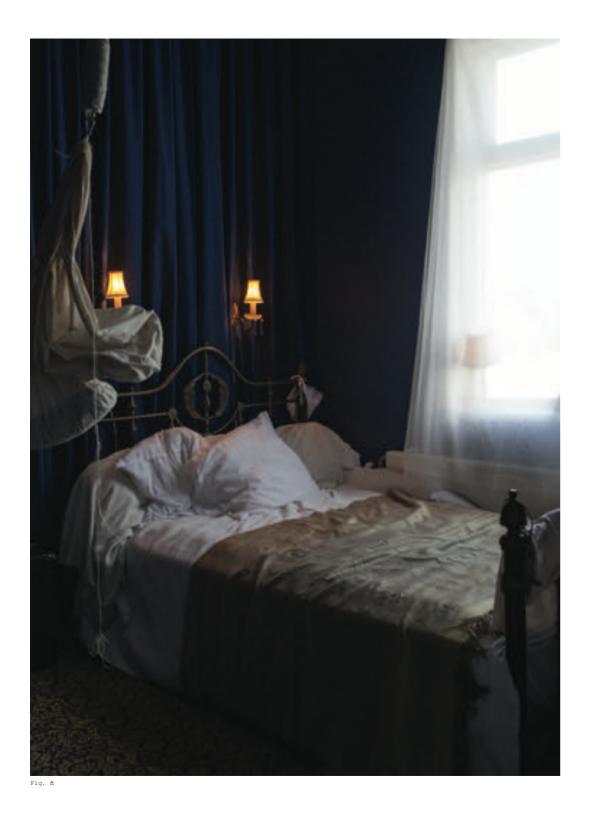






Right: Tableaux of The Mechanic Sisters Academy #6, Den Frie.









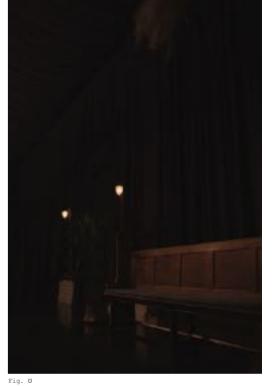


Fig. ∞

Fig. A: Nursery Sisters Academy #6, Den Frie.

Fig. $\infty\colon$ Changing Rooms - The Initiation Rituals Sisters Academy #6, Den Frie.

Fig. U: In The Reception Sisters Academy #6, Den Frie.

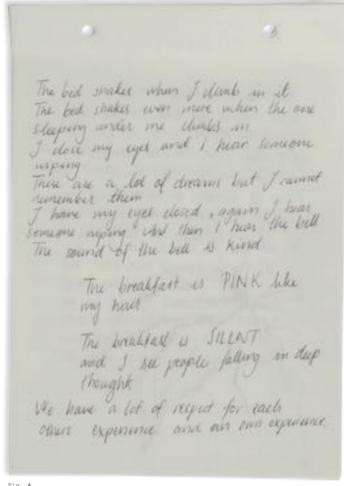


Fig. A

Fig. Δ : Excerpt from student notebook Sisters Academy #6, Den Frie.

Fig. ∞ : Drink from Sisters Academy #2, Greenland Donated by The I. Sisters Academy #2, Nuuk Art Museum.

Next page: The Dining Hall Sisters Academy #6, Den Frie.







Fig. ∆



Fig. ∞



Fig. ∞: Dinner at Inkonst Sisters Academy #3, Inkonst.

Fig. U: Dinner at Inkonst Sisters Academy #3, Inkonst.

Fig. \wedge : Dinner at Inkonst - A dinner game Sisters Academy #3, Inkonst.



Fig. U



Fig. ^





Closing my eyes and drifting off into the dream of myself I considered carefully my potential body, its posture, flesh and gaze.

Sister said: "Your poetic self is all about expansion," and yes, I agree, but I also feel it is as much about exclusion.

Exclusion of the debris that keeps my heart from reaching its tentacles into the world, to other hearts. Or is it the other way around?

1) Posted on Sisters Academy's blog on July 15 2017 by The Translator.

Left: The Island in The Reception Sisters Academy #6, Den Frie.



Fig. ∆



Right: Tableaux of The Wild Sisters Academy #6, Den Frie.

