

Abstracts and bios WEBINAR 2: Women's voices - art and activism in Poland, Japan and Scandinavia

Main Organizer

Katarzyna Pastuszek (PhD) is a Doctor of Arts, dancer, performer, director, and Artistic Director of Amareya Theatre & Guests (Gdańsk), president of Amareya Art Association; theatre and dance researcher, Assistant Professor in the Centre for Environmental and Minority Policy Studies (CEMiPoS); academic teacher (University of Gdańsk); dance and theatre pedagogue. In 2014, her doctoral dissertation *Ankoku butō Hijikaty Tatsumiego – teatr ciała-w-kryzysie* was published as a book. She is the author and translator of academic articles on dance and theatre (her translations have been published in, among others, the XXI volume of "Studia Choreologica" and *Świadomość ruchu. Teksty o tańcu współczesnym* edited by Jadwiga Majewska). Since 2017, she has regularly cooperated with the Ainu Women's Association (Sapporo) and the Centre for Environmental and Minority Policy Studies (CEMiPoS) run by Prof. Hiroshi Maruyama (Sapporo), creating performances with the participation of Ainu women and working to support and empower ethnic minorities. In 2019, she initiated the project *Independent Without Borders: Pol(s)ka in Japan* that received financial support from the Adam Mickiewicz Institute as part of the "Cultural Bridges" programme in 2019–2020. A holder of multiple scholarships granted by the City of Gdańsk. In 2015, she was awarded the prestigious "Young Poland" scholarship from the Polish Ministry of Culture and National Heritage for the realisation of the artistic project *Kantor_Traces*. In the same year, she was nominated for the prestigious "Splendor Gedanensis" award for her direction of *Nomadic Woman* – a performance presenting the life story and featuring the *Inuit* – Najavaraq Louise Fontain, which was presented, among others, in Greenland, Japan and Turkey. In 2019, she took part in the performance *Four* – a co-production of Amareya Theatre and A Part Theatre, selected for the main programme of the Polish Dance Platform 2019 (Gdańsk). In 2019 she also was a resident artist within the art project: Polish Project led by Sue Schroeder (Core Dance). The project engaged artists from Poland, the US and Israel. Since 2017, she has been co-operating with Magdalena Mellin and Monika Wińczyk with the Colombian group Caldodecultivo, creating an artistic project as part of the international project Artecitya, which later developed into the BLACK VENUS PROTEST social movement. She regularly co-operates with the Gdańsk PARK-ON Association for Persons Suffering from Parkinson's Disease, leading dance & movement workshops for the Association's members and their families.

Co-organizer

Hiroshi Maruyama

Dr. Hiroshi Maruyama is Professor Emeritus at the Muroran Institute of Technology in Japan. The main focus of his research previously lay in rural Japanese locals' struggle for social justice, local autonomy, and sustainability throughout their conflict with authorities over natural exploitation. Since participating in the Northern Research Forum in Oulu Finland in October 2006, he has been devoted to comparative indigenous policy studies based in the Arctic Centre of the University of Lapland in Finland and in the Hugo Valentin Centre of Uppsala University in Sweden. Over the years, he has extensively published English articles and books in international publishers, including *Indigenous Efflorescence: beyond revitalization in Sapmi and Ainu Mosir* (2018, Australian National University Press) and *Decolonizing Futures: Collaborations Towards Indigenous Rights Discourse in the Post-UNDRIP Era* (2021, Hugo

Valentin Centre of Uppsala University). In December 2016, he founded CEMiPoS (Centre for Environmental and Indigenous Policy Studies), which aims to support and empower marginalized people through scholarly work. In recent years he has been actively collaborating with promising/internationally recognized researchers of CEMiPoS and artists towards eliminating colonialism, racism and sexism through submitting comments and reports on indigenous Ainu people to UN human rights bodies, co-producing interdisciplinary performance between Amareya Theatre in Poland and Ainu women, co-organizing international conferences/seminars, et al. In January 2016, he was awarded Honoris Causa (Honorary Doctorate) from Uppsala University.

