



## FOOTBALL

Jante vs. Dante today at 17.00.  
Pick your team and go for the gusto!  
Meeting on the grassfield outside the restaurant.  
~~Come and see Dante beat the crap out of~~  
Come and cheer your team to victory!

# “Druskas Avisas” #5

## 24 July 2015

### Druskininkai, Lithuania

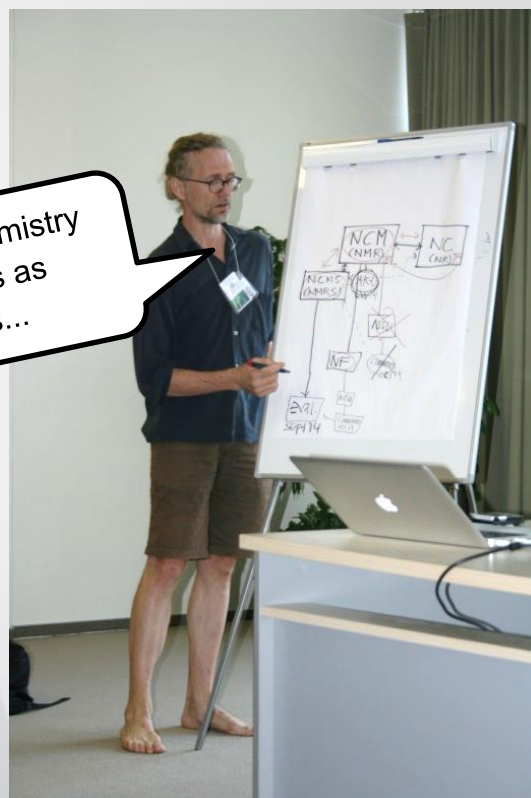
#### NSU Hotline

**Children's Circle +370 623 16 755**

**ArrKom +370 623 17 748**

**Board +370 623 17 222**

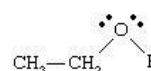
Now the chemistry  
of NSU is as  
follows...



water



an alcohol

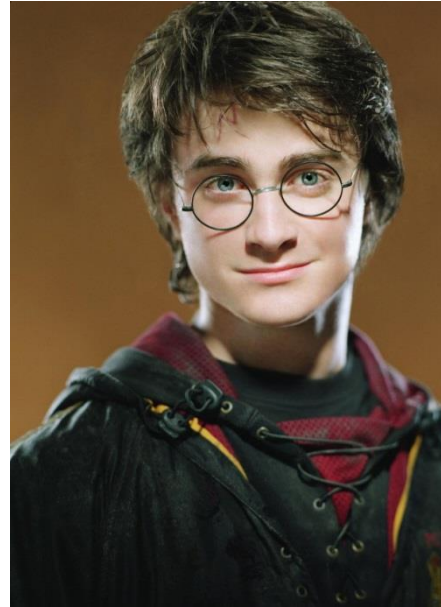


ethanol

## Today's Doppelganger



Harry Potter  
The boy who lived



Milou Lagerström  
A famous wizard

## Today's Doppelganger II (by popular request)



Virginia Woolf  
Author of "To the lighthouse"



Laura Varnuskaite  
Our own lighthouse

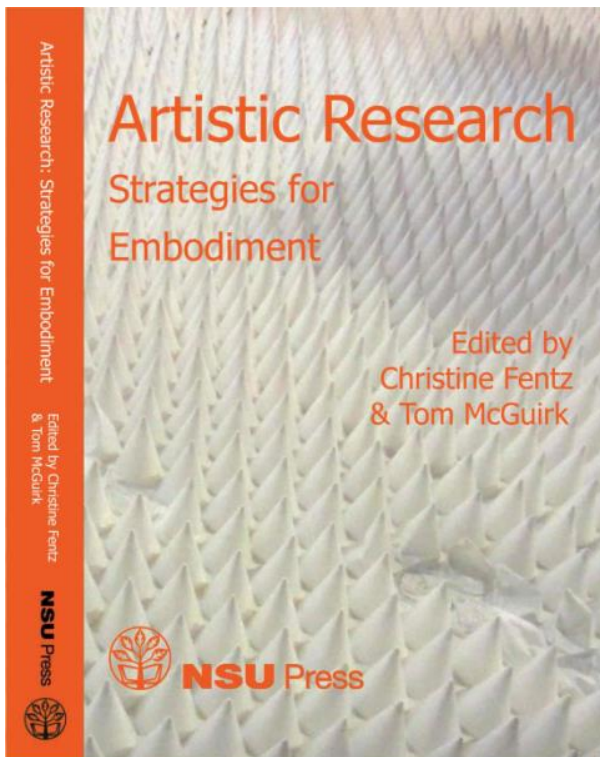
## Today's Doppelganger III



Anssi



A sad cat on the Internet



### **A new anthology from Circle 7!**

Study Circle 7 published its previous incarnation's long awaited anthology this week. The book is titled, *Artistic Research: Strategies for Embodiment*. It is edited by Christine Fentz and Tom McGuirk, and designed by our very own super designer/ artist/ academic/ all-round-renaissance woman, Joanna Sperryn-Jones. It features the work of many current members of the circle and it can be viewed along with the other NSU books in the lobby. You should be able to purchase it online at the NSU website. For details contact Ingibjörg Halldórsdóttir from the Board: [halldorsdottiri@gmail.com](mailto:halldorsdottiri@gmail.com).