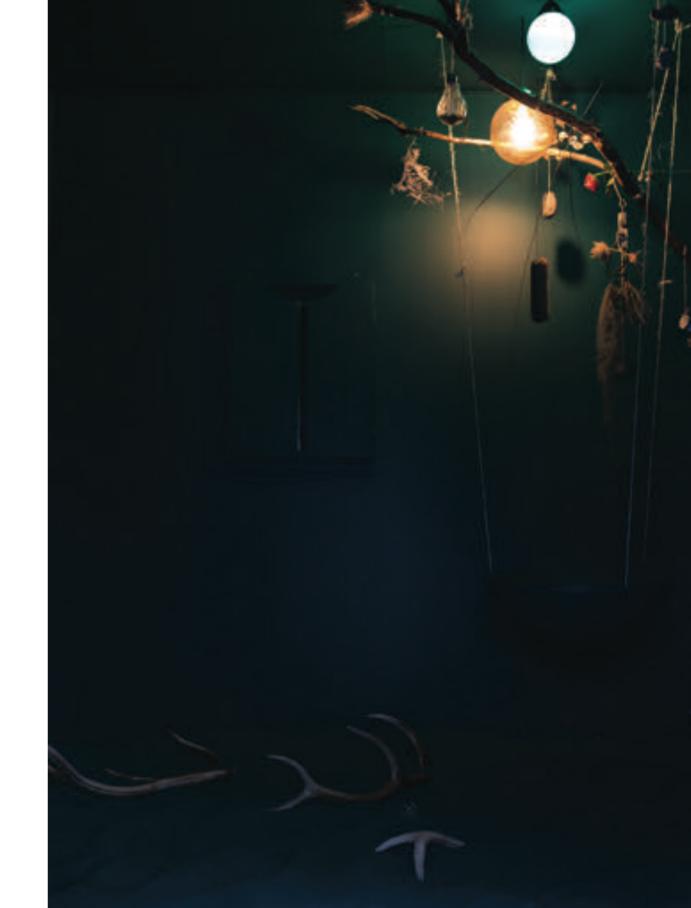




Fig. A - ∞: Excerpt from staff notebook Sisters Academy #6, Den Frie.

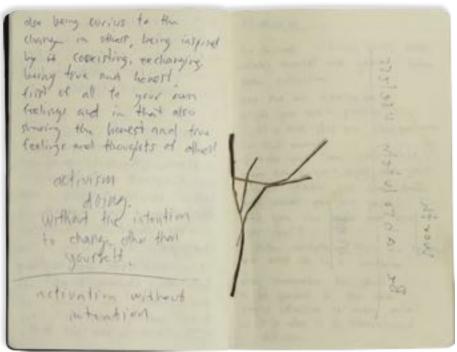


Fig. ∞



Fig. A



Fig. A: Student in The Archive with The Protector of The Archive (The Contiguous) Sisters Academy #6, Den Frie.

Fig. ∞: An object to bring value to the manifestation Donated in a collective ritual by The Mongrel Sisters Academy #4, Iceland Academy of Arts and Myndlistaskóllin.

Right: The Archive Sisters Academy #6, Den Frie.

