

Hosted by the ARTISTIC FACULTY
University of Gothenburg

PARSE

SOME LIKE IT HOT 6TH BIENNIAL PARSE CONFERENCE 12–14 Nov. 2025

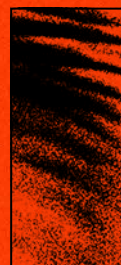
▲ TANGIBLE WARNING

▲ EVER-INCREASING
INTENSITIES

▲ SYMBOL OF
URGENCY



▲ LITERAL THREAT



▲ THE MANIFESTATION OF
EMBODIED EXUBERANCE

▲ PROGRAMME

The 6th biennial PARSE conference (November 12-14, 2025) hosted by the Artistic Faculty at the University of Gothenburg addresses the topic of HEAT.

In an era of escalating ecological crises and ever-increasing intensities, heat has global but unequal impacts. Driven by advanced capitalism, fossil-fuel dependency, and digital consumption, heat is a literal threat to the lives of many. Yet heat can also be the manifestation of embodied exuberance, generative pressure, and a catalyst for transformation. As such, heat is a tangible warning, a symbol of urgency, an ingredient of change, and an attribute of pleasure.

The 2025 PARSE conference builds on the previous themes of Violence (2021) and Powers of Love (2023) to now ask: how may artistic research turn up the heat? In what ways may heat act as a manifestation of violence, or lust as a counterpart to love? From mycelium to politicians—who actually likes it hot? What are the potential transformations triggered by friction, fever, sweat? How do conductors of heat (extremities, lightning rods, spices) and by-products of heat (nightmares, chaos, unruliness) function? How does sonic and somatic energy express urgency? What are the smokescreens and speakeasies of our current times?

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For any further questions regarding the 6th biennial
PARSE conference 2025, please contact the PARSE
co-ordinator Rose Brander: parse@konst.gu.se

Conference Venues

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- 4
- 5

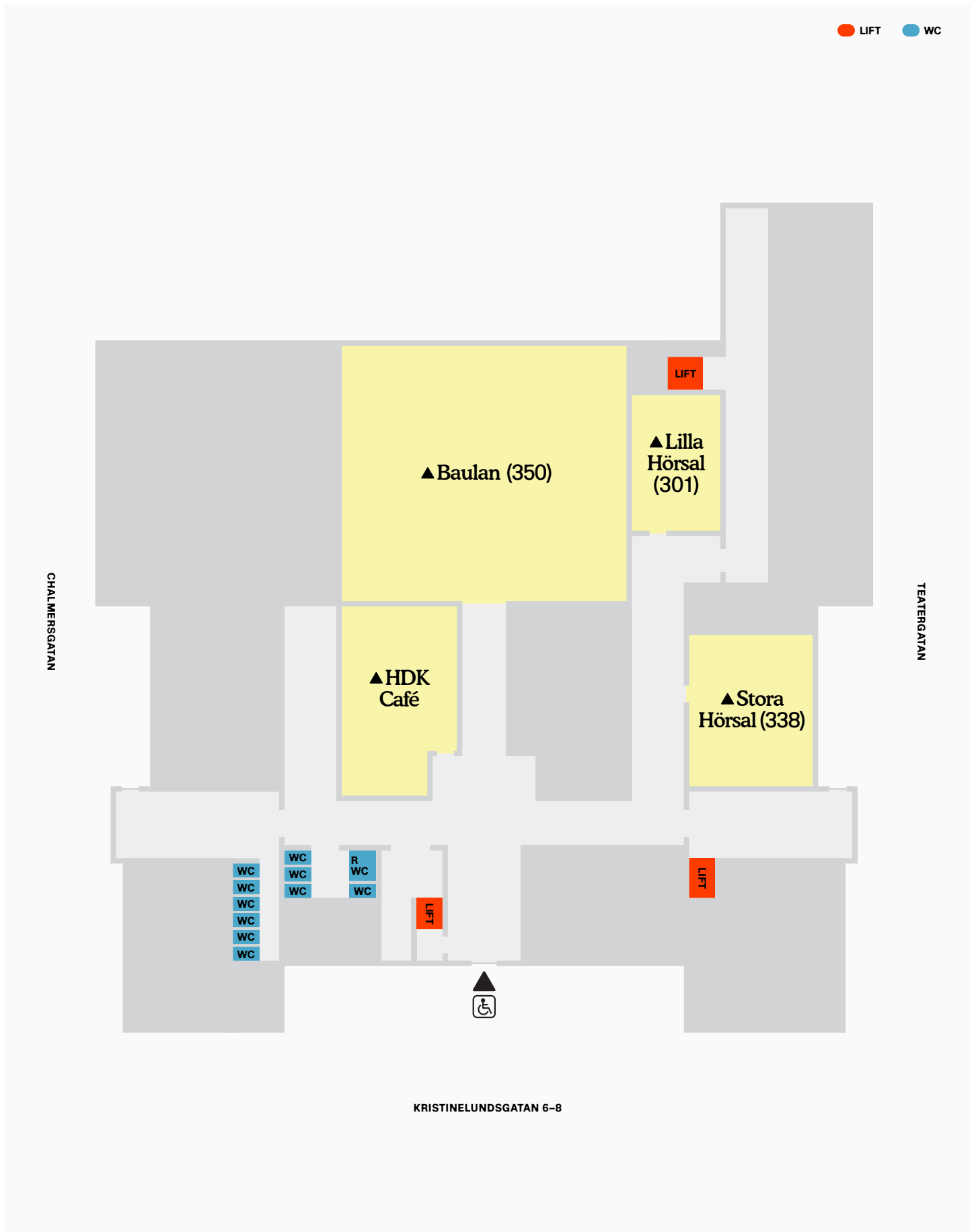
Valand
Röhsska
HDK
Stadsbiblioteket
Göteborgs Konserthus

Vasagatan 50
Vasagatan 37-39
Kristinelundsgatan 6-8
Götaplatsen 3
Götaplatsen 8

Please note: walking from venue 1 to venue 5 is approximately 500m, roughly a 10 minute walk.



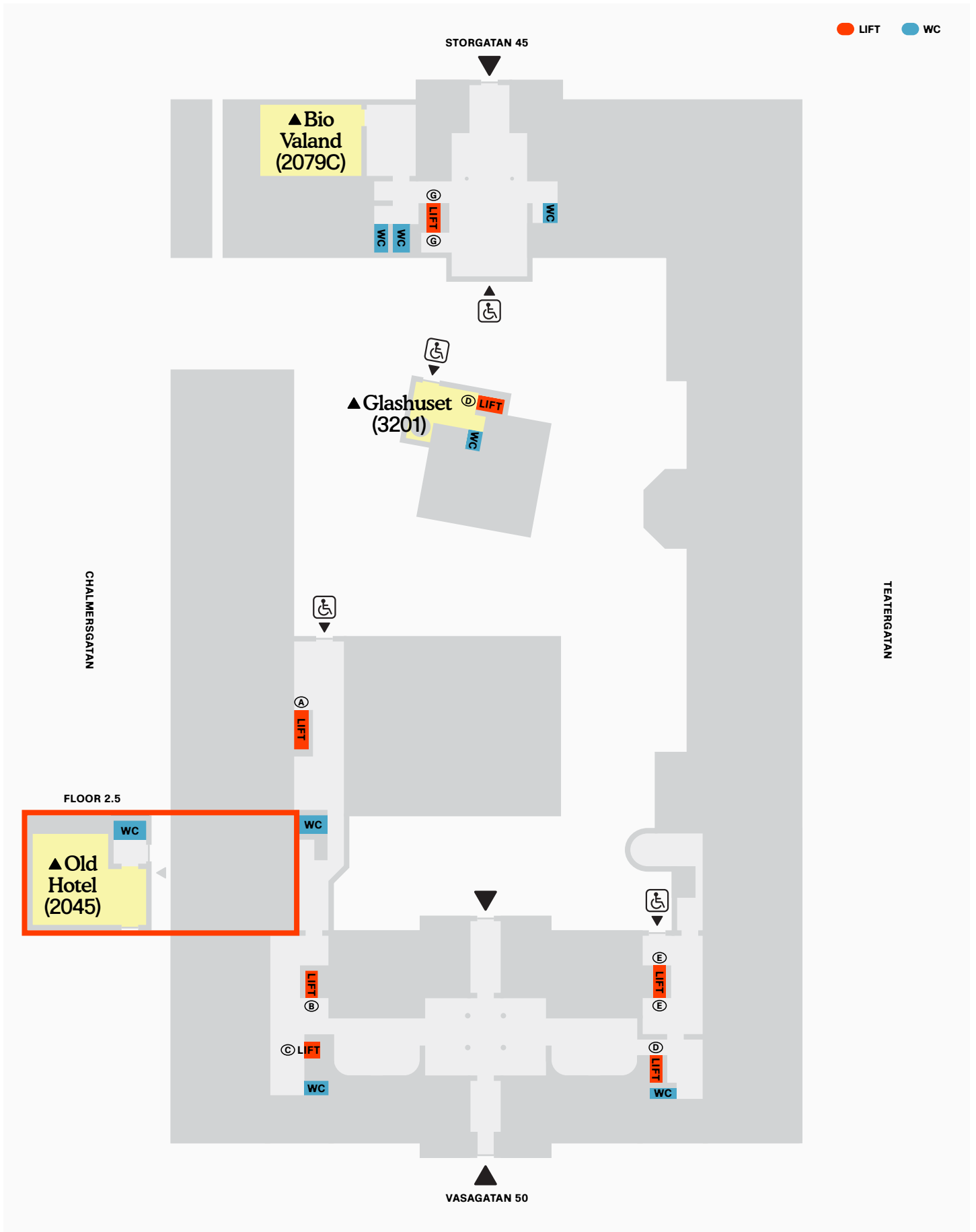
- ▲ HDK Café
 - ▲ Baulan (350)
 - ▲ Stora Hörsal (338)
 - ▲ Lilla Hörsal (301)
- (350)
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Vasagatan 50 Ground Floor

- ▲ Bio Valand
- ▲ Old Hotel
- ▲ Glashuset

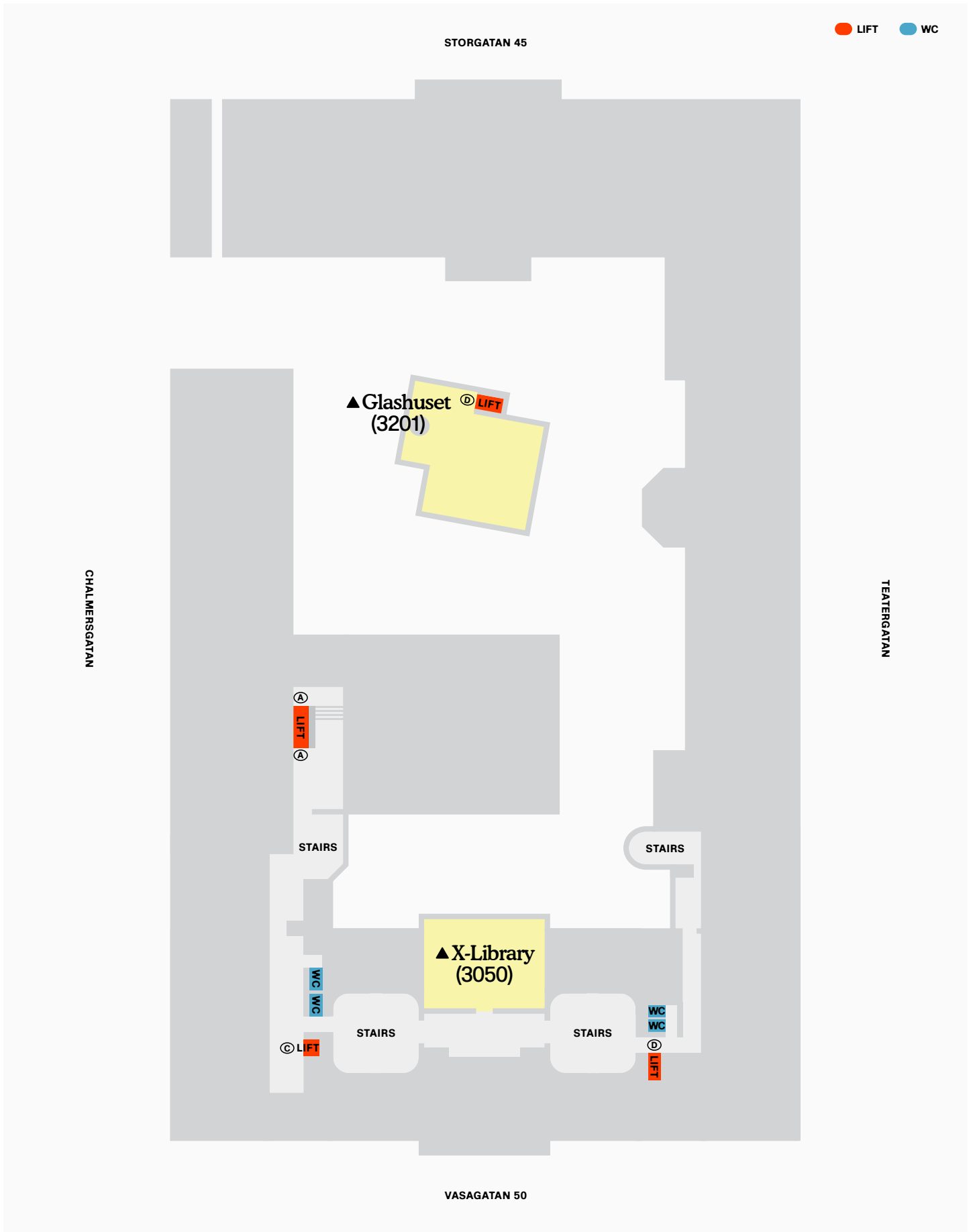
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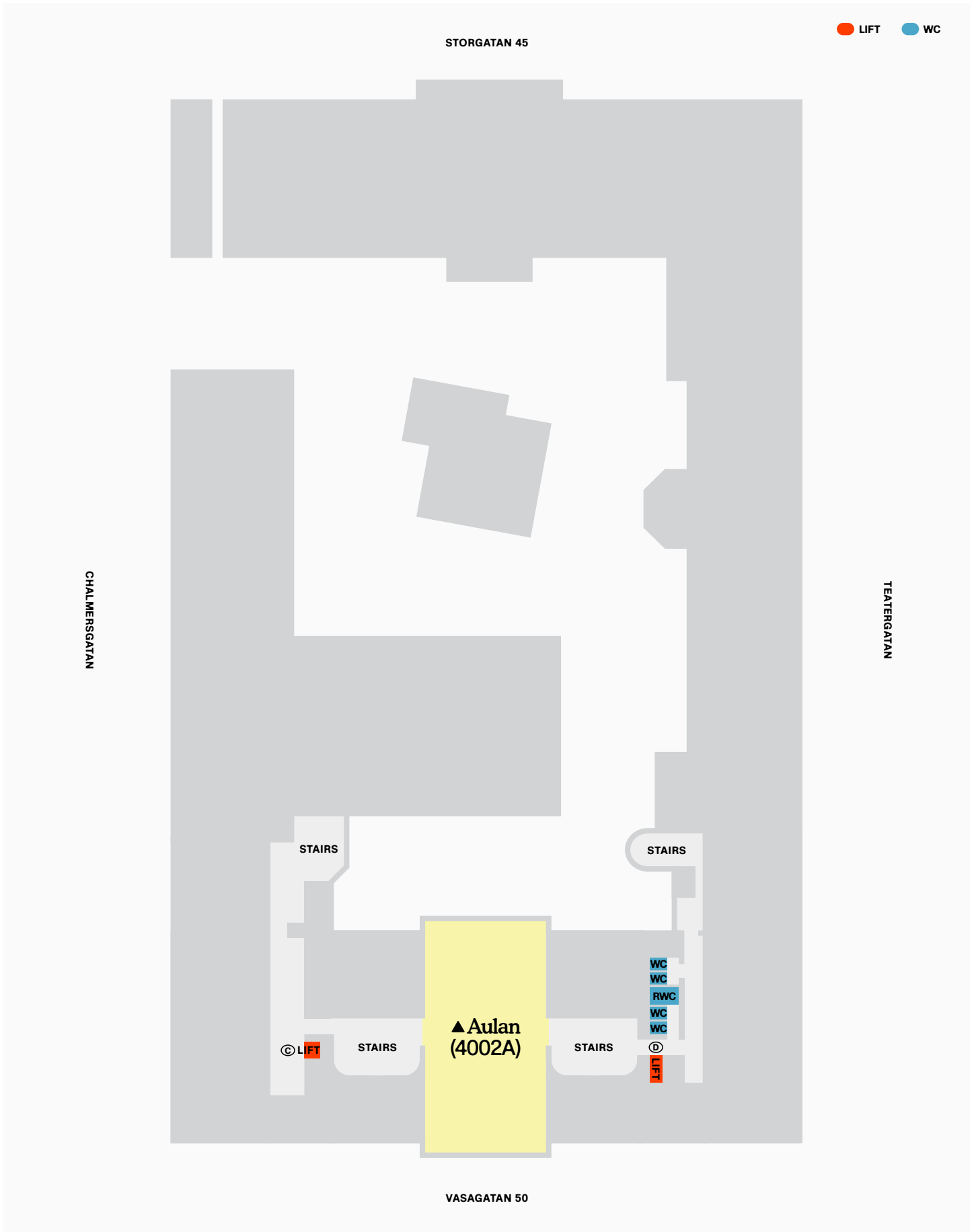


