

Hans Peter Mattias Tommila - CURRICULUM VITAE -

Date of Birth: 13th October, 1976 **Nationality:** Swedish, having lived in the following Scandinavian towns: Kalmar (1,5 year), Umeå (7 years), Uppsala (14 years), Oslo (1 year), Malmö (5,5 years), Copenhagen (13 years). Current city: Berlin (since 2018).

Education: MA Theatre Pedagogy 2012, Universität der Künste Berlin through Metropoluddannelserne in Frederiksberg.

Languages: Swedish (native), Danish (expert), English (expert), German (intermediate)

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Peter has, after completing his Theatre Pedagogue Master Thesis "Towards Personal Growth" in 2012, been teaching, creating and performing on various levels and platforms within the emerging Danish Performance Art Scene, mainly oriented to his goal as described in the thesis, of developing a theatre pedagogical method for enhanced personal creative expression, presence and well-being in everyday life. This action-based research has taken him several times (2007, 2008, 2013, 2015) to Bali, Indonesia, for deeply immersive work at the Bali Purnati Center for the Arts in Batuan / Ubud, and at the Theatre Work Center in Lodtunduh / Ubud - the process involving mask, dance and ritual on Bali overlaps with Peters engagement with performance art and DIY/co-creation culture at home, often directly overlapping. All the work is based on personal interest, passion, need and vision. He prefers collaborations to be based on heartfulness and openness, and minimizes his partaking in "collaborations" based on competition over the scarce space available for the esthetic dimension in our minds and screens in these current times. He has his roots in DIY cultural activism. He does not usually describe himself in third person.

PERFORMANCE and more IN CHRONOLOGY 2006 - 2018

My interest in Performance stems from my passion for transformative ritual, a life long current in itself, which led me via Magusteatern and mere coincidence, to stumble straight into the universe of Danish performance art pioneer and master artist duo SIGNA in 2004 as a fascinated member of an intoxicated audience in Malmö. I later performed in her works and world, and Performance continues from there.

SIGNA (performer & set construction)

Seven Tales of Misery, Plex Copenhagen 2006

The 11th Knife, Psi# 14 Copenhagen 2008

CDLF (co-organizer, set-construction & performer)

Founding Member of Club de la Faye 2007 (<https://clubdelafaye.wordpress.com/>)

Sirens & Deserters, Institutet Malmö (SE) 2008 Reapers Lodge, Musikparlamentet Copenhagen (DK) 2009 Boris Productions, Jazzhouse Copenhagen (DK) 2009 The Call of a Siren, Art Zone Roskilde Festival (DK) 2009 The Swamp/Swing Pigalle, Jazzhouse Copenhagen (DK) 2009 Copenhagen Burlesque, Hotel S:t Petri Copenhagen (DK) 2009 Budoir Burlesque/Kreatureret, Jazzhouse Copenhagen (DK) 2010 The Rite of Saturn as done by Club de la Faye (movie; <https://vimeo.com/15970763>), 2010 Kreatureret at Cuccoos Nest Cabaret, Byens Lys Copenhagen, (DK) 2012 The Dreamoscope/Suenoscopio, Viertelstfest Bremen (DE) 2012 Embassy of Untrue Reality: Dark Questions Matter - Rituel du Papillon (<https://vimeo.com/145383077>), Explosive!, Bremen (DE) 2013

MORE / OTHER PERFORMANCE and POST-DRAMA

Henrys Dream 2013 (engaged as performer at the Temple Area, exploring Rage and the Mystery of the Mandorla)

Five Apartments 2014 (engaged as performer at Apartment 1 of 5, exploring serendipity and hypersensitivity)

Symphony Parallel Action, Dome of Visions 2014 (performer and co-organizer)

Den Perfekte Storm, PB43 2014 (engaged as pedagogue, director and organizer for the opening event at Smag Verden Festival, PB43)

Orthogenesis(?!), PB43 2014 (organizer and performer; sound-art and mask performance, in commemoration of the fallen PB43)

Mysterious Gift from the Sky, Dome of Visions, 2015 (performer and co-organizer)

Sisters Academy 3:1, Inkonst, Malmö 2015 (visiting artist, exploring super-spontaneity and sensation of ease, related Balinese dance)

Sisters Academy 3:2, Nova Academy, Simrishamn 2016 (visiting artist, exploring cut-ups/mandalas, by esthetic-ritual contemplation)

Shellphones, Höllviken 2016 (engaged as performer and driver - immersive performance with sound art in nature settings)

MORE / ONWARD...