Moderators: Leena Huss (professor emerita at Uppsala University, Hugo Valentin Centre) and Meindert Boersma (researcher at Cemipos)

Leena Huss is professor emerita at Uppsala University, Hugo Valentin Centre. She has published on language revitalization in northern Scandinavia, contact linguistics and multilingualism, and edited and co-edited anthologies on managing multilingualism in Sweden, language revitalization in education and language emancipation in Europe and beyond. Her present focus of interest is the revitalization of South Sami in Sweden and the impact of language loss and local revitalization efforts on health and wellbeing in Indigenous communities. During the last few years, she has cooperated with several colleagues belonging to an international circle of researchers which was formed after the Cemipos conference in Sapporo in December 2017.

Speakers and abstracts

Antonie Frank Grahamsdaughter (Sweden)

The voice of indigenous women's activism and art

Antonie Frank Grahamsdaughter will present her project entitled "The voice of indigenous women's activism and art", which started in 2017 and is sponsored by several organizations, including The Artists' Committee in Sweden. The project from Japan will be translated and filming will resume as soon as Covid19 is over. The project encompasses: "The voice of indigenous woman activism and art", articles and art exhibitions. Prof. Hiroshi Maruyama has been helpful to Antonie in contacts and organization. Antonie has also translated and published one of prof. Hiroshi Maruyama's articles for the magazine "Fjärde Världen". Currently, Antonie Frank Grahamsdaughter is writing articles about indigenous women's activism and art.

Antonie Frank Grahamsdaughter, born in Toronto Canada, lives and works in Stockholm (Sweden). She is an artist who works with experimental film/video/installations and photography. She is the director and founder of Snowflakes, Contemporary film/video. As a video artist, Antonie Grahamsdaughter creates experimental video art, installations and performances. She writes and teaches. She got the "Film Form Honorary Award" for her experimental work with video. In 2017 Antonie Grahamsdaughter was selected for EWVA European Women Video Artist 2016. <http://www.antoniefrank.se>

Najavaraq Louise Fontain (Inuit, Greenland)

“The separation from the language, culture and family has colored me like an adult woman. It has been a deep breach of my identity. Loss of language made me so shameful that it took many years before I would admit that I did not understand what people in Greenland said to me. I am Greenlandic, Norwegian is my writing language, the accent is Danish.

«- and Everything is forgotten do you think until you step on the path and yet returning home finding the room the place no one would think you were gone and acknowledge: never forget where you come from»

Najavaraq Louise Fontain (Inuit, Greenland) is performance artist, storyteller and photographer who lives in North of Norway participated in exhibitions and performances in Greenland, Japan, Poland and Scandinavia. Her artistry explores the loss of one's native language and the search of identity and belonging, based on the struggle of indigenous people and the consequences of western colonialization. Since 2012 she has been cooperating with Amareya Theatre & Guests and co-creates the highly acclaimed performance “Nomadic Woman”, which was presented, among others, in Greenland, Japan and Turkey.

<https://www.louisefontain.com>

Leni Charbonneau

What is the Art of Alliance? How do We Speak the Language of a Transregional Transfeminism?

How are we limited by the languages we speak? How do the boundaries of language correspond to the limits of political boundaries? What languages are created in the coalitions which transgress both political boundaries and gender normativities?

To open these critical questions, Leni Charbonneau will share perspectives from critical feminist geography and critical theory towards two key ends. First, we will “map” the ways domineering gender narratives have interfaced onto political realities. Critical geography enables us to not only see the limits of hegemonic normativities, but also allows us to trace the origins of gendered politics and subsequently allows us to chart out pathways for alternative political futures. Secondly, Leni will draw on the Deleuzian concept of “minor literature” to show the power of subaltern art forms to disrupt and fundamentally alter political terrain. In so doing, she highlights the power of coalitions like those between Ainu Moshir and Poland which transgress dominant temporalities, spatialities, and embodied narratives.

Leni Charbonneau (she/her; they/them) is currently pursuing her master's degree in Global Environmental History in Uppsala University in Sweden. She works at the intersection of human geography, critical theory, economic history, queer/feminist theory, and environmental philosophy, though she has the ultimate aspiration to unsettle “boundary-thinking” shaping such disciplinary distinctions. Leni has had the privilege of learning from and working alongside social justice and environmental activists in Ainu Moshir (Japan), Sapmi (Scandinavia), the Caucasus region, among other areas. She is a researcher and editor at the Centre for Environmental and Minority Policy Studies based in Sapporo, Japan.