Vasagatan 50 1st Floor

- ▲ Glashuset
- ▲ X-Library

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Conference Schedule

STRANDS	INFRASTRUCTURAL HEAT	HEAT IN A GEOPOLITICAL WORLD	THERMAL THRESHOLDS	THE SHAPE OF HEAT	EMBODIED HEAT	SOME LIKE IT COOLER: HYBRID CHILL OUT ZONE
Wednesday, 12 Nov						
All Day			The Home of Fire MOHAMED SLEINMAN ▲ BAULAN ▲ INSTALLATION ▲ OPEN WED/THU/FRI			Fate Reading JOHNNY CHANG ▲ HDK-CAFÉ ▲ INSTALLATION ▲ OPEN WED/THU/FRI
10:00	10:00–12:00 Registration					
11:00	▲ BAULAN, ▲ HDK-CAFE					
12:00	12:00–12:15 Welcome ▲ BAULAN					
12:30	12:30–14:30 Lunch					12:30–13:30 Screen Activation
13:00	▲ GLASHUSET					▲ HDK-CAFÉ
13:30			13:30–14:30 How to Delay Extinction			13:30–14:30 Heat Up 1
14:00		14:00–14:30 Copper Frequencies SWANTJE LICHENSTEIN ▲ AULAN ▲ PERFORMANCE	ALEJANDRA SALINA & AERON BERGMAN ▲ STORA HÖRSALEN ▲ PERFORMANCE LECTURE		14:00–14:45 Power & Perdition JANE THÉAU ▲ OLD HOTEL ▲ PRESENTATION	WEN DI SIA, YAW ATOUBI & ESE EMMANUEL ▲ HDK-CAFÉ ▲ ONLINE CONVERSATION
14:30						14:30–15:00 Chill Out ▲ HDK-CAFÉ
15:00	15:00–16:30 Thermal Runaways: Labor, Extraction, & Circuits of Exhaustion					
16:00	FIELDS HARRINGTON ▲ RÖHSSKA ▲ PLENARY ▲ MODERATOR: CATHRYN KLASTO					
16:30						
17:00	17:00–18:30 Release of PARSE Journal Issue #22: Hurricanes and Scaffolding			17:00–18:00 Flower Power Photography	17:00–17:45 How to Help a Cat in Heat	CHILL OUT CONTINUES 16:30–19:30
17:30	LISA NYBERG, TIMO MENKE, GEIR TORE HOLM, GABRIEL BOHM CALLES, LUIS BERRIÓS-NEGRÓN, NICLAS KAISER & DANIEL SHANKEN ▲ OLD HOTEL			SAMUEL IAN MCCARTHY & LARS LINDQVIST ▲ X-LIBRARY ▲ SEMINAR	GINA ENSLIN & ANNE PRETZCH ▲ STORA HÖRSALEN ▲ LECTURE PERFORMANCE	

STRANDS	INFRASTRUCTURAL HEAT	HEAT IN A GEOPOLITICAL WORLD	THERMAL THRESHOLDS	THE SHAPE OF HEAT	EMBODIED HEAT	SOME LIKE IT COOLER: HYBRID CHILL ZONE
18:00				18:00–19:00 Burning Matter LOUISE BOUVET-ZIELESKIEWICZ ▲ BIO VALAND ▲ PRESENTATION	18:00–18:45 After the Heat, through Cold Fire: Oleg TINTIN WULIA ▲ AULAN ▲ LECTURE PERFORMANCE	
18:30						
19:00						
19:30						
20:00						19:45–21:00 Heat Up 2: Slowburn SIMONETTA MIGNANO & ERIN MARBARGER ▲ HDK-CAFÉ ▲ ONLINE WORKSHOP

Thursday, 13 Nov

All Day	Refuge		The Home of Fire			Fate Reading
	NORA ALMEIDA ▲ BAULAN ▲ INSTALLATION ▲ OPEN THU/FRI		MOHAMED SLEINMAN ▲ BAULAN ▲ INSTALLATION ▲ OPEN WED/THU/FRI			JOHNNY CHANG ▲ HDK-CAFÉ ▲ INSTALLATION ▲ OPEN WED/THU/FRI
9:00	9:00–10:30 Feel the Heat of Lampolitics FRIEDERIKE LANDAU-DONNELLY ▲ BIO VALAND ▲ PERFORMANCE LECTURE	9:00–10:30 Measuring a Nation CONSTANZA BANI ROMERO ▲ X-LIBRARY ▲ DISCUSSION	9:00–10:30 On Wildfires ROSA WHITELEY & CHARLOTTE MOORE ▲ SCULPTURE WORKSHOP VALAND ▲ WORKSHOP	9:00–10:30 How to Plant a Time Machine GALADRIEL GONZÁLEZ ROMERO ▲ STORA HÖRSALÉN ▲ PRESENTATION		9:00–10:00 Heat Up 3 JACINA LEONG, SIMONETTA MIGNANO & ERIN MARBARGER ▲ HDK-CAFÉ ▲ ONLINE CONVERSATION
9:30	Assembling Contradictory Home Heating Stories & Their Emotional Afterglows BECKY SHAW & RAM KRISHNA RANJAN ▲ BIO VALAND ▲ PRESENTATION	Collaborative Infrastructures SHIVANI KASUMRA ▲ X-LIBRARY ▲ DISCUSSION		Canine Messengers, Arboreal Memories MONIKA GABRIELA DORNIK & DR. ÓSCAR PERDOMO CEBALLOS ▲ STORA HÖRSALÉN ▲ PERFORMANCE LECTURE		
10:00	Refuge NORA ALMEIDA ▲ BIO VALAND ▲ INTRODUCTION	How Capitalism Makes Place Through Heat JESSIE MARTIN ▲ X-LIBRARY ▲ DISCUSSION		Hearth at the Center of the Earth AYESHA SUREYA ▲ STORA HÖRSALÉN ▲ PERFORMANCE LECTURE	10:00–11:00 Sweating Together ELEKTRA STAMPOULOU & ELENI RIGA ▲ OLD HOTEL ▲ PRESENTATION	10:00–11:00 Chill Out PONY BOOKS ▲ HDK-CAFÉ
10:30						
11:00	11:00–12:30 Lunch					
12:00	▲ GLASHUSET					
12:30	12:30–14:00 On Heat, Desire, & the Thermopolitics of Data					
13:00	MARINA OTERO VERZIER ▲ RÖHSSKA ▲ PLENARY SESSION ▲ MODERATOR: ONKAR KULAR					
14:00	LUNCH CONTINUES 14:00–14:30					

STRANDS	INFRASTRUCTURAL HEAT	HEAT IN A GEOPOLITICAL WORLD	THERMAL THRESHOLDS	THE SHAPE OF HEAT	EMBODIED HEAT	SOME LIKE IT COOLER (HYBRID ZONE)
14:30		14:30–15:10 Unfolding Servitude USCHA SEEJARIM ▲ OLD HOTEL ▲ PRESENTATION	14:30–15:10 Eco-Morphosis SARA SEPULCRI ▲ BIO VALAND ▲ SCREENING & PRESENTATION	14:30–16:00 Mapping Heat RICHARD MCVETIS ▲ STORA HÖRSALEN ▲ PRESENTATION	14:30–15:15 Boiling Point KERRY COLLISON ▲ AULAN ▲ PRESENTATION	14:30–15:30 Heat Up 4 PARSA SANJANA SAID & SANSKRITI CHATTOPADHYAY ▲ HDK-CAFÉ ▲ CONVERSATION
15:00	15:00–16:00 Electromagnetic Song CLAIRE DICKSON ▲ X-LIBRARY ▲ LECTURE ▲ PERFORMANCE			The Spatiotemporal Collagraph MONTANA TORREY ▲ STORA HÖRSALEN ▲ PRESENTATION		
15:30	thermostat.tv ZACHARY AERON FURSTE ▲ X-LIBRARY ▲ PERFORMANCE		15:20–16:00 Extinction Economies & Threshold Technologies JACK FABER ▲ BIO VALAND ▲ SCREENING & PRESENTATION	On Fusion ANNA VOKE ▲ STORA HÖRSALEN ▲ PRESENTATION	15:30–16:15 Gut Feelings NAM HUH ▲ AULAN ▲ PERFORMANCE LECTURE	
16:00		16:00–17:00 Creativity, Resilience, & Transformation in Kamëntšá Cosmology				16:00–16:30 Fate Reading JOHNNY CHANG ▲ HDK-CAFÉ ▲ PRESENTATION
16:30	16:15–17:00 Refuge NORA ALMEIDA ▲ BIO VALAND ▲ WORKSHOP, SLOT 1	MARCELO M. MIRANDA, JULLY ACUÑA SUAREZ & COLECTIVO AYENTS ▲ LILLA HÖRSALEN ▲ PRESENTATION & SCREENING	16:30–17:00 Joint Discussion MOHAMED SLEINMAN, SARAH SEPULCRI, JACK FABER, ALEJANDRA SALINA & AERON BERGMAN ▲ OLD HOTEL ▲ CONVERSATION		16:30–17:15 Unveiling the Erotic JESSICA EKSTRÖM & VIOLA DÓRA LENKEY ▲ AULAN ▲ PERFORMANCE LECTURE	16:30–17:30 Screen Activation ▲ HDK-CAFÉ
17:00 17:30	17:30–19:00 Thermoception & Post-AC Worldmaking HSUAN HSU ▲ STADSBIBLIOTEKT ▲ PLENARY SESSION ▲ MODERATOR: JESSICA HEMMINGS					
18:00						
19:00 19:30	19:30–22:00 Party					
21:00	WITH DJ CARA TOLMIE ▲ HDK-CAFÉ					

Friday, 14 Nov

All Day	Refuge NORA ALMEIDA ▲ BAULAN ▲ INSTALLATION ▲ OPEN THU/FRI		The Home of Fire MOHAMED SLEINMAN LABAT ▲ BAULAN ▲ INSTALLATION ▲ OPEN WED/THU/FRI			Fate Reading JOHNNY CHANG ▲ HDK-CAFÉ ▲ INSTALLATION ▲ OPEN WED/THU/FRI
9:00	9:00–10:00 Easier In Utah True or False, or Parable of Clark STEVEN CHODORIWSKY ▲ STORA HÖRSALEN ▲ PERFORMANCE LECTURE		9:00–10:30 fragments of a fire story* LISA HOFFMAN ▲ OLD HOTEL ▲ WORKSHOP			9:00–11:00 Chill Out Ambient DJ Set JAMIE HUDSON & PONY BOOKS ▲ HDK-CAFÉ