Salong Taggotagg 14; Globalium, Galleri Molekyl Malmö 2017 (engaged as pedagogue and performer - a post-dramatic ceremony)

Sisters Academy 6, Den Frie Udstillingsbygning 2017 (engaged as teacher, pedagogue and performer + set construction, one month durational, immersive, large-scale installatory, liminal work to usher in the poetic realm and explore a new paradigm for the esthetic dimension)

Den Store Badetur, Sjøellandsgade Bad 2017 (engaged as pedagogue, guiding the collective making of an immersive performance)

LJUS LJUDER, Museum Overtaci 2018 (artist-magician, an interactive non-performance art installation and immersive hypersigil)

FIELDS OF CORE DEVELOPMENT 2001-2018

Loosely scetched from the adventures in Malmö, of *Café Cyklon* and the *Ecstatic Society*, combined with *Östra Grevie Dramalinje* and *Skrotum* on the one hand, and my moving to Copenhagen in 2006, experiencing the journey of *Performance* and my first two journeys to Bali on the other, the period 2001 to 2010, can be described as my formative years in the context of this *Curriculum Vitae* (Sown into and adding strong nutrition to the process, is my Master education in *Theatre Pedagogy 2009-2012*). The next phase can be seen as spanning between 2010 and 2015, a period intensely colored by the development of my research in theory and practice by experience, experiment and dedicated study, while simultaneously delving into the deep and powerful process with *Club de la Faye*, and later further artistic and artistic-research based manifestations in other contexts - added of course, to my next two journeys to Bali. This led up to a very hard fall, and a period of sincere *Weltschmerz*, during which I had the opportunity to use my tools as developed by then and further on myself. Strange as it may seem to mention this, I must emphasize that this was an incredibly valuable, and eventually highly gratifying experience to go through, which has turned out to be very useful. By 2017, the third phase came on. 2018 I put my research together, in order to present it in gathered form as the beautiful mess it is - and I moved to Berlin.

RESEARCH, STUDY AND TEACHING through PHYSICAL THEATRE and IMMERSIVE PERFORMANCE 2002-2017

Watching 2002 --> : An elaborate but rarely known method for ensemble training (based on “Beehiving” by J. Grotowski), which was practiced regularly at *Östra Grevie*, and which I have later been teaching in groups occasionally over the years. It holds strong keys to superspontaneity, holistic awareness and collective creative synchronization. Working with this tool gives an idea of what is meant by Grotowski's notion of “the translucent actor”, a concept deeply relevant to this research process.

Magusteatern 2005: This was the first serious attempt, to combine physical theatre methods, with techniques from dramatic, shamanistic and hermetic self-initiatory ritual traditions. This was done as a series of experimental group sessions at *Skrotum*, Malmö.

Work with Immersive Performance Art 2006 --> : This is presented in more detail above and elsewhere. My research is always intertwined with my artistic work. It leads to artistic work per occasion in a mainly benevolent feedback-loop.

Work and Research on Bali 2007-2015: This is presented in more detail below.

Master Education in Theatre Pedagogy 2009-2012: Discovering the MA-education in Theatre Pedagogy, given at *Metropoluddannelsen* in Frederiksberg, in collaboration with *Universität der Künste* in Berlin, was a crucial step in devising the more formalized version of my research into creativity and personal transformation, which had been going on as a conscious working since 1996. It's foundation hence lies in flow-theory (*Csikszentmihaly*), mask work (*Hesselager*, *Brahe*), and immersive initiatory installations in a very broad sense (various sources). During the education, I especially enjoyed working with post-drama, epic theatre, viewpoints, and the *esthetical learning process*, all in specifically interrelated curricular integration. I was fortunate to receive short but sweet teaching in group by *Kirsten Delholm*, and I was privileged to do two internships with *Finn Hesselager*. The MA-education was the catalysor and receiver of the *Crea Workshops*, the first one done with members of *CDLF* at the *Hesselager* estate in *Nørre Snede*, the second one done at the *KaosPilot School* in *Århus* with a small part of *Team 18*, a suitable symmetry seen to that I originally had strongly considered a career as *KaosPilot* myself. My main educators were *Charlotte Fogh* and *Jan Fogt*.