Monika Wińczyk

The presentation of Monika Wińczyk in the first part will be on activists actions of the feminist group Black Venus Protest which was founded in 2017, after the artistic residence of the Columbian group Caldodecultivo in Centre for Contemporary Art Łaźnia, Gdańsk, about which she will talk together with Magdalena Mellin. In the second part, the artist-activist will speak about collective and non-hierarchical cooperation, which takes place now in the time of Women's Strike in Poland. „We went out on the streets to fight for safe, legal, free abortion on demand and in the name of social feminism.” She will raise the questions of safety, sisterhood, and necessary support based on the slogan “You will never walk alone”. About all of this, we have to remember fighting for our rights on the streets of big cities and small towns and villages, where we often experience repression from the authorities, police, the catholic church and the intolerant society that is guided by the far conservative values.

Monika Wińczyk is a Poznań-based performer working solo and in duos. She has been involved in projects such as “Monster Hurricane Wihajster”, which she created with her husband - Hubert Wińczyk - as well as “Mellin & Wińczyk”, where she cooperates with Magdalena Mellin - an artist from the Tri-City. Her area of activity is empathy in the face of all beings/phenomena and their emancipation, the broadly defined feminine nature of which is accompanied by pain, lack of self-acceptance, generational conflict, instability, longing for adoration and violence against women and women against others. Co-curator of the Performance Festival and the Sound Experiment “Dragon odBits - 8 bits” (2011) and the two-day festival “die Fenster - leaning art: performance, sound, movement” (2014), as well as meetings with I have made a handcrafted “Wytwórnia”. Initiator of seven editions of “Performance art jam session”, meetings “MHW recommends” and the “Monoformance” series a series of meetings with “monoformance” performance in the Andalusian Dog Club. Participant of the “Dzianie się” Festival in Olsztyn in 2012, meetings of the “Malingrad Phantoms” in Poznań (2012 and 2014), the “Thin White Line” festival in meeting 2013, “City Observatory” in Toruń, “Friv” festival, “Days of the Excluded bodies” organised as part of V-Day in Poznań in 2015, the “New Force” festival Curatorial” in 2015 in Poznań, “Sopot non-fiction” festival in 2015 in “Queer festu” 2015. She participated several times, at the invitation of Magdalena Mellin in “OPA - open The “art studios” in the Artists' Colony in Gdańsk. She worked on projects pro_refugees “Adopt a waistcoat” and “Gallery without a home” co-creating workshops for children and young people. She took part as a guest in the performance “Ofelia_remix” and “Nomadka” of the Amareya Theatre & Guests. In the ranking of the St. John's newspaper in 2015 the play, “Ophelia_remix” Amareya Theatre & Guests won in the category “best off-off performance”. In 2016, together with Magdalena Mellin and Katarzyna Pastuszek took part in the “off-show” competition, presenting the collective performance “Pramatka's Wines” and in 2018 “I'm standing on the river bank” were created, Mellin/Wińczyk aka Pink&Yellow (Poland), and in 2020, together with Hubert Wińczyk, presented at the festival in the off stream “Stormy protest song” based on W. Shakespeare's “Storm”. She worked on “The Last Supper” by Piotr Wyszomirski. He participates in a project on sexual violence against Re-volta women. She took part in the opera performance “Love Drink” of the Grand Theatre in Poznań, directed by Andriy Żołdak. Co-organiser of the Black protest in 2016, during which she has performed together with Aleksandra Ska and Hubert Wińczyk in the project “Soldiers of the First Front” from the audio performance “Attention, begin” to the text by Anna Karolina Kłys. Participant and co-organizer of Manifa in Poznan in 2017 and 2018. Organizer and co-curator of the exhibition 'A Pole under Construction' in 2016. Participant of the project/movement the feminist Black Venus Protest

initiated by the Caldodecultivo collective, and the Earth and Climate Camp movement. Recently, she took part in the exhibition "Introspections of Lazarus' inhabitants - what the year 2020 taught me" and in the online spectacle "Prosumers", which was realised as part of the culture on the move project.