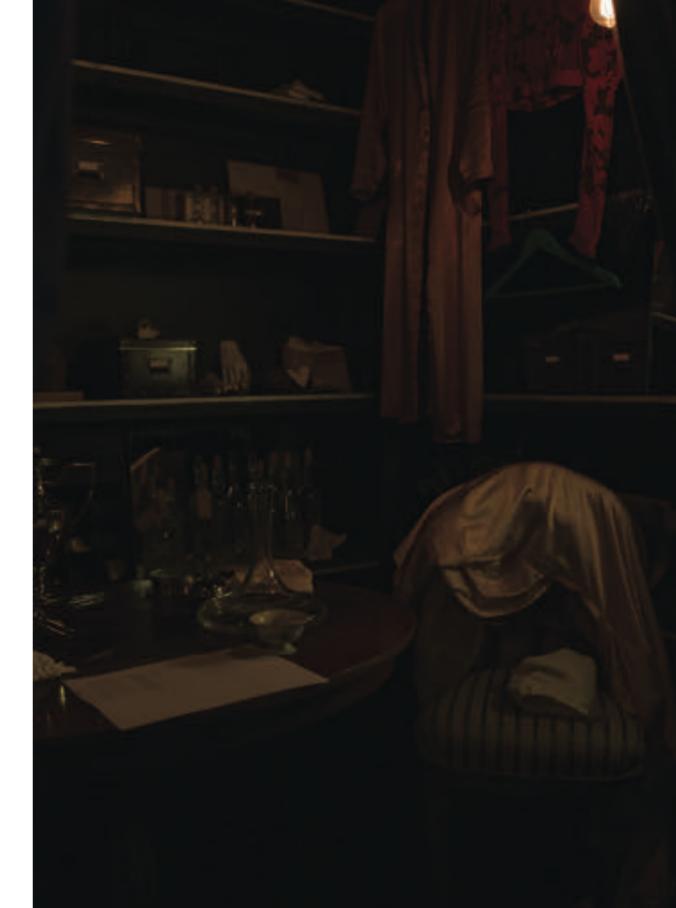




Fig. A: Sacrificed as part of a ritual to leave fear behind Donated by The Link Sisters Academy #3 (Takeover), Nova Academy.

Next page: Sisters Academy #6, Den Frie.

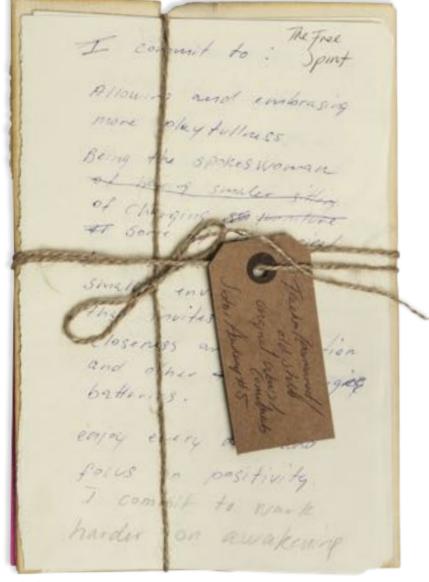


Fig. ∆

Fig. A: Teachers wows (original) Sisters Academy #5 (Takeover), Fremtidslinjen.

Fig. ∞: Teachers wows (copy) Sisters Academy #5 (Takeover), Fremtidslinjen.



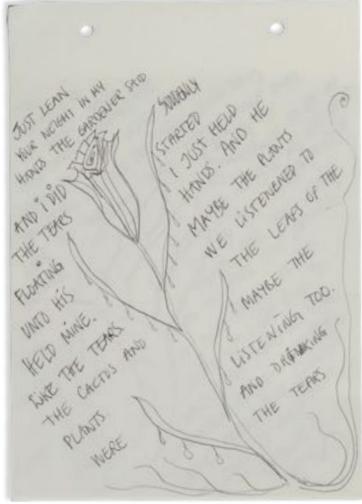


Fig. ∆

Previous page: Flow in the staircase Sisters Academy #3, Inkonst.

Fig. A: Excerpt from student notebook Sisters Academy #6, Den Frie.

Fig. ∞: Sisters Academy #6, Den Frie.

Next page: The Protector of The Archive (The Contiguous) in the hallway Sisters Academy #6, Den Frie.









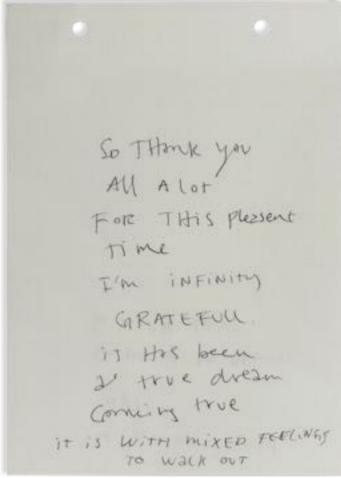


Fig. A

Left: Exist Sisters Academy #6, Den Frie.

Fig. ∞: Excerpt from student notebook Sisters Academy #6, Den Frie.





Fig. ∞

Fig. A: A collective moment for existing Donated by Sisters Academy Staff Sisters Academy #6, Den Frie.

Fig. ∞ : Student exiting Sisters Academy Sisters Academy #6, Den Frie.



A touching moment between two strangers.