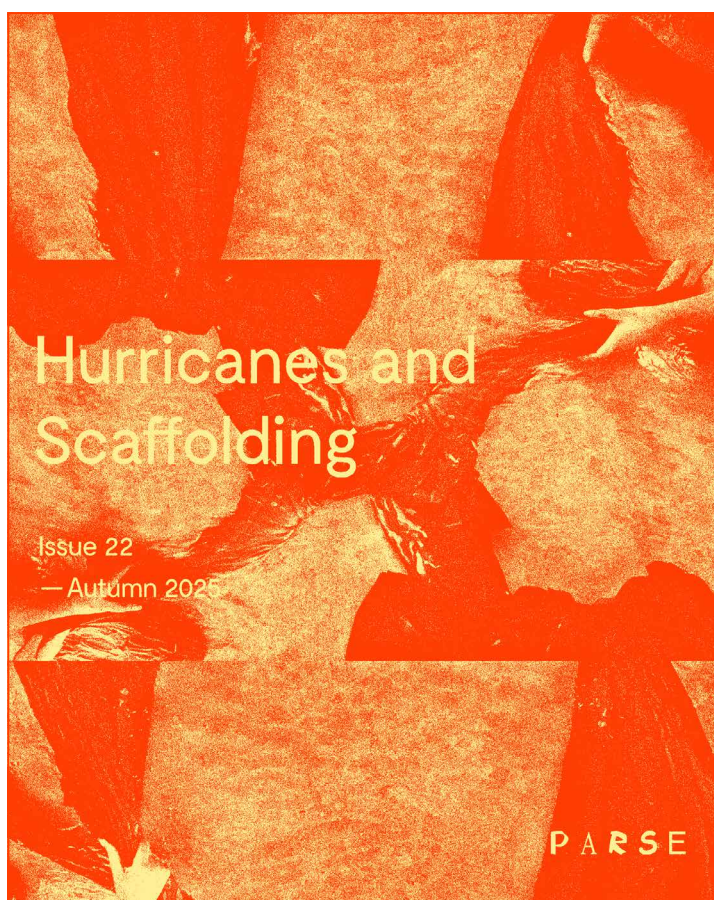
STRANDS	INFRASTRUCTURAL HEAT	HEAT IN A GEOPOLITICAL WORLD	THERMAL THRESHOLDS	THE SHAPE OF HEAT	EMBODIED HEAT	SOME LIKE IT COOLER (HYBRID ZONE)
9:30	Where Ruins Rest NATALIE NOVIK ▲ STORA HÖRSALEN ▲ PRESENTATION					
10:00	10:00–10:45 Where Ruins Rest NATALIE NOVIK ▲ STORA HÖRSALEN ▲ WORKSHOP	10:00–10:45 Refuge NORA ALMEIDA ▲ BAULAN ▲ WORKSHOP, SLOT 2 ▲ REGISTRATION REQUIRED			10:00–10:45 Burning Bright ANI EKIN OZDEMIR ▲ AULAN ▲ POETRY READING LECTURE	
10:30						
11:00	11:00–12:30 Looking for the Heat SARA SASSANELLI ▲ GÖTEBORGS KONSERTHUSET ▲ PLENARY ▲ MODERATOR: GERRIE VAN NOORD					
12:00						
12:30	12:30–14:30 Lunch ▲ GLASHUSET					
13:00						
14:00						
14:30				14:30–17:30 Flower Power Photography SAMUEL IAN MCCARTHY & LARS LINDQVIST ▲ PHOTO STUDIO ▲ WORKSHOP ▲ REGISTRATION REQUIRED	14:30–15:15 My Blushing Face EMELIE RÖNDAHL ▲ OLD HOTEL ▲ PRESENTATION	14:00–15:00 Heat Up 5 RITIKA BISWAS & ELIZABETH GABRIELLE LEE ▲ HDK-CAFÉ ▲ ONLINE CONVERSATION
15:00		15:00–16:30 “Barn’s burnt down. Now I can see the moon.” MICHAELA DOMIANO & ERIN CORY ▲ XLIBRARY ▲ WORKSHOP ▲ REGISTRATION REQUIRED				
15:30						
16:00					16:00–16:45 Kiss Me, Oh Kiss Me, Set Me Free RICHIE LUX KRAMÁR ▲ AULAN ▲ PERFORMANCE LECTURE	16:00–17:00 Screen Activation ▲ HDK-CAFÉ
16:30						
17:00						

Wednesday, 12 Nov
17:00–18:30

Release of PARSE Journal Issue #22: Hurricanes and Scaffolding

Lisa Nyberg, Timo Menke,
Geir Tore Holm, Gabriel Bohm Calles,
Luis Berriós-Negrón, Niclas Kaiser
& Daniel Shanken

▲ Old Hotel



Welcome to a feeding for all our senses! We call on you to join our table and celebrate the release of our issue of PARSE. *Hurricanes and Scaffolding* explores how artistic research can respond to and represent different aspects of the dynamic interplay between more-than-human forces and culturally resilient structures. The contributions have been selected from the broad range of research presented at *Hurricanes and Scaffolding: Swedish Research Council Symposium on Artistic Research*, hosted by UmArts in 2024. By bringing different ingredients in conversation, we will taste, talk, look and listen, cook and create a gathering to introduce the research we present in the journal. At the table will be Gabriel Bohm Calles, Geir-Tore Holm, Niclas Kaiser, Luis Berriós-Negrón, Lisa Nyberg, Timo Menke and Daniel Shanken.

Plenary Sessions

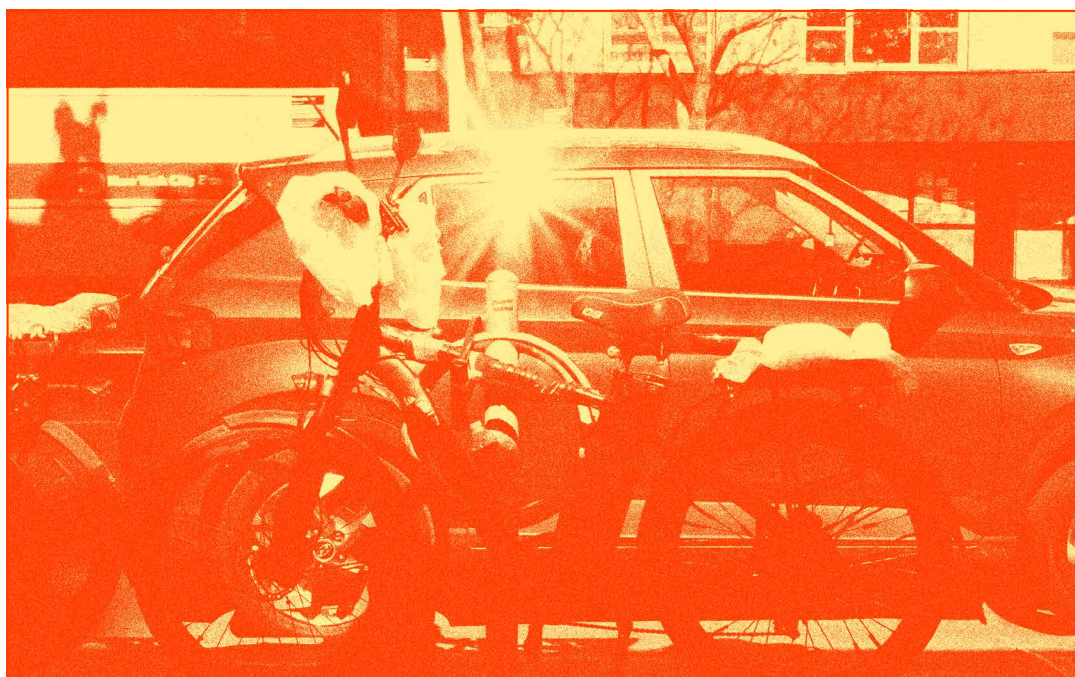
All plenary sessions will be open to the public, free to attend and live streamed. All live streaming available at: parsejournal.com/event/some-like-it-hot/#livestream

Wednesday, 12 Nov
15:00–16:30

Thermal Runaways: Labor, Extraction, & Circuits of Exhaustion

fields harrington

▲ Röhsska museet



BLUE_WHITEBAG (2024), FIELDS HARRINGTON.

Platform-based contract labor, mineral extraction, and bodily exhaustion converge within the gig economy's logistical infrastructure—an economy that extracts not only labor but energy from both human and planetary bodies. Lithium-ion batteries, which power the e-bikes and smartphones essential to app-based delivery work, are sourced from sites of resource depletion in the Global South, including Chile's Atacama Desert, the Qinghai-Tibet Plateau, the Democratic Republic of Congo, and Zimbabwe. The physical exertion of New York City's delivery workers and the environmental devastation wrought by lithium mining share a critical material relationship: both are driven toward depletion in service of platform capital's uninterrupted flow of commodities. This project traces that entanglement, revealing how thermal violence—the heat of bodily fatigue, resource extraction, and ecological collapse—structures contemporary platform economies.

Drawing from my ongoing research and documentation of e-bikes used by New York City's

delivery workforce, I examine how delivery riders are reduced to avatars—data points governed by impersonal algorithms—while miners, under exploitative conditions, extract the very lithium that powers these e-bikes. The Lithium-ion battery, as connective tissue, accelerates cycles of depletion—of bodies, land, and atmosphere—by perpetuating the relentless consumption of human and planetary energy under the guise of green progress.

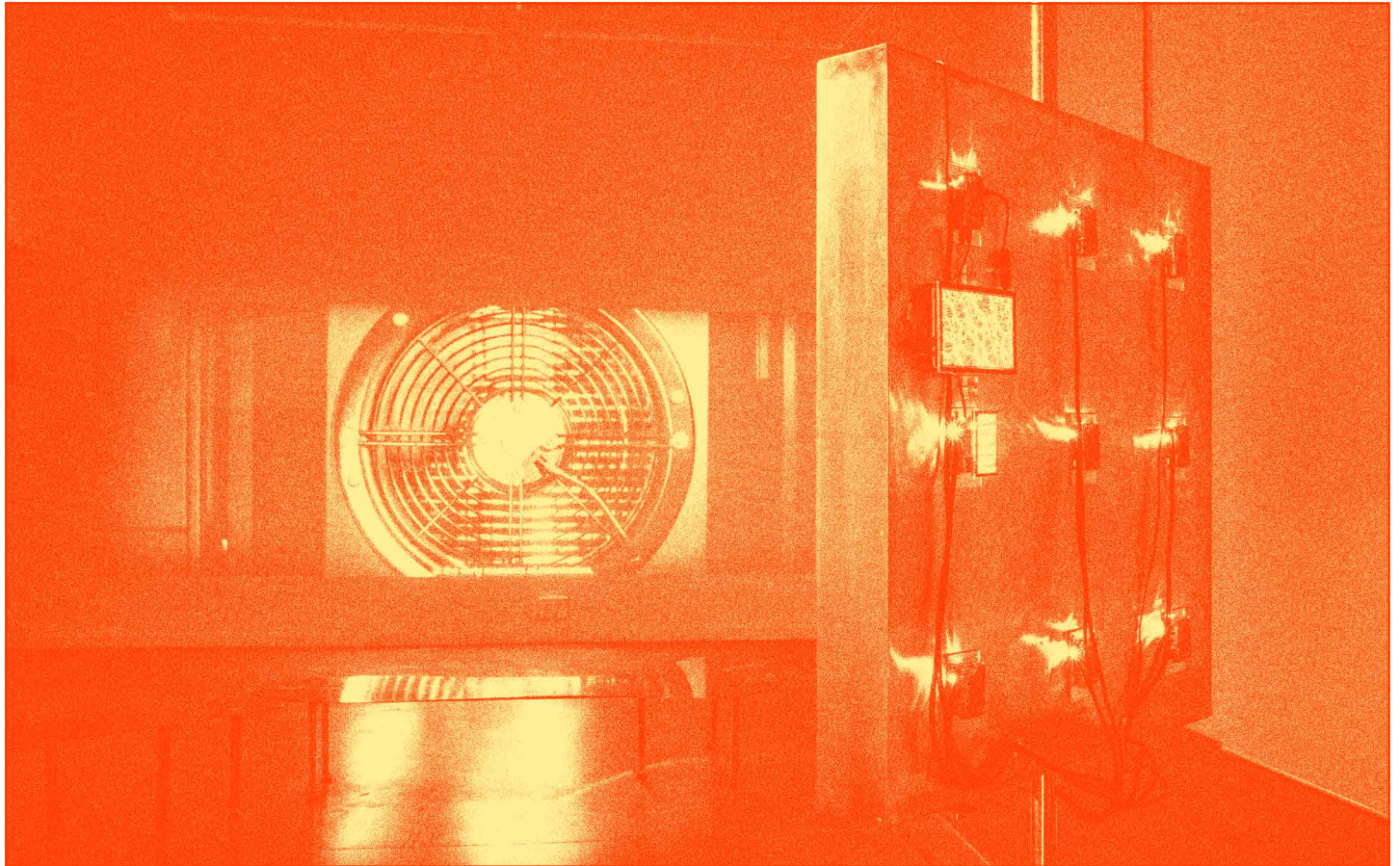
In this system, convenience comes at a steep cost. The same platforms that optimize delivery times through algorithmic control simultaneously abstract workers into disposable units of productivity. Similarly, the vast landscapes of lithium-rich territories are reduced to resource zones, emptied of life and stripped for capital gain. Heat, in this context, is not metaphorical but material—manifesting as bodily fatigue, infrastructural degradation, and ecological collapse. Platform capitalism's (Srniczek) thermal economy operates as a runaway system: the faster commodities circulate, the more bodies and environments burn out.