Magdalena Mellin (PhD, Poland)

Magdalena Mellin will present the contexts contained in the performative show "PreMother;s Sin", inspired by Shakespeare's tragedy "Macbeth", which premiered in 2016 at the 20th Shakespeare Festival / ShakespeareOFF (Mellin / Wińczyk / Pastuszek). For the authors, the key to reinterpreting the character of Lady Macbeth is the reference to the archetype of the guilty Premother-Eve, who, beside being aware of the limitations, still reaches for the apple, trying to break the gates of the surrounding Paradise. Together with Monika Wińczyk, she will present the beginning of Black Venus Protest as the result of cooperation with the Colombian artists Caldodecultivo, created at Łaźnia Centre for Contemporary Art as part of the international project Artcitya. At the beginning BVP was an artistic study of protest, later on developed into a social movement and became a platform for people who want to express their opposition and are always responsive and working to defend the rights of the weaker, the rights of women and all the persecuted.

Magdalena Mellin (PhD) is a visual artist, painter, performer, writer, poet. She is interested in the performative nature of the image in the experience of the relationship of space and presence. She tries to capture the processual and physical aspect of the image in the space of experience, memories and imaginations. In 2015 she obtained the title of Doctor of Arts at the Academy of Fine Arts in Gdańsk, where earlier in 2009 she defended her master's thesis at the Faculty of Painting. She enriched her education with a one-year scholarship at Sabanci University (Istanbul). She also participated in the two-year program of the Dutch Art Institute "Visual Art and Research" in the Netherlands, where in 2012 she obtained an MFA diploma.

Her publication "What Happens behind this wall, stays behind this wall" was presented at the art book fairs- New York Art Book Fair, Miss Read- Berlin Book Fair, Offprint Paris, Wild Book Market-Rotterdam, as well as became the basis of the exhibition from Anahita Razmi at CSW Łaźnia "The Wall Behind Which Something / Nothing *Happened" as part of the Cities on the edge project. In 2018, Uroruromanufucktura has published her poetry-cassette object, "Skaryfik(S)a)cja". Her poetry has also been published in the online Spiesz or Wakat. 2020 her text was published in the collection of manifestos entitled "Death of patriarchy", edited by Katarzyna Lewandowska. Since 2013, she's been working on the performative project "Dialogues not / carried out, letters not sent / sent", in which she invites musicians and performers to cooperate. "Dialogues" was invited to Berlin for the Month of Performance Art (2015) and for the New Theater Festival in Rzeszów (2015). Since 2016, she has been co-creating a performance duo with Monika Wińczyk. The performance "PreMother's Sin", co-created with Katarzyna Pastuszek and Monika Wińczyk, took part in the shows of the 20th Shakespeare Festival in GTS and the next joint project "I'm standing on the river bank" in the 22nd edition. Resident of the Artists' Colony from 2013-2017. Co-created with Hajkowicz and H. Wińczyk, performance, "No_titled" won the competition for OFFpremiery / presentations organized by the 8th Day Theater (2018). And the next edition of the project "No_title // Re_collection" took place during this year's Malta Festival. As part of the Uroruro festival, "the seventh roast" at CK Zamek presented the performance "Which egg white are

you?". Since 2017, she has been working with the Colombian group Caldodecultivo, creating an artistic project as part of the international project Artecitya, which later developed into the BLACK VENUS PROTEST social movement. BVP, which always reacts and works to defend the rights of the weaker, the rights of women and all those who are persecuted, has several branches in various cities, but mainly operates in Poznań.

Katarzyna Pastuszek (PhD) / CEMiPoS / Amareya Theatre & Guests / Amareya Art Association (Poland)

Nomadic voices – performative projects of Amareya Theatre & Guests as processual tools in the struggle for the recovery of identity and empowerment of indigenous women

The presentation of Dr. Katarzyna Pastuszek will focus on chosen artistic projects of Amareya Theatre & Guests that deal with the identity of women, especially indigenous women.