Editorial Cartoon by our editor-in-chief. There's a strong smell of Pulitzer in the air!



(An explanation for those four or five of our readers who do not understand Italian: “Culture” in English sounds a lot like “calcio” (football) in Italian. Thus: “What did the Englishman say?” “We talked about football”.)

**The videos we have published so far:**

**About NSU Summer Session 2015:**

<https://www.youtube.com/watch?v=qzrIYWEntwU&feature=youtu.be>

**Happy Birthday, NSU!**

<https://www.youtube.com/watch?v=es62o9I7n1g>

**Discussion about Marx and Grutas Park:**

[https://www.youtube.com/watch?v=0kPctD\\_84rI&feature=youtu.be](https://www.youtube.com/watch?v=0kPctD_84rI&feature=youtu.be)

**Voxpop with Ben Highmore:**

<https://www.youtube.com/watch?v=C0s8u317EZA>

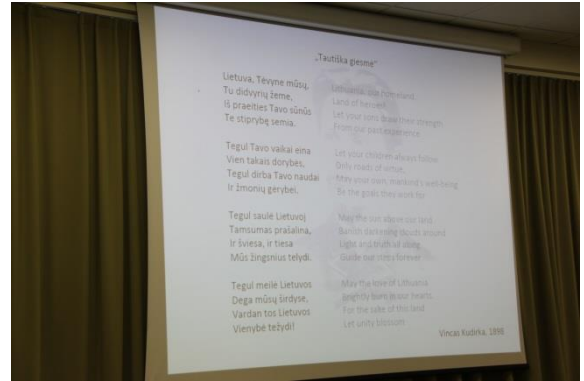
**Help from above?**





# Druskas Avisas #5 — July 24, 2015

## From "The National Hymn"



Folk dancing, the yard near the restaurant, at 20.00



We are young enthusiastic group who is following the tradition of Lithuanian folk dance. This evening we shall teach you the traditional Lithuanian dances.



John, your ear smells funny!



## Druskas Avisas #5 — July 24, 2015

On "Lovers In Time" and Recollections of the old NSU, Part four.

Asger Sørensen, spokesperson 2006-2008



Well, yesterday I discovered that also the editors were reading my recollections, and as you can see from the square brackets inserted at various places in the text, there was also assistance offered correcting details. This is how career as a writer is made with the backup and help from all kinds of kind people, and the result is typically – as in this case – a much better text. Still, as a result of this will to kindness, we had to go through a little drama just before deadline. Before I get to that however, let me relate a little about what I have now been commissioned to by the editor, namely to write about the fantastic documentary that Agnieszka from the psychoanalysis circle showed us yesterday in room 3. The title was – if I recall correctly and there is no time to check such details – *Lovers in time. How I did not get arrested in Harare*.

The introduction really set the scene. First two young people, apparently a young couple in love, was flirting around on the street, having fun, shopping and looking both happy and privileged, in some nice neighborhood of – I suppose – Harare, the capital of Zimbabwe. Scene switches a middle aged man sitting at a nice restaurant, having a drink, but waiting impatiently. The two young people were black, the middle aged man white, and it turns out that the latter is waiting for the young woman depicted at first as in relation with the young man. Classical drama, black-white, young-old, cheating around... and that also became the theme of the discussion at the table after the arrival of the young woman. Him indicating her cheating around, her reminding him of an orgy that he had taken part in. The documentary title was about lovers and thus one could assume that this was – somehow – part of

## **Druskas Avisas #5 — July 24, 2015**

something real. Then suddenly, however, we realized that they were all part of a group of actors, and this was somehow part of the setting of the documentary about the production and staging of a theater play in Harare with the title *Lovers in Time*.

The scene is Harare, Zimbabwe and the film had just been completed, meaning that yesterday was kind of a prerelease session, or a kind the penultimate test. As a good documentary it had a good story and it was also told, with classical narrative structure, indicating by the scene just described, i.e. already from the very beginning, that there was drama on the way. Well, just the subtitle was an indication: *How I did not get arrested in Harare*. With such a subtitle we know that it is not a film about just another love story, how to educate your children in a welfare society, or the natural beauty and mutual attraction of python snakes. There will be a tension building up and it will be in an exotic place. Same trick I have just used to tell you that after the commissioned task there will be slander and gossip form an exotic place, that is, NSU story telling!