Thursday, 13 Nov
12:30–14:00

On Heat, Desire, and the Thermopolitics of Data

Marina Otero Verzier

▲ Röhsska museet



COMPUTATIONAL COMPOST BY MARINA OTERO VERZIER AT TABAKALERA INTERNATIONAL CENTRE FOR CONTEMPORARY CULTURE, DONOSTIA. PHOTO: TABAKALERA.

This talk traces the entangled geographies of heat within digital infrastructures. From the residual warmth expelled by servers to the rising planetary temperatures fueled by an ever-expanding network of data centers, computation operates as both a generator and amplifier of thermal excess. Yet heat is not merely a byproduct—it is a condition. It saturates the mountainous territories where minerals are extracted to sustain digital operations, and it

radiates through the bodies and ecologies subjected to extractive violence. Drawing from case studies across mining projects and data farms, I will examine how thermal regimes are spatialized, managed, and contested—and propose pathways toward new energy cultures.

Thursday, 13 Nov
17:30–19:00

Thermoception & Post-AC Worldmaking

Hsuan Hsu

▲ Stadsbiblioteket



DO THE RIGHT THING (DIR. SPIKE LEE, 1989)

Building on Nicole Starosielski’s elaboration of “critical temperature studies,” Daniel Barber’s call for architectural design oriented towards a post-carbon future, and Sarah Hamblin’s work on “post-AC” spatial and cinematic practices, this presentation argues that thermal aesthetics—grounded in sensory experience that is metabolic, embodied, atmospheric, affective, shared, and uneven—can communicate modes of relation and practices of worldmaking that have been occluded by Western liberalism’s norms of disinterestedness and autonomy. I will begin by considering how thermal discourses and carbon-intensive infrastructure—especially air conditioning—function to spread and normalize liberal, capitalist

modes of sensing and inhabiting the world. I will then consider a range of narratives and multimodal artworks that experiment with thermoception as a sensory capacity attuned to both the exercise of “thermopower” and to more equitable livable modes of human and more-than-human relation.

Friday, 14 Nov
11:00–12:30

Looking for the Heat

Sara Sassanelli

▲ Göteborgs Konserthus



IMPACT DRIVER, EVE STAINTON, 2023, INTITUTE OF CONTEMPORARY ARTS (C) ANNE TETZLAFF

This lecture considers how experimental choreographic practices engage with heat, not just as temperature, but as pressure, as friction and urgency. In a time shaped by ecological crisis and accelerated systems, heat becomes a warning signal and a generative force. In contemporary dance and somatic work, it surfaces through repetition and exertion, through an engagement with hybrid format structures, that push scores towards altered states. Scores that require an acceptance of the unknown or lack of resolution.

Drawing from choreographic research that moves through rave cultures and collective movement, this talk explores how heat takes multiple forms: as sweat, the build of tempo, the moment of collapse. Dancing becomes a conduit for energy, making space for new configurations of relation and time.

What does it mean to stay with this intensity? Curating in this context means creating space for instability. It's about building frameworks where experimentation can flourish, and where risk and disorientation can be held, rather than resolved. This lecture speaks through different curatorial methodologies that offer space for practice and uncertainty, with the aim of opening up moving with, and being moved by, dance.

Infrastructural Heat

Convened by Gerrie van Noord

Infrastructural Heat considers the effects and affects of heat, or lack thereof, through the lens of the infrastructures that surround us. Interconnections between infrastructure and heat are explored across keywords such as eco-anxiety, lampolitics, emotional afterglow, hibernation and friction, resolution and desire, affective resonance, desert energy, and commons in crisis. How may the impact of over- or under-heating connect some of the particular locations under scrutiny in this strand to wider social, political and economic systems?

Thursday, 13 Nov

9:00–9:30

Feel the Heat of Lampolitics— Governing Light/ly in Malmö’s Folketspark

Friederike Landau-Donnelly

▲ BIO VALAND
▲ PERFORMANCE LECTURE

Sweden’s oldest Folketspark (People’s Park) in Malmö is illuminated by a variety of aesthetic and functional lights, subtly blending nostalgia and techno-modernity: we see sleek, cast-iron, fairy lights, lampshades, naked bulbs, colored glass. What underlying assumptions of the benefits of light (vs. darkness) create this micro geography of lamps? What implications do the lamps’ shapes and temperatures have for human and more-than-human park visitors? Who feels safe when the park is lit at night, who is (made) vulnerable? Who likes light? Who (ac)counts for lightness, whose safety is at stake?

As a preliminary reflection on how Folketspark is governed light/ly, I propose a so-called political typology of lamps, consisting of four types of illumination. In the presentation, I let the lamps speak, and speak to them, through poetry, riso prints and written word. Overall, this exploratory contribution poetically problematizes the trade-off between human-made environments of light(ness) and ‘natural’ ecosystem service environments, entangled in political light and heat.

9:30–10:00

Assembling Contradictory Home Heating Stories & Their Emotional Afterglows

Becky Shaw & Ram Krishna Ranjan

▲ BIO VALAND
▲ PRESENTATION

Keeping homes warm in a contemporary context of rising energy prices, social austerity, life-threatening conflict and climate crisis, is of urgent concern and makes them a site of increasing inequality in colder countries. The Justheat project (2022–25) brought together social scientists, architects, historians and artists to collect and explore oral histories of home heating change in Finland, Sweden, Romania and the UK. Four artists – Denise Lobont (Romania), Henna Aho (Finland), Ram Krishna Ranjan (Sweden) and Becky Shaw (UK) – worked with teams

of researchers in their domestic locations. Krishna Ranjan and Shaw will examine the complexity of carrying the thermal stories of others and explore how the artists’ processes of assembling and fabulation materially ‘handle’ antagonistic and contradictory notions: considering the need to honour experience and affect, at the same time as avoiding the seductive glow of nostalgia that can so easily obfuscate and suffocate progressive and valuable change.

10:00–10:30

Refuge

Nora Almeida

▲ BIO VALAND
▲ PRESENTATION, INTRODUCTION TO WORKSHOP

▲ INSTALLATION OPEN THU/FRI

Refuge is a temporary installation and somatic workshop. The installation references provisional spaces used as emergency refuge by people displaced by climate disaster as well as repurposed public spaces—often libraries—used by urban dwellers when extremely hot or cold temperatures make it dangerous outdoors or at home. Refuge can also be a form of social infrastructure. Through embodied interactions with each other and more-than-human-species, we can also change thermic and emotional conditions. We will explore these ideas through guided somatic experimentation, dialogic exchange, and material engagement. Designated windows for oral history recording and a score will allow people to independently (or collectively) engage with the space and the materials within it throughout the conference.

Both displacement and haven are signified by the term refuge, from the Latin “refugium” meaning simultaneously “to flee” and “to return.” The later workshop sessions (registration required) will involve movement, experimentation with cooling experiments, storytelling, and drawing.

15:00–15:30

Electromagnetic Song : Field Recording & Affective Resonance

Claire Dickson

▲ X-LIBRARY
▲ LECTURE PERFORMANCE

Electromagnetic sounds growl, spark, sputter, drone, ping, roar. They sound like something that could be broken – a TV, a radio between channels, invisible sparks

flying. Electromagnetic field recording feels like coming into contact with the “porous tissues and open edges of damaged but still ongoing living worlds”, to borrow from Donna Haraway. The microphones literally work like “reverse radios” and allow one into the embodied, physical reality of an active and vivid life of moving particles that are otherwise hidden. I explore the process of recording my voice and the electromagnetic field as a way of locating affect, the emotional residue of relational encounters. Through deep listening and mimesis, I come to a way of vocalizing and composing songs emerging from my relationship with electromagnetic sound. Drawing on Affect Theory, Eve Sedgwick’s *Touching Feeling* and Jack Halberstam’s *The Queer Art of Failure*, I explore embodied, emergent, and relational sound-making and its jagged, spasmic, inside-out crepuscular textures.

15:30–16:00

thermostat.tv: resolution, friction, desire, death

Zachary Aeron Furste

▲ X-LIBRARY
▲ PERFORMANCE

Just what do I find so alluring about ultra-high-resolution photos of classic artworks? And why, when zooming into these images, do I feel like a moth trying to fuck a flame? thermostat.tv is an infrastructural installation about sensual desire and computational perversion. When it’s below 18 centigrade in Berlin, a cloud-based relay connects to a machine in my studio to stream aggressively cropped images from ‘gigapixel’ reproductions of cultural artifacts. The images that flit across thermostat.tv are the last in a cascade of aesthetic ‘liberations’: from the painter’s soul onto the canvas; from the artist’s studio to the Royal court; from the monarch’s collection to the public state museum; and from the public museum to a global polis administered by ‘Google Arts & Culture.’

This performance will step through the techniques of thermostat.tv’s high-resolution intimacies and the frictions that underwrite them. We might feel these molecular encounters drawing us into some sublime—total access, unlimited connection, or ultimate resolution. But this fantasy only serves to stave off a reckoning with true homeostasis: the heat death of the planet, and eventually, of the universe.

16:15–17:00
Refuge

Nora Almeida

▲ BAULAN
▲ WORKSHOP, SLOT 1
▲ REGISTRATION REQUIRED

▲ INSTALLATION OPEN THU/FRI

Friday, 14 Nov

9:00–9:30
Easier In Utah True or False,
or Parable of Clark

Steven Chodoriwsky

▲ STORA HÖRSALEN
▲ PERFORMANCE LECTURE

The presentation focuses on two complex bodies at the heart of Utah's sociocultural struggle and identity. Utah's state university (or the "U")—as corporate entity, as corporeal student body, as physical campus architecture—and how it navigates its role, absorbing state resources and societal discourse. The second is the Great Salt Lake (or the "Lake")—a vast and surreal body of infrathin saltwater. Amid increasingly unstable temperatures, watershed sources have been siphoned for a growing residential population, large-scale mineral extraction, and agricultural use. Toxins in its exposed surface threaten to render it all a carcinogenic dustbowl with its namesake city just due east.

To help navigate this map rife with landmarks and annotations, a third body, a figure named Clark is introduced. The presentation describes Clark's activities as a campus and lake inhabitant, shapeshifting between part-time student and work-study groundskeeper, flaneur and amateur geologist. Negotiating bodily intimacy and the vast landscape, success and failure, Clark's encounters (and this presentation) are framed as a fever dream or fulcrum point—where radical reorientation is possible, or where futures take a bleaker turn.

9:30–11:00
Where Ruins Rest:
Hibernation & the Politics of Care

Natalie Novik

▲ STORA HÖRSALEN
▲ PRESENTATION & WORKSHOP

The building industry is responsible for 37% of global CO₂ emissions, playing a direct role in the rapid heating of the planet. In response, adaptive reuse has gained attention as a way to rethink construction and material use. With premises vacated and essential building infrastructure no longer functioning, the only viable way to use these spaces is often when outdoor conditions allow—primarily during the summer months. In winter, these spaces go into hibernation, pausing their activities to recover, rethink, and reevaluate before reopening again when warmth allows. What does it mean to pause and hibernate in cultural work? What role do intervals play, where heat rises and falls in cycles? What does hibernation reveal in spatial terms and what forms of resistance to techno-capitalism does it offer? This contribution builds on ongoing research exploring the social, organisational and spatiotemporal aspects of maintenance and politics of care, examining how periods of dormancy and renewal shape both artistic practices and the spaces they inhabit.

10:00–10:45
Refuge

Nora Almeida

▲ BAULAN
▲ WORKSHOP, SLOT 2
▲ REGISTRATION REQUIRED

▲ INSTALLATION OPEN THU/FRI

Heat in a Geopolitical World

Convened by Josefine Wikström

Heat in a Geopolitical World explores heat across material and geopolitical terrains. Rather than merely a symbol of planetary climate catastrophe, heat is investigated in this strand as a complex relation. From copper's sonic resistance to colonial legacies, to oil's formation and planetary implications, and the fluidity of melting borders in the Alps, heat emerges as a central force shaping economies, bodies, and environments.

Wednesday, 12 Nov

14:00–14:30

Copper Frequencies: Noise of the Earth

Swantje Lichenstein

▲ AULAN
▲ PERFORMANCE

Lichtenstein's sound performance / lecture performance resists commodification, experiments with the resource of copper and its connecting frequencies, as a transmission, an intervention, an act of sonic reclamation. It results in an archive of disrupted signals, contested histories, and new resonance, reprogrammed for resistance.

Copper is an essential element and force of the earth, deeply entwined with the history of humans, research and need for mobility and connection. Its alchemical sign is Venus and female bodies were essential for the work with this metal, one of the earliest used by humans and still one of the most important in the digital world. It is ripped from the earth, driving economies, fueling conflicts, and resonating through its materiality.

"Copper Frequencies" is an experimental sound art project that dismantles and reclaims the beautiful resource and material. Through hacked circuits, electromagnetic recordings, and sonic interventions, the project exposes the raw infrastructures of colonialism, war economies, and sound technology.

Thursday, 13 Nov

9:00–9:30

Measuring a Nation

Constanza Bani

▲ X-LIBRARY
▲ DISCUSSION

Where does a country begin and end? Measuring a Nation is an artistic research project exploring shifting glaciers, watersheds, and fluid borders, examining their geopolitical, ecological, and societal implications. Heatwaves impact biomes and challenge established norms, with Alpine temperatures now surpassing those of foothill zones.

Through an observational documentary, this project investigates the intersection of natural and political borders, heat induced climate change, and disappearing glacial ecosystems. The focal point is the highlanders of the Alps, particularly those connected to the Rifugio CAI Guide del Cervino, a lodge straddling the Italian-Swiss border. Its national affiliation shifts with glacial movement, symbolizing the instability of imposed boundaries.