Crea Workshops 2011, 2012, 2018: A workshop model which I developed as part of my MA-studies, based on a combination of methods from the systems of *Dah Teatår*, *Per Brahe* and *Finn Hesselager* respectively - continuing the earlier tendency of inquiry found in *Magusteatern*, into a direction of creativity-research and transformational artistic work, also involving *Watching*, *Flow-theory* and holistic-performative perspectives to daily life. These workshops form the basis for my further research since then in various contexts, as described at the beginning of this presentation.

Club de la Faye Workshops 2012, 2013: Developed and manifested in collaboration with *Iwona Rejmus* and *Inga Germer Nielsen*, these workshops educated the students on the process and chosen methods of *Club de la Faye*, making the students over the span of a few days capable of creating and manifesting their own interactive performance installation, or of participating as performers in such work with *CDLF*.

The SHIP as Teacher 2017: *Sisters Academy*... To this multifaceted one month long process of daily sessions, I gathered and fused the best findings of all parts of my work with creativity and personal transformational, ritual work since 2002, with the gems found within the previous *Weltschmerz* period of 2016, creating a *form-in-process* which by nature also is an act of fundamentally personal artistic expression. Within the collective creation of the *Sisters Academy* the *Boarding School* as performative frame, I continued my research through practical sessions on students of various backgrounds, while also doing field-research in terms of the aforementioned themes, while simultaneously expressing and exploring myself performatively, including the act of almost complete non-verbal communication for 27 days - a communicational key applied by inspiration of the *Mechanic*, and of the enhanced liberty of possibility provided by the sensuous-poetic collective frame itself.

WORK AND RESEARCH ON BALI 2007-2015

2007 Two weeks at *Bali Purnati Center for the Arts*, practicing mask work, *Michael Chekhov*, *Grotowski*, and *Fitzmaurice Voicework*. Here I first heard of the mystical Balinese concept for sacred charisma; *Taksu*. Led by: *Per Brahe*, *Aole T Miller*, *Catherine Fitzmaurice*

2008 Two weeks at *Bali Purnati Center for the Arts*, *Batuan/Ubud*, practicing mask work, *Michael Chekhov*, *Grotowski*, *Balinese Dance* (*Legong* and *Baris*), *Fitzmaurice Voicework*, and *Balinese ritual*, from the entrance point of *Antonin Artaud* and *Taksu*. Led by: *Per Brahe*, *Aole T Miller*, in collaboration with *Ida Bagus Anom of Mas*, and with *Oka Dalem*, *Ni Gusti Raka* and *Anak Agung Gde Mandra* of the *Balerung Stage* in *Peliatan*.

2013 *Taksu Workshop*: Two weeks at *Bali Purnati Center for the Arts*, *Batuan/Ubud*, practicing mask work, *Michael Chekhov*, *Grotowski*, *Balinese Dance* (*Penasar* and *Kecak*), *Gamelan*, *Clowning*, *Fitzmaurice Voicework*, and *ritual*. Led by: *Aole T Miller*, *Micha Espinosa*, *Ida Bagus Alit of Lodthunduh*, and *Ida Bagus Anom of Mas*, with ensemble.

2015 *Taksu Workshop*: Four weeks at the *Theatre Work Center*, *Lodthunduh/Ubud*, practicing mask work, *Michael Chekhov*, *Balinese*

dance (Penasar), and Balinese ritual + extensive teaching about Balinese mythology and art culture. During this workshop, I developed an Embryo to a performative elaboration of the Penasar-dance, together with Robert Bolin (this embryo was part of our work as visiting artists at the Sisters Academy in Inkonst, Malmö, later that year). The workshop was followed by further research on Bali, continuing for another two weeks, mainly oriented to the tradition of Dance and Gamelan in the village of Sawan. The workshop and following journey, was documented on film (by Jonas Bræmer-Jensen and Simon Anker-Larsen), in order to eventually make a cinematic work about my research. In collaboration with: Per Brahe and Ida Bagus Alit with family in Loddunduh, and Nyoman Sridnyana with family in Sawan. Animation by Fredrik Lindgren: <https://vimeo.com/128726371>

SISTERS ACADEMY 2015-2017

2015 Visiting Artist: exploring super-spontaneity and sensation of ease, based on Balinese ritual dance, with Robert Bolin - documented by De Nye Voksne. A continuation of our work with the *Embryo* at Theatre Work Center, Loddunduh earlier that year.

