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Nina Glockner

The Research Fellowship Programme: Nina Glockner

Mind the Body, Move Matter

Within the scope of this fellowship, and rooted in both her artistic practice and ongoing research on Scores & Structures and Somatic Studies, Nina Glockner explores how Materiality is altered by subjective awareness, and develops a concrete spectrum of Scores as 'exercises' for that awareness, equally focussing on *Moving/ Thinking/ Sensing/ Feeling.*

The interrelatedness between the processing subject and the processed material is a relevant aspect: to which degree can a change of the subject's intention, attention, and perceptiveness lead to a change of artistic process, action, and outcome?

In cross-disciplinary collaborations with students, staff, and guests, and a practice-based research approach –including weekly performative sessions held at the academy– she explores how somatic and performative knowledge can be applied to new methodologies and tools within contemporary art/ design production, education, and beyond.

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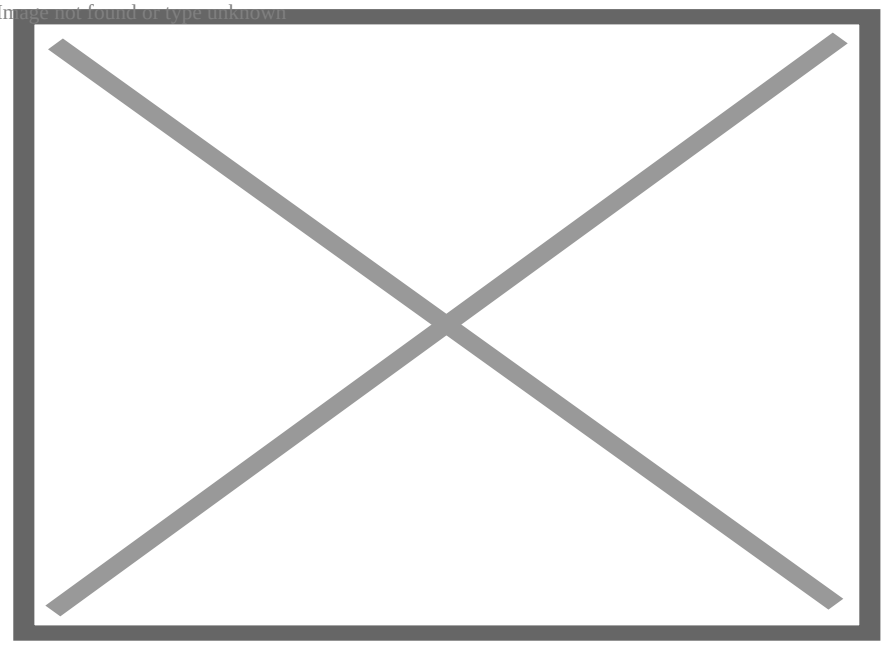

Amsterdam-based artist Nina Glockner holds a Master in Fine arts from Sandberg Institute (NL), a Bachelor from Minerva Academie in Groningen (NL), and has studied philosophy at Humboldt University Berlin (D). Recently she has been *artist-in-residence* at the Jan van Eyck Academy Maastricht.

Nina Glockner's practice consists of (object-based) performances, installations, video, text, and collaborative somatic research, and is about exploring the thin line between executing control and being under a state of control while revealing rather than producing connections. It deals with (power) relationships among humans, bodies, minds, objects, and actions in a given space – ranging from institutional and organisational, to the private. It is about creating a dialogue between the *building modules* that mark the social playground and examining where subjectivity reveals an encounter with the other. And how to negotiate this encounter (un)aware of the systematic structures that influence its circumstance.

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