Key figures include lodge manager Lucio Trucco, Swiss border official Alain Wicht, and Maj. Gen. Pietro Tornabene of Italy's Military Geographic Institute. Their roles illustrate the legal and political negotiations surrounding borders as glaciers recede. The lodge serves as a metaphor for climate-induced territorial fluidity and a vantage point for observing landscape changes and geopolitical interventions.

This study examines how natural laws and human regulations intertwine, revealing the tensions between ecological processes, political frameworks, and economic interests. The involvement of Bern's Federal Office of Topography and Italy's military underscores differing national approaches. Italy's reliance on military oversight evokes themes of war and rigid territorial control, contrasting with the notion of borders dissolving alongside the melting glaciers

9:30–10:00

Collaborative Infrastructures: Navjot Altaf & the Heat of Survival

Shivani Kasumra

▲ X-LIBRARY
▲ DISCUSSION

Across the mineral frontiers of Bastar in central India, Navjot Altaf's sustained collaborations with adivasi communities reconceptualize art as an infrastructure of survival and cohabitation. Since the 1990s, she has worked with villagers, artisans, and students to co-construct sculptural water pumps, pedagogical sites, and spaces of deliberation—forms simultaneously functional and sculptural, where use and aesthetics are inextricably conjoined. These architectures braid material labor with the micropolitics of care, maintenance, and endurance. Against the postcolonial state's monumental rhetorics of progress, Altaf redirects attention toward reparative infrastructures—modest yet insurgent forms whose value lies not in spectacle but in sustaining the social and ecological commons.

Situated within a longer genealogy of South Asian art's negotiations with labor, ecology, and modernity—from Ramkinkar Baij's *Santhal Family* (1938), which monumentalized the peasant as the emblem of national authenticity, to the famine drawings of Chittaprosad and Zainul Abedin, which rendered collective precarity through the visual idioms of socialist realism—Altaf's practice enacts a counter-aesthetic. It refuses both the nationalist monumental and the evidentiary realist, articulating instead a dialogical art grounded in contingency, interdependence, and ecological vulnerability.

Her collaborative method constitutes a political ecology of form, wherein process and structure emerge from the entanglements of labor, dispossession, and collective endurance. By dispersing authorship and reorienting artistic production toward the infrastructures of everyday survival, Altaf makes perceptible the "heat" of the contemporary—an atmosphere thick with the corporeal exhaustion of water scarcity, the attrition of extractive economies, and the accelerated ruination of the commons. Through these acts of co-making, Altaf redefines the horizon of contemporary Indian art: not as the site of representation or resistance alone, but as an arena of sustenance, where an aesthetics of solidarity is inseparable from a poetics of endurance—an ethics of form adequate to the crises of ecology and capital.

10:00–10:30

How Capitalism Makes Place Through Heat: re-articulating the dynamics of petro-geographies through photographic arts practice

Jessie Martin

▲ X-LIBRARY
▲ DISCUSSION

Oil is formed through heat. When algae, plankton and bacteria die, their future as fossil carbons depends on the temperature the dead creatures are buried beneath the earth's surface. Through my research into petro-geographies as spaces experiencing the spatial-imprint of petroleum-industrial activities, my contribution to this conference examines and questions how capitalism makes place through heat. Heating is vital to the formation of crude oil, as well as its extraction and the refining processes which separate it through hot furnaces. The heat embodied in fossil carbons is responded to through a relational chain of heating up. From deep within the earth and time, substances emerge through industrial practices which cause further planetary heating, with catastrophic effects for the web of life.

I adopt an experimental transdisciplinary approach, utilising photographic arts practice as a research method, to re-articulate and re-imagine how we know oil. Through this presentation, I examine the chain of social relations which continue to drive this heating up, understanding place as a dynamic formation both made from and producing heat. I will do this through a narrative of ongoing interconnected case studies that start in Bavaria, and travel through to Trieste in Italy, and across to both the Caspian Sea and Texas region of the United States. I ask how we can understand the heating of the planet through the ancient processes which, through industrial production and acts of imagining, articulate the places we live in and how we live in them? In using photographic arts practice as a research tool, my aim is to establish connection between the lived experience and production of places, how they are formed through deep time, and capitalism as a system for organising the web of life. In re-articulating these relations, I hope to question the inevitability of oil.

14:30–15:10

Unfolding Servitude

Uscha Seejarim

▲ OLD HOTEL
▲ PRESENTATION

Heat can be both warming and destructive. Within the domestic space, as a site of both servitude and subversion, heat pervades through notions of caregiving and comfort, aggression and violence, as well as the oppressive sweat of invisible labour. The place of home carries an embodied history of gendered work which is explored through a presentation of sculptural artworks that are currently on a solo exhibition titled *Unfolding Servitude*, at Southern Guild

Gallery in Cape Town, South Africa.

The body of work challenges conservative and traditional positions of women within the home. Found objects like clothes pegs, ironing soleplates and serving trays, emblematic of domestic labour are repurposed and reframed to explore narratives of oppression, agency, and intersectionality. Articulations of vulvic forms assert the centrality of the feminine experience, confronting societal taboos surrounding the female body while reclaiming its power. These forms speak to dichotomies of heat in the home, the intersections of vulnerability and strength, servitude and defiance, intimacy and loneliness.

The artworks pivot on their references to the body: tongue-like forms invoke the Goddess Kali, a forest of phalluses rise from a decorative serving tray, sheaths of conjoined wooden clothes pegs converge in fleshy contours.

Central to the exploration of the work is the complex relationship between servitude and sexuality. Domestic labour carries with it an inherent tension between obligation and identity. The transformation of household objects into sculptural form invite viewers to reflect on societal expectations that confine and define roles tied to caregiving and service. Vulvic forms allude to underscoring the intimate connection between physicality and the structures of power that shape lived experiences.

The presentation is a visual essay of the body of work from *Unfolding Servitude*, with insight into the conceptual underpinning of the exhibition.

16:00–17:00

“Never let the fire of your shinnyak be extinguished.” Creativity, Resilience, and Transformation in Kamëntšá Cosmology

Marcelo M. Miranda,
Jully Acuña Suarez,
Colectivo Ayents▲ LILLA HÖRSALÉN (301)
▲ PRESENTATION & SCREENING

For the Kamëntšá nation, fire is more than an element—it is a central force in shaping language, creativity, and collective life. In Kamëntšá sacred history, fire is intricately linked to the celestial forces of the Thunder, embodying both transformative and generative power. From ritual practices to artistic expression, fire signifies continuity and change, structuring relationships among people, land, and the cosmos. This presentation explores the role of heat and fire within Kamëntšá cosmology, their connection to cycles of renewal, and their significance in the artistic and curatorial practices of the Tsebionán Curatorial Centre.

As both an epistemic and material presence, fire lies at the heart of Kamëntšá ritual and seasonal celebrations, inscribed in

storytelling, artistic creation, and gatherings around the hearth (*shinnyak*). In these settings, fire not only sustains the transmission of knowledge and creative resistance but also plays a critical role in food preparation—an essential practice that brings people together, sustains community, and builds resilience against colonial and extractivist violence. In artistic and curatorial work, fire emerges as both metaphor and method, invoking transformation, illumination, and the necessity of reimagining ways of being and creating in times of profound crisis. Moreover, in contrast to Eurocentric views on conservation and material accumulation, Kamëntšá cosmology embraces impermanence and material loss as tools for renewal and empowerment.

Engaging with the multiple dimensions of heat—its generative and destructive forces—this presentation considers how fire continues to shape Kamëntšá ways of knowing, being, and creating, and asks: How does fire inscribe itself in artistic and curatorial practice?

How does it inform contemporary struggles for cultural and territorial continuity? By exploring these questions, we propose that fire's capacity to renew offers critical insights into artistic research and curatorial work at the intersection of aesthetics, ecology, and social justice.

Thermal Thresholds

Convened by Johanna Zellmer

Thermal Thresholds explores the corporeal and cognitive adaptations to be found in the experiences of fire. How are transformations in climate ecology, cultural memory and political economy impacted by wildfires and ceasefires? Can thermal thresholds ever be undone?

Wed/Thu/Fri

The Home of Fire: Poetics & Politics of the Heat in the Desert

Mohamed Sleiman

▲ BAULAN
▲ INSTALLATION OPEN WED/THU/FRI

The Hamada desert in southwest Algeria has been dubbed the “home of fire” by the Saharawi people. Heat levels have increased to levels beyond our capacity. Last summer, we witnessed a staggering record of 52 Degrees Celsius. The Saharawi people, the indigenous nomadic communities of Western Sahara have been displaced to the Hamada desert in mid and late seventies when war broke out after neighboring Morocco and Mauritania invaded the territory. The Saharawi people who fled the war ended up in refugee camps.

This two channel video installation brings up realities, metaphors and poetics heating up life in the desert. The two channels depict ways of living and adapting in the desert. The slow pace of life in the desert dominating both the human and non-human is juxtaposed in two channels. The installation also patchworks different desert elements, materials, artifacts and spaces such as sand particles, sandstorms, dust, and sunlight, which contribute to the element of “fire”, and tents, fabric, shade, water and plants as “counter fire” elements. Dust particles, for instance, significantly contribute to the heat by deflecting light in different directions. Certain dust storms can also act as a greenhouse trapping the heat and causing breathing difficulty. The heat shapes the geographic landscape as well as the culture scapes of the desert and its inhabitants. The reactions, interventions and responses to these realities mark a way of living unique to the Sahrawi people who had to adapt and navigate their existence culturally and politically. The Sahrawi people, who have been nomads for centuries, had to resort to tents in the refugee situation they found themselves in. The tent is a shelter, a home and a social gathering space. Unable to return to a homeland littered with explosives and landmines, the tent still symbolizes the right to return.

Wednesday, 12 Nov

13:30–14:30 How to Delay Extinction

Alejandra Salina & Aeron Bergman

▲ STORA HÖRSALEN
▲ PERFORMANCE LECTURE

As artists, we are drawn to rich, black inks, attracted to their density, smoothness, and flow of application. A surface covered with lampblack ink will absorb about 97% of incident light. Locked inside with all the doors and windows taped shut during the annual West Coast forest fires, it struck us that the same material we were using to make drawings, black ink made from soot, also produced the thick, relentless blanket of smoke outside. Forest fires are burning on earth almost year around, shifting with the seasons from the northern hemisphere to the southern.

Based on its origin and its dark color, ink was symbolically linked to the night sky, and the stars, fires burning in the darkness. Sumi すみ is the old Japanese word for ink, its Kanji cognate 墨, stems from Chinese (墨水 mòshuǐ). Alternate meanings of this Chinese word include charcoal from wood cinder, literally: “extinguished cinder” linking it with its material source. Ink is our commons, and a renewable resource. Black ink is made from soot, that is, carbon, by burning organic material such as oil, sap, bones, and tar. Making ink from soot is common human knowledge, independently discovered by many early cultures, a shared scientific heritage. Ink is instrumental in the development of literacy, law, democracy, culture, diplomacy, and world trade.

During West Coast forest fires—and later the Mid-Missouri fire season—we monitored the fires and tried to relax for the sake of our daughter. To pass the time, we made piles of black ink drawings.

Thursday, 13 Nov

9:00–10:30 On Wildfires: Crusts, Surfaces & Entangled Ecologies

Rosa Whiteley & Charlotte Moore

▲ SCULPTURE WORKSHOP VALAND
▲ WORKSHOP

Crusts explores wildfire ecologies and materialities across plantation landscapes. Framing wildfires as agents of socio-ecological change, this participatory workshop examines how surfaces – of topsoil, plant membranes, leaf layers, atmospheric skins – register, resist and adapt to extreme heat through tactile explorations with clay, soil and sand.

Wildfires have emerged as a key ecological disruptor in the face of escalating climate stress, reshaping plant bodies, soil skins and cultural memory. Protective atmospheric crusts and living membranes preserve traces of heat while influencing ecological responses. These surfaces often archive human activity, particularly where they interact with pan-European, fire-intensifying, oily monocultures such as spruce, eucalyptus and olive plantations.

Barks thicken, seed shells harden, cuticles drip wax, soils repel water and oils form hazes in the air.

Within these shifting ecologies, we approach surfaces as both barriers & thresholds – sites of ecological exchange and climate memory. The workshop analyses the crusty surfaces within wildfire ecologies as mediators between ground, air and fire. We invite participants to build an alternative herbarium, forming a speculative collection of post-climate plant artefacts that blur science & storytelling. Participants will be asked to mould artefacts of multi-scalar surfaces, considering how they resist, absorb or catalyse new forms of growth as a response to intense heat.

We will speculate on how plant membranes might adapt to heat, coating flora to create fire-reactive crusts and mapping the movement of oily substances through air. Working with low-tech materialities, we will sculpt fire-adapted crusts mirroring botanical adaptations.

Seeds crack open with heat. Waxy cuticles resist flames. Bark thickens into protection.

Layered within this exploration is a performative conversation between Charlotte & Rosa, unfolding various plantation ecologies through their fire

adaptive surfaces. Part science lab, part material ritual, we ask: how do surfaces store memory, register fire, absorb trauma and regenerate in a world increasingly shaped by heat?

14:30–15:10

Eco-Morphosis: The Evolution of Language & Body

Sara Sepulcri

▲ BIO VALAND
▲ SCREENING & PRESENTATION

“Eco-Morphosis” explores how climate change could reshape human physicality, cognition, and communication. This trilogy of short films imagines the impact of a 5-degree global temperature rise on migrating bodies and minds, asking how perception and language might adapt in disrupted landscapes. Built from a personal archive of medical scans, portraits, and environments, the project uses collaborative co-authorship and generative AI tools such as Stable Diffusion to craft its script, visuals, and soundscape. Newly invented languages and sonic textures speculate on future forms of expression beyond human exceptionalism. “Eco-Morphosis” invites viewers to reflect on the deep interconnection between body, environment, and evolving modes of communication in times of ecological transformation.