2016 Visiting Artist: exploring cut-ups/mandalas and self-knowledge, by esthetic-ritual contemplation, with Håkan Magnusson - a continuation of our two projects in Dome of Visions in 2014 and 2015, also overlapping with my work on Bali together with Robert Bolin in 2015.

2017 Performer and Teacher: up to this multifaceted one month long process of daily sessions, I gathered and fused the best findings of all parts of my work with creativity and personal transformational, ritual work since 2002, with the gems found within the previous Weltschmerz period of 2016, creating a *form-in-process* which by its nature also is an act of *fundamentally personal* and continuous artistic expression, however in relation with many previous collaborations and experiences of life, as traces in the path of the form-in-process known as the SHIP. More on the one-month manifestation elsewhere in the text.

SELF-TRANSFORMATIONAL WORK through PHYSICAL THEATRE, 2002-2007

The research-process has always been in resonance with my personal work on and with myself as subject of holistic development. It has followed a natural arch from work directed at and for myself, to become work with art and research directed at and for other people. Hence I find it relevant to include central milestones on that early part of the journey, here at the bottom of this curriculum vitae.

Ritual and Physical Theatre with J.Waern, Malmö 2002 (being part of a circle exploring shamanism and chaos-magic through physical theatre, opened my eyes to the potential of these tools, and of their strong impact on my process, and made me dedicated to explore further into that intersectional direction).

Östra Grevie Dramalinje 2002-2004 (the tools given at this intense education included some of the methods and practical frameworks of Jerzy Grotowski, of Odin Teatret and those of Michael Chekhov. This showed me the way in terms of scenic arts, and confirmed my original impulse of joining the education as a way to reach further psychophysical deepening in terms of personal work with transformative ritual. On another note - it was a true pleasure to take part in the production of Bulgakov's "Master and Margarita" at the end of the two years in that joyful ensemble).

Dah Teatar, Beograd 2004 (as a natural continuation of the two years at Östra Grevie, I partook in a three week workshop at Dáh Teatár, where the methods of Grotowski, Odinteatret and Dah, received further deepening, giving me the necessary tools to start developing the Magusteater-project later during that year).

SIGNA; Nightfinder II, Malmö 2004 (being in the audience, experiencing this interactive performance showed me a new level of potential for the expressiveness that I was pursuing to achieve and understand, and pointed the way to myself later approaching work with performance installations wholeheartedly, at first as a performer in SIGNA's world.)

Skrotum, Tankarörelsens Lustlaboratorium, Malmö 2003-2005 (parallel to the engagement at Östra Grevie Dramalinje, I spent much time and work as a student and sometimes teacher at this workspace, continuing the exploration of physical theatre, qigong, mb-training, contact impro and other related practices, working towards both transforming myself, and towards developing a system that could combine the tools I had found - this eventually led to the project Magusteatern).

The workshop at the Bali Purnati Center for the Arts in 2007 (confirmed many of my own experiences regarding the combining of physical theatre and ritual, and also offered me the entrance to discovering a highly elaborate system, partly being the traditional Balinese Budaya Cycle, partly being the tools of art practiced at the workshop itself, and their interconnected system. This pointed the way to a new development in my research, which in time crystallized as the Crea-workshops.)

Resonans, Copenhagen 2007 (after having moved to Copenhagen in 2006, and having visited Bali and the Bali Purnati Center for the Arts in early 2007, contacting the group Resonans in Copenhagen, was a first attempt to manifest a regular continuation of the physical theatre work in my new hometown. I led a continuous Watching workshop in that group for a few months, and explored the methods from Institutet för Scenkonst, to which Resonans was related, and which I found very useful for work with performance).

Club de la Faye... (joining the early development of the group which was to become Club de la Faye during late 2007, was the natural continuation of the process of Self-transformational work through Physical Theatre, which had begun in Malmö in 2002. I would continue to use and develop these methods in that frame and beyond, combining tools of performance installations with those of physical theatre and of ritual work from various sources and traditions.)

