



## AKADEMIN VALAND

### *DET SVARTA BLOCKET I VÄRLDEN*

*Läsningar, samtal, transkript*

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Akademisk avhandling för konstnärlig doktorsexamen i Litterär gestaltning vid Akademin Valand, Göteborgs universitet, som med tillstånd av Konstnärliga fakultetens dekan offentligt kommer att försvaras fredagen den 14 september 2018 kl. 13:00 i Glashuset, Akademin Valand, Vasagatan 50 (med ingång från Chalmersgatan 4).

Fakultetsopponenter:

Fil. dr. Moa Matthis, Konstfack

Ulf Karl Olov Nilsson, poet och psykoanalytiker

## ABSTRACT

Title: *The Black Block in the World. Readings, conversations, transcripts*

Language: Swedish

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This dissertation in literary composition examines contemporary poetry and the writing of poetry understood as events of reading and relationality – as interpretative comprehension processes where relational subjectivities are conceived and set in motion. In an "ebb and flow" between theory and practice, as well as between the situated experience of being a writing body and that body's inscription in the performative and explorative process, it approaches core literary questions from the standpoint of a writer in practice. With a concept borrowed from Marguerite Duras – the "black block" – the act of writing throughout the dissertation's texts is contextualized as a process of unknowing and "reading", in an instant of alliance with the strange and unexpected. The examination is realized through readings of, and dialogues with, three contemporary poets – Gloria Gervitz (Mexico), Anja Utler (Germany) and Ann Jäderlund (Sweden) – as well as through a reflexive discussion on the artistic research methods the dissertation claims to develop. In dialogue with the three other writers poetry writing is examined as a situated and lived practice, where the dialogical and collaborative format enables an exploration of the both lived and dreamed, both factually situated and fantasmagorically mobile, "I" that a writer can be said to harbor and at the same time fabricate. With an epistemological starting point in feminist methodology, where concepts such as *écriture féminine* and situated knowledge are reflected upon and taken into practice, the dissertation carries out its explorative process through three stylistically and methodologically different text formats: 1) the literary essay, 2) the "lyrical transcript" and 3) the experimental and metareflexive method discussion. Within the composition the lyrical transcript is given a decisive role, implemented and theorized as a writing genre and poetic research format with influences from experimental ethnography, post/academic writing and feminist methodologies – that is, as a writing format applied and understood as an interdisciplinary textuality that generate wickers and weaves of readings, interpretations and orchestrations of the worlds, the narrations, the performative universes, that the transcript itself manufactures.