15:20–16:00

Extinction Economies & Threshold Technologies

Jack Faber

▲ BIO VALAND
▲ SCREENING & PRESENTATION

In Werner Herzog’s *Lessons of Darkness* (1992), heat is more than a destructive force—it is a symbolic and material manifestation of extractive economies and militarized ecologies. This presentation examines how heat becomes a central figure in narratives of ecological and economic devastation. Through Herzog’s apocalyptic visual poetry and Gilles Deleuze’s *Postscript on the Societies of Control*, the systemic linkages between thermal exhaustion, environmental degradation, technological thresholds, and political control emerge vividly.

Herzog’s depiction of oil well fires in Kuwait—towering infernos devouring the earth and sky—exemplifies the entanglement of militarized capitalism with ecological collapse. Heat, in this context, operates as a visible and invisible agent: an atmospheric presence that reshapes land, air, and economies while revealing power structures of control. Drawing parallels with contemporary works like *State of Security* (2024) and *Dictionary of Darkness* (2024), this presentation investigates heat as a tool of surveillance, dominance, and myth-making. Drone technologies, cinematic imagery, and thermal mapping highlight how *Threshold Technologies* extend control over nature

while simultaneously advertising destructive economic processes as inevitable progress. By unearthing the connections between cinematic spectacle, war ecologies, and climate crises, this paper critiques the mythologies perpetuated by extractive capitalism. It reframes polycrisis not as multiple, coincidental events but as a singular crisis—rooted in the systemic infrastructures of Deleuzian Societies of Control. The analysis reveals how heat symbolizes both a literal and figurative burning of resources, futures, and possibilities. Ultimately, this presentation seeks to confront the entropic trajectory of “Extinction Economies” while calling for new ways of understanding and resisting the catastrophic forces shaping our shared planetary fate.

16:30–17:00

Joint Discussion

Mohamed Sleiman, Sarah Sepulcri,
Jack Faber, Alejandra Salina &
Aeron Bergman

▲ OLD HOTEL
▲ CONVERSATION

This roundtable conversation considers the impact of fire and heat on the interconnected systems of climate ecology, cultural memory and political economy. Chaired by Johanna Zellmer, five presenters debate the physical manifestations, impacts and adaptations to be found in the varying experiences of fire.

Friday, 14 Nov

9:00–10:30

fragments of a fire story*: Exploring Fire Ecology & Cultural Narratives

Lisa Hoffman

▲ OLD HOTEL
▲ WORKSHOP

fragments of a fire story* is an ongoing artistic research project that investigates fire ecology through multimedia installations, interdisciplinary dialogues and interactive experiences. This work explores the complex relationship between humans and fire, focusing on ecological, cultural, and feminist dimensions. Drawing on both artistic practice and scientific knowledge, the project centers on how fire shapes both the environment and human development, offering new perspectives on heat, transformation and ecology.

Based on a recent text and publication of the same title, I would like to introduce the participants of the workshop to my artistic research, exchange about fire and share knowledges in an interactive setting structured as a gathering around an imagined fireplace.

After an initial introduction to my work on fire, participants will engage in an exchange of personal stories, knowledge, and reflections around the imagined fireplace, with fragments of my research installed as a focal point. This setting encourages a communal experience of fire—both as a physical and metaphorical force. The workshop will foster conversations about fire’s dual nature, considering both the benefits of controlled fire for human evolution and the increasing dangers of destructive fires driven not only by climate change.

Fire ecology offers a unique lens to understand complex and interwoven ecologies, combining elements of cultural history, anthropology, mythology, and the natural sciences. This project invites participants from diverse backgrounds—scientists, artists, local communities—to contribute their knowledge and engage in collaborative storytelling.

Ultimately, fragments of a fire story* reflects on how artistic practices can intervene in contemporary debates on heat, ecology, and climate justice, contributing to a broader cultural and political consciousness around environmental issues.

15:00–16:30

**“Barn’s burnt down.
Now I can see the moon.”**

Mchaela Domiano & Erin Cory

▲ XLIBRARY
▲ WORKSHOP
▲ REGISTRATION REQUIRED

“Barn’s burnt down. Now I can see the moon.”
— Masahide

This workshop invites participants to reflect on what is lost, what remains, and what becomes visible in the aftermath of change. Whether that change comes through fire, displacement, conflict, or time, it often leaves us holding fragments of what once felt whole. This is a space to bring those fragments into conversation.

Together, we will create two shared altars. One will be a fire altar, where participants can place something they are ready to release. The other will be a moon altar, where we will gather what has been revealed or made clearer in the wake of loss. These altars will hold memory, offering, and imagination. Each participant is asked to bring two items. The first is a small object from home. This may be something simple or personal—an item that carries memory or meaning. It should be something you are willing to give away. During the workshop, we will exchange these objects with one another as a quiet gesture of shared experience.

The second is a blank postcard. This can be a postcard you already own or one you choose specifically for this workshop. It may carry a particular image, texture, or feeling. During the workshop, all postcards will be placed in a communal pile. Each participant will choose one and write a message on it: a note to someone, somewhere, or something shaped by fire or change. These postcards will then become part of the altar.

This is not a space for performance. It does not require artistic skill or polished language. It only asks for presence, care, and a willingness to participate in a shared act of reflection.

Together, we will create something temporary but meaningful. We will sit with what has been lost, and look toward what is still illuminated by the moon.

The Shape of Heat

Convened by Tom Cubbin

The Shape of Heat explores how heating and cooling transforms materials—whether through human intervention or the influence of more-than-human forces such as climate, geology, biology, or cosmology. How does temperature shape matter and environments and what are the relationships between them? If we look beyond what might appear fixed or static, can heat in relation to everyday or extraordinary materials be reimagined?

Wednesday, 12 Nov

17:00–18:00

Flower Power Photography: An Ecological Inquiry into Alternative/Experimental Photographic Practices Around Notions of Sustainability, Decoloniality, & Justice (work-in-progress) Day 1

Samuel Ian McCarthy
& Lars Lindqvist

▲ X-LIBRARY
▲ SEMINAR

“To take a photograph is to participate in another person’s mortality, vulnerability, mutability”

– Susan Sontag, *On Photography* (1973)

“There are two pivotal factors that affect every single chemical process: 1) time and 2) temperature”

– Lars Lindqvist, repeated to every student in the b&w darkroom at HDK-Valand (1999-2025)

Born out of a contempt for the current status-quo, a burning sense of injustice and a curiosity for what might be otherwise possible—Flower Power Photography is an ongoing artistic research inquiry into sustainability, decoloniality, violence, and justice through experimental photographic practices.

Questions around the concept of HEAT in photography will be addressed, such as:

- How can the material costs of the digital be exposed and re-imagined through plant-based alternatives in photography?
- How is it possible to de-grow/re-use/re-purpose in experimental photography practices? What material costs come with these however?
- What are the current transformations triggered by HEAT in photography? How can these be re-imagined?
- How are by-products of HEAT entangled within photographic practices and what are the smokescreens that justify/hide them?
- Can the experimental/alternative workshop become a speakeasy of our time/practice? If so, can it ultimately trigger larger resistance and social change?
- How are love and lust ultimately

involved and entangled? Do they act as manifestation of violence within the practice of photography? (Eg. Animal agriculture industry)

The seminar on day 1 will introduce the project and engage with the above questions through photographic material from the experimental research, it will also provide the foundation for the workshop on day 3. Cameras and photographic film will be distributed after the seminar for the workshop participants to engage with and bring to the workshop, in which their exposed photographs will be developed collaboratively together in the darkroom using a variety of alternative ecological techniques—critically centred around the theme of HEAT.

All are invited and most welcome to join the initial seminar, and those who wish to participate in the workshop (max 10 participants) can sign up beforehand by emailing their interest to: sammccarthy93@gmail.com

18:00–19:00

Burning Matter: Thermal Processes & Materiality in Contemporary Experimental Cinema

Louise Bouvet-Zieleskiewicz

▲ BIO VALAND
▲ PRESENTATION

This communication examines how today’s experimental cinema engages with thermal processes — burning, melting, and chemical decay — to reveal the material fragility of the film image and its entanglement with environmental forces. These thermal transformations disrupt images and create textures that evoke both the physical instability of film stock and broader ecological anxieties tied to time, entropy, and extraction. In the works of Luther Price, the burning and decomposition of handmade films become tactile and phenomenological experiences, turning decay into flickering surfaces oscillating between abstraction and figuration. Similarly, Bill Morrison’s *Decasia* (2002) draws on the chemical volatility of nitrate film stock, where decayed footage reveals ghostly faces and melting landscapes as if consumed by invisible flames, reconnecting with Gorki’s first impression of the Lumiere cinematograph. These transformations create sensory and environmental experiences through flickering light, pulsating rhythms, and eroded surfaces, making decay and alteration via fire

an integral part of cinematic aesthetics.

This presentation, proposed in collaboration with Light Cone, a Paris-based distributor dedicated to experimental cinema, will focus on films from its collection that emphasize cinema’s vulnerability to thermal forces. The burning film strip is a visual reminder of cinema’s dependency on mined, combustible resources such as nitrate, highlighting its historical ties to extractive industries. As Brian Jacobson argues in *The Cinema of Extraction*, film’s material history is deeply connected to industries that have shaped both its production and its ecological imagery. Nitrate decay embodies this tension: its physical instability and capacity to burn evoke a broader fragility tied to environmental degradation. Ultimately, this communication argues that the aesthetics of nitrate decay, with its fading and disintegration, reflect cinema’s ephemerality and mortality, while raising questions about environmental precarity and the impermanence of human-made images.

Thursday, 13 Nov

9:00–9:30

How to Plant a Time Machine

Galadriel González Romero

▲ STORA HÖRSALEN
▲ PRESENTATION

In October 2023, I harvested a patch of earth from the Akureyri Botanical Garden, one of the three northernmost botanical gardens in the world. Over the following months, I kept this piece of garden in an incubator at a temperature of 29.4°C—Akureyri’s highest recorded temperature. This is also predicted to become Iceland’s average daily maximum temperature by the summer of 2300.

By heating the soil to a temperature it has already experienced, and keeping it there for an extended period, heat serves as an inter-being language, allowing me to communicate to the soil a future predicted by climate models. Heat also became a vehicle for time travel, transporting the soil to its past and potential future. This summer, I returned the soil to its original spot in the garden, entrusting its mycorrhizal networks to communicate the journey to the rest of the garden.

“How to Build a Time Machine” focuses on the potential of temperature as both a language of interspecies/interbeing communication, and as a tool to facilitate an embodied sense of time travel in a planet where heat is a key differentiator between time periods. Through the video backdrop of two performances titled *A Portal to the End of the World: Harvesting, and Planting*, we travel to Akureyri’s Botanical Garden for this talk. In the garden, we will discuss prophecies, folklore, interspecies collaboration, sci-fi, and heat.

9:30–10:00

Canine Messengers, Arboreal Memories

Monika Gabriela Dorniak &
Dr. Óscar Perdomo Ceballos

▲ STORA HÖRSALEN
▲ PERFORMANCE LECTURE

This multi-sensorial lecture performance investigates interspecies relationships, mysticism, and the transformative potential of fermentation as both a biochemical and metaphorical process. Drawing on rural experiences in Colombia and Germany, the performance examines encounters with non-human entities—such as trees and dogs—as active agents shaping human lives. These interactions challenge traditional notions of consent and agency, particularly within mystical experiences.

Central to the performance is the concept of fermentation, which symbolises transformation through biochemical processes that depend on rising temperatures. Fermented foods and drinks are integrated

into the performance, embodying interspecies collaboration and cyclical growth. The act of fermentation reflects Amazonian pajmuri—a practice emphasising knowledge creation through merging forces—and German medieval mysticism, particularly Hildegard von Bingen’s teachings. Fermentation becomes a metaphor for renewal and interconnectedness, highlighting humanity’s dependence on microbial life and ecological systems.

Throughout, the figure of Pan is introduced as a symbolic presence representing panic when environmental seasons are interrupted, disrupting the fermentation process. This evokes urgency regarding climate change and its impact on ecosystems and food security. By juxtaposing personal narratives with theoretical frameworks, the performance explores porous boundaries of identity, emphasising entanglement with other species.

Through sensory engagement with fermented substances and their dynamic transformations, the lecture-performance fosters dialogue on mysticism, consent, and interspecies kinships. It challenges anthropocentric perspectives by foregrounding microbial agency and ecological interdependence. Ultimately, it contributes to contemporary discussions on posthumanism, offering insights into how mystical experiences and biochemical processes shape our understanding of self and other.

10:00–10:30

Hearth at the Center of the Earth

Ayesha Sureya

▲ STORA HÖRSALEN
▲ PERFORMANCE LECTURE

We invite you to join us for an immersive presentation that interweaves stories of the alchemical, devotional and somatic with the metallic. Responding to Jabir ibn Hayyan’s theories of metal transmutation and Ayurvedic purification processes, the presentation reflects on the elemental and embodied dimensions of heat and metal—drawing from four elemental qualities that unfold through desire lines of hotness, cooling, dryness and the humid.

In this sensorial lecture-performance, Ayesha invites us to wander through their sonic and visual archive, documenting moments of being hypnotised and changed by metal. Through these sources, we are invited into the art of listening deeply together, attuning to the questions: What are the rhythms of forging a story? What spells are casted when melting away? What is burnt as we transform states?

Ayesha is an interdisciplinary artist and facilitator born and raised in London. Using their background in jewellery as a conduit for speculating ontological relationships, they explore animism and mediums as messages to express anti-colonial wisdom, decontextualised adornment and mysterious materials—past and futures—that float in open ended and ongoing dialogues between the body and psycho-magic states.