Well, first things first. As I got the background story of the film, Agnieszka had a grant from the UK and somehow she got in contact with some excellent actors in Zimbabwe, who were in the process of forming a group and also had ... well, something going. I did not really get the set up from the beginning, but that did not matter, since the story was so well told that one could easily become fascinated by it without these details. So Agnieszka was in Harare with a company of black and white actors, they were playing and rehearsing, and among the crowd, one was also called co-producer and I assume that he also, just as Agnieszka, had put some money in the production. The play that was to be produced was – this I only realized towards the end – destined for at theater festival and was dealing with themes related to Zimbabwe's history and, so it was revealed, this was done in a way that proved provocative to both the traditionalist in civil society and the government agencies concerned with what happens culturally in Zimbabwe.

The basic problem was of course the black and white thing, i.e. how to relate in modern time to colonial and postcolonial power structures, both as history and as actual, contemporary and current realities. More specifically one problem was that there was supposed to be a time travel of a soul, where the soul of one Zimbabwean national hero travelled into the body of someone today, and that was thought somehow disrespectful. Even worse – so I got it – the destination was a modern woman, and this transgender travel was apparently even more offending. Using humor for such serious subjects was also a problem, just as the body relation in Zimbabwe were also more distanced than what we are used to up here, and Agnieszka's instruction for the actors were thus something discussed along the way.

What I found deeply touching and encouraging was that the documentary showed how engaged and professional people through a project can work through these cultural differences and form a group that could find a project of common value. They talked a lot and that was also necessary to get the process going, since the



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European background of Agnieszka was obviously also strange for the Zimbabweans. And the suddenly we see another NSU face coming up: Per Roar, who – as Agnieszka commented – was a very welcome visitor, precisely because of the experience of being a lonely European in Africa. He also took part in the instruction and everything developed smoothly... until the end, when rumors were coming in that protesters would try to block the thing, and that government might arrest the actors.

The activists tried to stop the production, but without success. The government tried to intimidate the group by use of newspapers and censor officials, but Agnieszka and the group stood firm, although they a- dn [*this "a- dn" I found a little puzzling, but knowing Asger's thoughts on censorship I let it stand. Editor's note.*] that was deeply moving – they were so afraid that some almost defected; but only almost. The made it, and afterwards some of them were so thrilled to have taken part in something so overwhelming and transgressing as this play.

As such this documentary thus is a great commentary to what the Lithuanian journalist today wanted to ask, namely about the relation of arts and politics, whether art can affect politics etc. etc. We can only say: Yes, it can, it does provide eye opening experiences and thus raises consciousness. And, now the gossip, returning from this deeply moving documentary I realized that the editors had done a small censorial editing of my recollections number three – in order not to hurt or offend anybody – and with the experience of the movie in my body, I reacted very strongly and rejected all kinds of editorial kindness, claiming the right of the writer to make mistakes and offend... me, who normally would claim that the Mouhammed drawings should never had been printed, and that one should not use the right to free expression to hurt anybody. But this is how reality can affect you. Time up, going to the general assembly, the work is done, and this must be the end of the recollections...





Don't make me laugh!



They don't call Iceland the island of beauty for nothing!

If this room doesn't stop spinning soon, I'm gonna topple over!



**HEARD IN THE BAR**

## Druskas Avisas #5 — July 24, 2015

FRI 24	Circle 1 (room 601)	Circle 2 (room 4)	Circle 3 (room 1)	Circle 4 (room 604)	Circle 5 (room 2)	Circle 6 (room 602)	Circle 7 (room 3)	Circle 8 (room 5)	Circle X (room 6)
08.00-09.00	Breakfast								
09.00-10.30	Susanne Kreitz-Sandberg: Intersections in education and educational science	Margus Vihalem: Everyday aesthetics	Discussing the future of the circle	Angela Oguntala: Sensors and Self-Perception	Oleg Bresky: Citizenship and civic ethos	Beginners drop-in Workshop: Secure Electronic Communication with GNU Privacy Guard Encryption	Notes from Thu Cecilia Lagerström Discussion: Spies of the Everyday	Maria Mayer, Adrian Howe	Visit Circle 4
10.30-10.45	Coffee								
10.45-12.15	Anett Schenk: Diversity, Segregation and Preferences for Sameness in Higher education	Max Ryyänen: Chopin's heart	Discussing the future of the circle	Visit other circles	Workshop continued	Workshops cont. GNU Privacy Guard / Running private cloud	Jo-Jo Peter Skukie Rasmus Skov Tom McGuirk	Round table: The State of Humanities 12.15 Gunilla Bandolin	Anssi Hynnen Claus Krogholm: Gothic Futurism: Rammelzee & Post-Literacy
12.15-14.00	Lunch								
14.00-15.15	Planning for the future	Ming Tsao & Carsten Friberg: "Spätklang"	Discussing the future of the circle	Visit other circles	Discussion of future events	Planning future activities	Conclusions	Evaluation, conclusion	13.30 Nigerian Space Program  13.50 Film: <i>Future My Love</i>
15.15-15.30	Coffee								
15.30-17.00	Joint meeting (Board & Coordinators); Children's Circle Presentation								
17.00-19.00	Football: Jante vs. Dante								
19.00-	Gala Dinner followed by Folk Dancing								