“As Amareya Theatre & Guests, we travel to borderlands, to work with stories of indigenous women, and together with them, we create performances that promote hybridity and enable numerous stories from borderlands to coexist. When looking at our work with Louise Fontain and Ainu women from this perspective, I see our creative process and our performances, developed together with indigenous women, through the lens of Pilar Hernández-Wolfe's understanding of “borderlands”. As highlighted by Hernández-Wolfe, borderlands are “places in between, the spaces in which border knowledge and border identities are constructed. (...) Borderlands refer to overlapping border spaces and the cultural representations that those of us who inhabit these spaces negotiate in order to exercise personal and collective agency. The self-awareness developed in these spaces, the embracement of our multiple identities as a whole, fosters the transcendence of the barriers which dominant groups have imposed on us” (Hernández-Wolfe 2011, 298). This work becomes “an act of resistance, seeking to question epistemic boundaries and bring in the indigenous hidden legacy into the worlds dominated by those who prefer to forget, or those who view these healing practices as exotic.” (Hernández-Wolfe 2011, 302)

Remembering the immense deep and uneven whiteness of the winter Sisimiut and Sapporo landscapes, I still keep asking myself – Can the stage be a lens that enables us to see closer a tiny fragment, a thread of life, that we would have otherwise been unable to see in the multiplicity of signs and forms of the surrounding world? Can the stage, at least on the level of imagination, just for a moment become a plain landscape covered with fresh snow? From the very beginning of the performance until its very end we see this landscape morph, move, transform, we see traces left by words, images, gestures, voices, breaths, objects, memories, an ephemeral composition, on the edge of melting.”

[a fragment of Katarzyna Pastuszek's chapter entitled “Nomadic Stories: Performative Projects of Amareya Theater as Processual Tools in the Struggle for Recovery of Identity and Empowerment of Indigenous Women” that will be published in new book “Decolonizing Futures: Collaborations for Renewed Discourses on Indigenous Rights in the Post-UNDRIP Era” - <https://cemipos.org/book-abstracts/>].

Katarzyna Pastuszek (PhD/Poland)

See bio on page 1.

Ryoko Tahara

Ainu women's international commitment has empowered them

Ainu women had been suffering from discrimination and oppression against the Ainu and women for centuries. Poverty resulting from so-called “double discrimination” deprived them of their rights to education and economic activities. It was a vicious circle in which Ainu women had been caught for a long time. I participated in the session of assessing the state report of Japan on women's rights at the Committee on the Elimination of Discrimination against Women (CEDAW) for the first time in 2003. At later CEDAW sessions in 2009 and 2016, I presented the outcomes of our own questionnaire surveys of Ainu women's living conditions, which was reflected in the Concluding Observations of the CEDAW on the combined seventh and eighth periodic reports of Japan. In March 2017, I founded the Ainu Women's Association as the first Ainu women's association in history with my colleagues at the Sapporo Ainu Association to make our voices heard. In November and December 2017, the Ainu Women's Association co-hosted the International Conference on Policy towards Indigenous Peoples and Indigenous Art Workshop, where I met Amareya Theatre & Guests (Gdansk, Poland), in cooperation with the Centre for Environmental and Minority Policy Studies (CEMiPoS). Since then we have been collaborating with Amareya Theatre for joint performance projects, which enabled Ainu female performers to decolonize their bodies and minds.

Ryoko Tahara is founder and chairperson of the first Ainu Women's Association as well as Deputy Director of the Sapporo Ainu Association. In 1951, she was born to an influential Ainu family in an Ainu community named Moipet Kotan in the Town of Mukawa in Ainu Mosir (the Ainu name for Hokkaido). She had been consulted by Ainu women as a life counselor employed by the municipality of Sapporo for two decades. Through hearing a variety of inhuman stories from Ainu women in that period, she learned how Japan's colonization of Hokkaido has marginalized Ainu people, Ainu women in particular. In 2003, she participated in the Committee on the Elimination of Discrimination against Women (CEDAW) as the first Ainu woman to make Ainu women's voices heard in the international community. In 2009 and 2016, she presented the CEDAW with outcomes of the questionnaire surveys of Ainu women's living conditions conducted by her and her Ainu women colleagues. In 2017, the Ainu Women's Association co-hosted the International Conference on Indigenous Policy in Sapporo under her leadership, in cooperation with CEMiPoS (Centre for Environmental and Minority Policy Studies). From 2017 through 2020, the Ainu Women's Association has been deeply involved in several international projects, such as joint performances with Amareya Theatre in collaboration with CEMiPoS and attending Terra Madre (international slow food festival) under the umbrella of the Slow Food grassroots organization. In addition, she once visited Bronisław Piłsudski's grave in the suburbs of Paris. She is also the first Ainu who paid a visit to Ainu graves in the disputed Shikotan Island between Russia and Japan in the Kuril Islands.