14:30–15:00

Mapping Heat: Textiles, Coal and Time

Richard McVetis

▲ STORA HÖRSALEN
▲ PRESENTATION

This presentation explores my ongoing research and work for the 2021 British Textile Biennial, which examines the legacy of coal as both a material and a symbol of power, transformation, and inequity. Through “A Portrait of Coal and Coal Seams”, I map the intersections of geological, industrial, and personal histories, tracing the heat generated—both literal and metaphorical—to unearth stories of race and class hierarchies. Wherever coal was found, change followed; it left its mark on the land and defined this country—and the world—for decades to come. Coal symbolised time and the unlocking of this geological time gave us the power to go fast and create beyond the limitations of man and animal. And so, coal is the beginning of modern and time.

The theme of heat runs through my practice, where the slow, labour-intensive nature of hand embroidery mirrors the pressure and friction embedded in these histories. This meticulous process creates space to see, to reflect on time, and to consider the geological and cosmological systems we inhabit. While coal accelerated the world, my act of making is an attempt to slow it down. Using wool and cotton—materials deeply tied to the Industrial Revolution—I create intricate textile maps that weave together family histories with broader narratives of industrial and colonial exploitation.

In this presentation, I explore the symbolic and material “heat” of coal in shaping industrial and cultural landscapes. I examine how the tactile language of textiles embodies these transformations and discuss the personal and political dimensions of migration, assimilation, and identity—each shaped by the heat of coal. I aim to demonstrate how artistic research can “turn up the heat” on questions of materiality, labour, and global connections.

15:00–15:30

The Spatiotemporal Collagraph: A Material Exploration of Granite & Glacier Palimpsests

Montana Torrey

▲ STORA HÖRSALEN
▲ PRESENTATION

If we consider the Fennoscandia Shield as a temporal assemblage, it becomes an interface in constant flux. This presentation investigates how the material abstractions of geological palimpsests in southern Finland elicit a material imaginary of the process of heating and cooling and how this can be explored through expanded printmaking. The surficial layer of the earth is dynamic, a site where the material present actively engages in conversation with the past, revealing a continual resonance of matter, time, and the record of changing temperatures. Torrey will

discuss and demonstrate her practice-based approach to printmaking, a technique that she terms “spatiotemporal collagraphs.”

In her practice, granite is collected and reconfigured utilizing the poetics of fire as a tool that mirrors its original formation (i.e. heat and compression), it is then redistributed to a print matrix that generates a new series of traces. This process creates a reimagined surface, a mapping of the site, and a catalog of the material’s temporality and its relationship to heat. In the making of the collagraph template, Torrey interrupts the material cycle of granite by reinserting heat, as a result the granite crumbles and separates to its original components, these materials are then re-explored on the print-matrix. In this act, the logic of the trace becomes inverted, leading us closer to the physicality of palimpsests by imagining the absence of matter through the presence of marks.

15:30–16:00

On Fusion: Contemporary ceramics in the heat of the Anthropocene

Anna Voke

▲ STORA HÖRSALEN
▲ PRESENTATION

Heat is inherent in ceramics through the firing process that allows clay to become ceramics. I will discuss how contemporary uses and mis-uses of heat tells a fascinating story of the relationship between ceramic artists and the natural world in the Anthropocene.

Sculptural shifts in ceramics during the 20th and 21st centuries towards radical processes and firing protocols have generated what I call an aesthetic of deformation. In parallel, the current environmental crisis is shifting our perception of the natural world (Bruno Latour), impacting the availability of materials, and the ways we work as artists.

The notion of chance offers a unique reading of these shifts. I argue the recourse to artistic uses of chance follows shifts in our perception of the natural world (Dario Gamboni), and that contemporary ceramics adhere to Strindberg’s plea (1894) that art “imitate nature approximately and, above all, [...] imitate nature’s way of creating”.

I place my approach under neo-materialist perspectives, in which aesthetic result is of less importance than the agency of the materials used and the making processes.

I will outline two heat-related protocols of chance. The first concerns my material research into ash glazes made from collected plants in the alpine region of the Trièves, France. Ash retains the inorganic components present in the plant. Acting as a sort of human, geological and environmental memory of the plant and the ground on which it grew, ash glaze thus reveals our relation to changing environments. I will secondly present contemporary processes of intentional over-firing that generate thermic and gravitational distortions (H.Bjorgan,

R.Koie, G.Lowndes, B.Pouplard, G.Ohr). If ceramics have traditionally negotiated with the elements during the firing process in order to maintain the shape of the ceramic ware, intentionally delegating the determination of the form to heat is a significant shift.

Friday, 14 Nov

14:30–17:30

Flower Power Photography: An Ecological Inquiry into Alternative/Experimental Photographic Practices Around Notions of Sustainability, Decoloniality, & Justice (work-in-progress) Day 2

Samuel Ian McCarthy & Lars Lindqvist

▲ PHOTO STUDIO
▲ WORKSHOP

Embodied Heat

Convened by André Alves

Embodied Heat confronts the experience of heat both as a physical condition and as a metaphorical force. Sweating, blushing, hot flashes, a sudden flush of shame, anger, or desire, even the friction of body mass link intimate sensations to broader societal issues such as climate change, migration, and gendered inequalities. How might heat be understood, not as private or stable, but as excessive, relational, and uncontained—attuned to crisis, yet open to radical reimagining?

Wednesday, 12 Nov

14:00–14:45

Power & Perdition

Jane Théau

▲ OLD HOTEL
▲ PRESENTATION

On January 4, 2020 my house was at risk of being incinerated during the deadly bushfires that burned the east coast of Australia. How are our life choices implicated in such infernos? And what can an artist do in such incendiary times? As I write this LA burns: the subject is ever relevant.

My response to the devastation was to create a body of work that expresses the grief I felt at the loss and the wonder I experienced as nature regenerated. It also looks at the nexus between the production of power and the increasing frequency of damaging fires. In a previous career I worked on the financing of a power station in the UK, and my partner spent 10 years with Australia's Clean Energy Finance Corporation, so this power/perdition relationship is doubly personal to me. We need power, yet its production has such negative impacts.

At the time of the fires, I was writing my doctoral thesis on the tactility of textiles, the relationship of textiles to skin, and the role of touch (or lack thereof) in contemporary art and contemporary life. It engages with the notion that our soul is in our skin. Our lives—increasingly urbanised and digitally disembodied—are out of touch with the natural world and we are blind to our impact on it. I have created a body of work to be touched, an intermingling of sculpture, photography, textiles and poetry that offers an artist's interpretation of a burning planet, through tactile objects that, hopefully, evoke reflection, empathy and wonder.

17:00–17:45

How to Help a Cat in Heat

Gina Enslin & Anne Pretzch

▲ STORA HÖRSALEN
▲ LECTURE PERFORMANCE

In a collection of texts, written by others and ourselves, we explore diverse levels to the meaning of heat, and collect examples of how heat appears at various points in patriarchal social dynamics: heat that is to be suppressed, heat that gives strength, heat that causes fear, heat that kills. Depending on which path of meaning we follow, heat creates a productive or destructive reality.

The lecture performance deals with forms of oppression and objectification: of nature, animals, humans, FLINTA. In this context, the term “heat” takes on numerous and sometimes contradictory meanings. Is heat a weather phenomenon, and who survives it? Is heat an emotional quality, and to whom is it granted? Is heat the starting point of fertility and therefore life – or the greatest threat to our survival on this planet? Is heat resistant potential or unbridled rage? Is heat a beginning or an end?

18:00–18:45

After the Heat, through Cold Fire: Oleg

Tintin Wulia

▲ AULAN
▲ LECTURE PERFORMANCE

This lecture-performance traces the layered, entangled histories of Oleg Tamulilingan, the iconic Balinese “bumblebee dance” duet. Choreographed by I Ketut Marya for an international tour in 1952 curated by British impresario John Coast, Oleg has fluttered through moments of seduction—not only between its two dancers. It hovers between export and offering, between geopolitics and aesthetics. It quivers between tradition and invention, between the stage and my invisible childhood. In this performance, I dance and speak simultaneously through three entangled threads: Oleg as Cold War artifact; Oleg as object of ethnomusicological dissection in the work of Michael Tenzer; and Oleg as a personal haunt—a dance I trained in but resisted. I perform Oleg as a site of friction, through wings that never fully landed. My embodiment is not a clean historiography—it flirts, wavers, and buzzes around Oleg that is not quite classical, not quite mine, not quite past.

Thursday, 13 Nov

10:00–11:00

Sweating Together: collective care, olfactory politics, labor, & interconnectedness

Elektra Stampoulou & Eleni Riga

▲ OLD HOTEL
▲ PRESENTATION, WITH OLFACTORY TASTING MOMENTS

Curator Eleni Riga (Office of Hydrocommons) and artist-researcher Elektra Stampoulou, reimagine sweat not as an unwanted by-product but as a sign of radical interdependence and shared embodiment amid inequality. They present research from the project *Hyperhidrosis: Sweating Together*, exhibited in Athens' Bath House of the Winds—the city's sole preserved Ottoman hammam—employing sweat as a lens to examine bodily, social, and environmental ecologies. Riga frames the Ottoman Bath as a model of collective care, where shared heat fostered inclusion, resilience, and repair. Drawing on Mediterranean histories of slowness and interdependency, she connects these architectures to contemporary practices of solidarity in an overheated world. Stampoulou's thirsty towels explore the olfactory politics of sweat in Athens and the shifting smellscape of our bodies. Through fieldwork, participatory distillation, and storytelling, she attempts to compose a decentralized olfactory archive, tracing how the scent of sweat intersects with labor, class, ethnicity, and solidarity, imagination, and care.

14:30–15:15

Boiling Point

Kerry Collison

▲ AULAN
▲ PRESENTATION

Across four panels framed in bronze, this stained glass window follows the story of a woman undressing from a foundryman's clothes, climbing into a crucible of molten bronze and boiling it as she dips her toe in. The bronze erupts from the crucible and summons a demon, who assaults her with a red-hot poker. As the hot metal solidifies she is left upside down, pinned to the floor with the poker. Bronze chainlinks of demons, made by jeweller Sam Ritte, will cascade across the centre of the panel. This project is currently in its design stages.

The stained glass window and accompanying writing, address the narrative of gendered rituals in ancient foundries and how they

continue to influence the contemporary patriarchal hellscape. Using stained glass as a medium for this work subverts its traditional associations with sacred spaces, offering an unsettling focus on power dynamics inherent in the rituals that sustain societal structures. The work is situated within discussions of bodily autonomy and violence and will be explored through focused research into the reproductive symbolism of foundry practices, as well as themes of sex, power, consent, superstition and territory.

Heat and fire are integral to the imagery and play an essential role in the traditional glass and metal work processes involved in the window's making. These elements also engage with the complex and ambiguous relationships between love, sex and violence, confronting the idea that both the window's narrative and our broader socio-political systems have reached a boiling point.

15:30–16:15

Gut Feelings: sonic residue, migrant heat

Nam Huh

▲ AULAN
▲ PERFORMANCE LECTURE

“Gut Feelings” is an audio-visual lecture performance by curator Nam Huh and composer Ewan Knight, using spoken word, archival footage, interview recordings, and improvised electronic sound to explore the sonic dimensions of suppressed bodily processes—such as stomach growls, throat clearings, and joint cracks—as metaphors and symptoms of migration, labour, and ecological stress.

This iteration builds upon ongoing research into bodily control and migrant histories, focusing on the post-war migration of the Windrush generation to the UK and Korean Gastarbeiter to Germany. Drawing from oral history archives (e.g. the British Library Windrush Collection, Korean Nurse and Miner testimonies at Ruhr Museum and Korean Migrant Archive in Berlin), the performance interweaves documentary materials with speculative narration and embodied sound. The awkward, often silenced noises of the body become sonic evidence of lives lived under regulation—by borders, by bureaucracies, by expectations of silence.

Heat is not just as climate or emotion, but as a condition of ongoing friction—where bodies sweat, shake, and swell under social and ecological pressure. The migrant body, like the overheating planet, becomes a site of excess: too loud, too foreign, too demanding. The work engages with the material costs of assimilation, from racialised decorum to digestive instability, drawing a direct line between global labour exploitation and everyday micro-resistances of the body.

As the live score swells, stutters, and interrupts, the piece invites the audience into a shared space of sonic vulnerability.

“Gut Feelings” proposes not a smooth narrative of resolution, but a frictional method of commoning—across historical traumas, overheated systems, and the fragile acoustics of living bodies.

16:30–17:15

Unveiling the Erotic

Jessica Ekström & Viola Dóra Lenkey

▲ AULAN
▲ PERFORMANCE LECTURE, [NUDITY INVOLVED]

The presentation “Unveiling the Erotic” explores the tension between intimacy and public display, questioning how pornography and erotica shape our perception of the body across regional, racial, and gendered identities. It confronts the paradox of cultural heat – where eroticism is erased from cultural discourse, yet hypersexualized representations saturate pornography, film, social media, and everyday life.

As an extension of our publication *Erotic Utopia: She's on Fire*, the performance extends this friction into a live, embodied experience. Through Jessica Ekström's performative intervention, we examine how patriarchal power structures inscribed in heterosexual pleasure shape the gaze and perception of the female body. Referencing Western pornographic aesthetics—from vintage magazines to contemporary social media—Ekström creates a liminal space between past and present. In this act, bodies once appropriated by the male gaze reclaim their erotic agency, reframing the erotic as a site of empowerment rather than objectification.

Friday, 14 Nov

10:00–10:45
Burning Bright

Ani Ekin Ozdemir

▲ AULAN
▲ PERFORMANCE LECTURE

Guest reader Sam Druant.

