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## Index 19: TEXTS NOT NECESSARILY MEANT TO BE VIEWED AS ART

22 March 2017, 19:00–22:00

*Texts Not Necessarily Meant to be Viewed as Art* explores how contemporary artists use text in their creative processes. The project and publication focuses on artists' writing and examines the thoughts, ideas, and techniques that structure an artwork. The publication features thirty Nordic and international contemporary artists and writers that have contributed examples of how text informs their processes.

*Texts Not Necessarily Meant to be Viewed as Art* is a form of sourcebook for artists' writing, which provides deeper insight into artistic writing in general, and grants public access to otherwise closed rooms: artists' physical and virtual notebooks, text documents, folders and drawers. These rooms contain unpolished, often unfinished artists' writing, and illuminate what's sometimes lost in the editing process. The pages of the publication contain good and bad ideas, and sketches for work both finished and unfinished (perhaps forgotten or discarded). It presents a snapshot of the stage in the artistic process when the work has not yet landed in its final form and still is in motion.

*Texts Not Necessarily Meant to be Viewed as Art* is edited by Roger von Reybekiel and Julie Cirelli, with graphic design by Martin Falck, published by Konstfack Collection. Konstfack Collection is a multidisciplinary publishing platform affiliated with Konstfack, University College of Arts, Crafts and Design, Stockholm, Sweden.  
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## **Presentations:**

### **19:30 – Ingrid Furre: *The Editor*, 2017**

Ingrid Furre (b. 1983) often creates backgrounds for activities through sculpture and text-based works. Furre draws inspiration from resting places and domestic surroundings, resulting in furniture-like objects and structures made of simple, fragile materials such as wood, fabric, foam and soap. Her latest book “Restaurant” was published by Flamme Forlag in 2014. Furre is based in Malmö and Stavanger.

### **20:00 – Mercedes Sturm-Lie: *Here Comes Everybody*, 2017**

In the performance series *Emerging from the Shadows* Sturm-Lie creates a dialogue with historical songs and not very known experimental opera's. Examples of these songs/opera's are *Songs of the Capricorn* by Giacinto Scelsci, *Ni dieu, ni maitre* by Léo Ferré, and the Russian song *Ochi Chernye*.

During the performance a visual and auditory echo with reflections, shadows and movements is created. Each performance is a dialogue between different past's and now's, attempting the next move, into a future. In this way the echoes are recycled.

In the performance *Here comes everybody* at Index, Sturm-Lie creates a dialog with the opera *We come to the River/Wir erreichen den Fluss* by Hans Werner Henze. As part of and during the performance a video by Jadran Sturm is projected.

Mercedes Sturm-Lie's (b. 1991) practice centers around themes of political correctness, sect-like behaviorism, death, dreams and stasis. When producing new works, she searches for ways to understand the complexity of power in contemporary society and to make it possible to question those phenomena that appear natural, but are in fact an ideological construction. Sturm-Lie is based in Brussels and Stockholm.