This poetry reading considers heat not just as temperature, but as a force that destabilizes relations, bodies, and ecologies. Rising temperatures, sweat, pollution, and desire reveal vulnerabilities and porous boundaries, challenging how we inhabit and relate to the world. Drawing from experimental writing and concrete poetry, the work treats language as an embodied and situated medium. Heat becomes a generative force—it destabilizes, reshapes, and opens space for transformation. The poem enacts the slipperiness of words, embracing contradiction, entanglement, and permeability. It invites audiences into a process of exploring transformation through embodied language and poetic practice, opening space for experimentation, uncertainty, and relational thinking.

14:30–15:15

My Blushing Face: hand weaving shyness, excitement, shame, anger & anxiety

Emelie Røndahl

▲ OLD HOTEL
▲ PRESENTATION & INSTALLATION

I want to talk about the phenomenon of blushing and the space it takes up in my artistic practice. With a blushing face, the heat builds up from within as a reaction to one or more external factors, the blushing washes over like a sudden heat wave; I know I'm going to be completely red in the face before I actually am. Different types of blushing that can occur through anger, lust, shame—how do these states manifest themselves in my art practice? My approach is based on my own experience as a practicing hand-weaving artist, the perspective is mainly first-hand. The blushing attacks me both from the inside and the outside, how does my red-hot face influence my practice as a hand-weaving artist? How can this bodily reaction be investigated in handmade practices that may be relevant to the overall understanding of the premises of contemporary craft?

16:00–16:45**Kiss Me, Oh Kiss Me, Set Me Free**

Richie Lux Kramár

▲ AULAN
▲ PERFORMANCE LECTURE

The kiss—a duet in which each partner voices and is voiced in return, swallowing and being swallowed, resonating and being resonated. It holds the paradox of presence and disappearance, longing and dissolution, the risk of being misread or consumed, and the promise of release. In Dvořák's opera *Rusalka*, the kiss becomes a precarious act of translation, transition, and transformation. The water nymph's voiceless lips are kissed in an attempt to be understood, and the kiss becomes both bridge and rupture: a moment of reaching toward meaning in the ungraspable. This presentation explores the kiss as a sonic and somatic response to crisis, a way of speaking through and beyond another body. The queer, trans, and accented mouth carries layers of history, residue, and ghosts. Engaging voice, breath, and desire, the kiss models artistic intervention: a suspended, combustible moment where meaning, pleasure, and resistance coalesce. How might we kiss as radical meaning-making—voicing and being voiced in the heat of encounter?

Some Like It Cooler

Convened by Cathryn Klasto and Onkar Kular

Some Like It Cooler is a hybrid space for guests and participants to chill out and take a break from the conference heat: grab refreshments, check email, snooze, or chat with others while listening to radio broadcasts, curated playlists, and readings in a relaxed and cooling environment. At selected times, the space will gently heat up by hosting an online programme of presentations, ambient screenings, workshops, and warming conversations covering topics such as burnout, sweat, weather small talk, tropical imaginaries, and heat as repair.

During the conference, programming including plenary sessions, workshops and discussions will be accessible through the PARSE website and within the Some Like It Cooler Hybrid Chill Zone in Gothenburg. Additionally, recorded material from online contributors will also be accessible via the PARSE website as a pre-conference treat.

Wed/Thu/Fri

Wednesday, 12 Nov

Fate Reading

Johnny Chang

▲ HDK-CAFÉ
▲ INSTALLATION OPEN WED/THU/FRI

Calculate your fate ~ draw a reading, or read new fates. Readings are re/de/composed from a partial gathering of writers, poets, researchers, musicians, filmmakers, and artists, voices gathered from conference contributors. A collective bibliography, a map of interdependencies. Embrace a codetermining pause, a rupture, an interruption, a break from and in the common now. Perceive the rhythms at work all around and in us.

12:30–13:30

Screen Activation

▲ HDK-CAFÉ

13:30–14:30

Heat Up 1

Wen Di Sia, Yaw Atoubi & Ese Emmanuel

▲ HDK-CAFÉ
▲ ONLINE CONVERSATION
▲ GU-SE.ZOOM.US/MY/SOMELIKEITHOT

Wen Di Sia and littoral zone[s] (Yaw Atoubi and Ese Emmanuel) will be in dialogue on the topic of colonial heat and rituals of repair.

Wen Di Sia is engaged in an ongoing body of work titled 'A Cosmology of Care' which looks at the hill paddy practice of The Semai, one of 19 culturally and linguistically distinct Orang Asli (indigenous) groups in Peninsular Malaysia. The work is exploring how the Semai of Ulu Jelai continue to practice ancestral hill paddy cultivation as an act of "reterritorialising" their ancestral spaces despite ongoing systemic oppression by the State. To the Semai, fire cools—not the chemical process, but the ritual act that follows.

littoral zone[s] place their attention with the West African Atlantic coast. Considering the troubled and wounded relations generated through colonialism and slavery, they enlist the movements in water bodies, and their heat currents, as a metonymy of repair. Their work imagines kinship as a force cognisant of the enduring heat of colonialism and racism across the Black world. They reintroduce the redistributive motion of heat currents as a metonymy of the potentials of diversion and return, a circulatory process in no way antagonistic to other forms of relations. They take the tidal currents as a relational methodology, absorbing the heat released by our kin so that it may be dispersed and returned without harm.

The dialogue is facilitated by Onkar Kular and Cathryn Klasto.

Wen Di Sia is a writer and researcher with particular focus on indigenous knowledge, cosmologies and eco-critical thoughts. In 2018 she initiated GERIMIS, a collaborative artistic and archiving collective that co-produces artworks and cultural content with indigenous Malaysian (Orang Asli OA) contemporary

artists, artisans, and communities. littoral zone[s] is a collaborative archival, artistic research and pedagogy project. Informed by alternative writing and thinking practices, it anticipates, challenges and animates the notion of the coast—both as a geographic/ecological space and an ideological framework—to open up discourses of intimacy, relationality, aesthetic responsibility, and power. It is initiated by Yaw Atoubi, a writer and culture worker based in Accra and Ese Emmanuel, a writer, artist and curator based between Iowa City, Lagos and Accra.

14:30–15:00

Chill Out

▲ HDK-CAFÉ

During the designated 'chill out' moments, you are welcome to use the space to take a pause, grab a coffee, have a chat, check your emails.

16:30–19:30

Chill Out

▲ HDK-CAFÉ

19:45–21:00

Heat Up 2: Slowburn

Simonetta Mignano & Erin Marbarger

▲ HDK-CAFÉ
▲ ONLINE CONVERSATION
▲ GU-SE.ZOOM.US/MY/SOMELIKEITHOT

Registration Required

In this interactive workshop, we will reflect on the experience of burnout within the cultural sector, seeking to explore how we can navigate fatigue, acknowledging the exhaustion caused by systemic challenges while finding ways to sustain our climate work and well-being. How can we acknowledge the emotional toll of witnessing social and ecological injustice and the personal and collective cost of trying to change it? The focus is a deeper reflection on the meaning of sustainability, by harvesting ideas for coexisting with burnout in ways that are rooted in collective care. In these spaces, heat functions not only as a literal threat to life but as a catalyst for action and a reflection of the deeply human struggle to endure and create in the face of systemic crises.

Erin Marberger and Simonetta Mignano work at the Anchorage Museum where they serve as Director of Climate and Sustainability and Climate Initiatives Coordinator. The Anchorage Museum (Alaska, USA) is a museum for people, place, planet, and potential, in service of a sustainable and equitable North, with creativity and imagination for what is possible. It is a place of ideas and transformation, narratives and perspectives, resilient and relevant communities, responsive to a rapidly changing world toward a better future for all. The Anchorage Museum sits on the traditional homeland of the Eklutna Dena'ina. The museum is committed to recognizing and celebrating the culture and language of the Dena'ina people.

Advance sign up is required for this workshop. You are welcome to join directly from your location or you can bring your laptop and participate while sitting in the café space with refreshments.

Thursday, 13 Nov

9:00–10:00
Heat Up 3

Jacina Leong, Simonetta Mignano & Erin Marbarger

▲ HDK-CAFÉ
▲ ONLINE CONVERSATION
▲ GU-SE.ZOOM.US/MY/SOMELIKEITHOT

Jacina Leong, Simonetta Mignano and Erin Marbarger will be in dialogue on the topic of burnout and artistic labour.

Jacina Leong's work explores the intersection of burnout, climate crisis, and artistic labor through the lens of environmental humanities, focusing on breath as a site of resistance, repair, and relationality. Reflecting on 'caring in and through our practices', an online resource developed through iterative workshops with arts workers, Jacina is investigating how institutional habits, systemic inequalities in the arts, and interconnected issues of burnout and colonial-capitalist structures generate their own economies of heat—of extraction, acceleration, and combustion.

Simonetta Mignano and Erin Marbarger will reflect on their work surrounding the 'slowburn' workshop held the previous day of the conference.

The dialogue is facilitated by Onkar Kular and Cathryn Klasto.

Jacina Leong is an artist-curator, educator and researcher, working at the School of Art, RMIT University, Narm/Melbourne, and engaged in critical processes of community engagement, arts leadership, cultural strategy, and curatorial practice.

Erin Marberger is the Director of Climate and Sustainability at the Anchorage Museum. Simonetta Mignano is the Climate Initiatives Coordinator at the Anchorage Museum.

10:00–10:30
Chill Out

Pony Books

▲ HDK-CAFÉ

14:30–15:30
Heat Up 4

Parsa Sanjana Sajid & Sanskriti Chattopadhyay

▲ HDK-CAFÉ
▲ ONLINE CONVERSATION
▲ GU-SE.ZOOM.US/MY/SOMELIKEITHOT

Parsa Sanjana Said will share her work which is initiated from the subtropical climate of Bangladesh. The work investigates architectural, visual and literary breaks in the productivity and velocity of the Bengali working day, locating representations of rest made easy. Taking heat-absorbing mud walls as an architectural grounding point, Parsa's

project proposes a multi-directional and multi-disciplinary intervention. Parsa will be in discussion with Sanskriti Chattopadhyay, whose ongoing doctoral research titled 'Eyes of the Other: Deconstructing Imagination', stems from her position as a filmmaker from the eastern Indian state of West Bengal. The research, as a challenge to the colonial-modern establishment of image production, is methodologically devising context-specific, time-specific and place-specific strategies for cinematic situations.

The dialogue is facilitated by Onkar Kular and Cathryn Klasto.

Parsa Sanjana Said is a writer, researcher, and cultural practitioner. She works across disciplines spanning digital, visual and literary cultures, social spaces and movements, migration practices, and gender justice. Her writings have appeared in the *Funambulist Magazine*, *Migrant Journal*, *Caravan*, *New Internationalist* and *March* among others.

Sanskriti Chattopadhyay is a filmmaker and doctoral candidate at HDK-Valand, University of Gothenburg.

16:00–16:30
Fate Reading

Johnny Chang

▲ HDK-CAFÉ
▲ PRESENTATION
▲ INSTALLATION OPEN WED/THU/FRI

An introduction to Fate Reading, a work which assembles and redistributes a partial, momentary cacophony of voices, materials, and other texts gathered from this year's conference participants.

16:30–17:00
Screen Activation

▲ HDK-CAFÉ

Friday, 14 Nov

9:00–11:00

Chill Out Ambient DJ Set

Jamie Hudson & Pony Books

▲ HDK-CAFÉ
▲ [PARSEJOURNAL.COM/EVENT/SOME-LIKE-IT-HOT](https://parsejournal.com/event/some-like-it-hot)
▲ [#LIVESTREAM](https://t.me/livestream)

Gothenburg based DJ and sound producer Jamie Hudson will play an ambient set to help us recharge for the final day of the conference.

14:00–15:00

Heat Up 5

Ritika Biswas & Elizabeth Gabrielle Lee

▲ HDK-CAFÉ
▲ ONLINE CONVERSATION
▲ [GU-SE.ZOOM.US/MY/SOMELIKEITHOT](https://gu-se.zoom.us/j/98051234567)

Ritika Biswas and Elizabeth Gabrielle Lee will be in dialogue on the topic of tropical heat. Ritika Biswas is considering the notion of heat in tropical imaginaries, in particular through two portals: sweat and the colour orange. Seemingly disjunct, each of these concepts creates a vast and unruly ecology across art, ecological and geopolitical crises, and questions of justice. Drawing from artistic praxes, lived sites, and cultural terrains across South and Southeast Asia (and its diaspora), Ritika meanders the wild trajectories of heat, attempting to trace some of its somatic, lexical, erotic, and political feelers in this region. Through her short film 'Tropic Temper', Elizabeth Gabrielle Lee frames Singapore as a primary conductor par excellence of heat control. She invites us to perceive media as a hot, pulsing network of neurological and material exchanges — challenging us to cultivate a new thermoception in times of paralysis. Her work considers how, through extreme terraforming, the smart city has become a fever dream of thermal and tropical management, where climatic infrastructures choreograph inhabitants' every breath. This island-scale experiment manifests through extreme terraforming: floating solar farms and biophilic eco-tourist sites that represent a meticulously engineered neo-liberal futurist dream.

The dialogue is facilitated by Onkar Kular and Cathryn Klasto.

Ritika Biswas is a nomadic curator and artistic researcher whose praxis enmeshes eco-criticism and necropolitics. Her recent projects include '—scape' at Project 88 Gallery Mumbai (2025), 'Spectres of Our Own Making' at Gwangju Biennale (2024), 'Nine Nodes of Non-Being' at 421 Arts Campus Abu Dhabi (2023-24), and the collaborative research platform 'Littoral Chronicle' (2023-ongoing) among others.

Elizabeth Gabrielle Lee is an artist, educator and research director. Her interdisciplinary practice utilises new media, oration and public programming to interrogate post-

tropical environments, psychospiritual traditions and the neo-gothic. She is an Associate Lecturer who teaches cross programme in the School of Media and Communication at London College of Fashion, University of the Arts London.

16:00–17:00

Screen Activation

▲ HDK-CAFÉ