DIY CULTURAL ACTIVISM 2001-2014

Being helplessly drawn to the space of human connection through sharing of ideas and insights, and being fascinated with the growth, maintenance and destruction of the micro-events of creative ideas in budding and manifestation, I have always been feeling familiar with the co-creative current that some connect with youth only, and others with a life well lived in spontaneous service to grass-root humanism. I also find that such environments when at their best makes for an open communication almost rid of the projections of internal competition, a social setting that I otherwise have only experienced within tight ensembles and amongst some of my groups of friends. This pattern through life has it's specific hot spots, be it the environment of one intense production period, or an involvement with a maker-space, or a more pseudo-permanent socio-creative free-haven such as Anafora (Egypt) or PB43 (Amager-Øst). Experiencing various such hot spots ongoingly, has shaped my life and my way of seeing the world, it has guided my relationship with artistic pursuits, and many other things, including my relationship with social media and even to some extent with my ideological perspectives; I adhere to an idea about our common future, which would be enlightened by what I call humanistic resilience. Imprints of these environments, in combination with general imprints of my upbringing from early life as such in my particular family and background, has stimulated an instinct for human connection and deep conversation with strangers, a passionate interest in the process and mechanisms of creativity and co-creative exchange, and an esthetic-philosophical approach to life's undertakings. I continuously nurture the dream of creating the perfect free-haven for this current, a current which I perceive as being present as a potential in all sentient life. This is the context in which I will gladly work for free when necessary.

Café Cyklon

Being open 4-6 days a week for one year exactly (13/8 2001 - 12/8 2002), at Kristianstadsgatan in Malmö, this project was an example of situationistically oriented, progressive cultural activism, inspired by the Magical Theatre as described by Hermann Hesse (Steppenwolf, 1927), and of the notion of a possible other paradigm; of less inhibition and detachment, from the general manifesting of utopian dreams. I created and maintained this café on equal terms with three close friends, and we received help from hundreds of others, with perhaps a group of 30 people being more regular in their support. The café, in close collaboration with Bio Prevost, Studio Sapiens, Studio Sibirien, Studio Yindi Garra, and the growing techno scene of that time, was it's own countercultural institution, counting around 3000 members. The fundamental purpose and activity of this non-profit café, was to create, nurture and sustain synergies among creative and/or free-thinking individuals in need of an oasis. This cultural little society, was fully autonomous - and had equipment and social capacity, of making art and connection happen. A Cyklon, is what potentially is generated, when stray winds meet - they certainly did and it certainly was.

The Ecstatic Society

Having borrowed the concept from the event by the same name and kind, at Fylkingen in Stockholm, this was the first ever open cultural club, to be held at Moriskan in Malmö (April 2003). The event was monitored by myself, Kristina Nordling and Petter Mårtensson, in collaboration with many artists of various kinds, from Sweden and the UK (Cotton Ferox, Coph Nia, Ganzer, Carl Abrahamsson, Rodney Orpheus, NOS, Kristian Nihlén, Fetisch 23, + "three secret artists"). What makes it worth emphasizing in this curriculum vitae, is that it was an occulturally oriented, large-scale attempt, of inducing a transcendent state of mind in the audience (by combining art-installations, concerts and live extreme body-piercing, with a hidden, intentional-ritualistically charged event-design). This experience later inspired me to explore the Rites of Eleusis by Aleister Crowley, and to work artistically with that material.

Club de la Faye

Formed originally out of acquaintances made during Black Rose Trick Hotel (2005) and Seven Tales of Misery (2006) (two works by SIGNA, in which I was performer in the second and immersed audience for a week in the first), CDLF was for five years 2008-2013 my main home of creative pursuit and only output of performance. A collective manifesting collective manifestations aimed at the re-enchancement of everyday life inwardly and outwardly. Main themes are rebellion, ritual, site-specific installation, intervention, interaction, fiction, liminal process, ecstasy, group trance, imagination, sensuality, collective subconsciousness, art activism. CDLF over the years developed a strong internal culture that is active to this day, and manifests immersive performance in various projects. Thousands of massive hours have gone into this club and it's activities, including two works as 'framesetter' (Aleister Crowley's Rite of Saturn as done by Club de la Faye (2010), Embassy of Untrue Reality: Dark Questions Matter - Rituel du Papillon (2013)). "*Club de la Faye is a group of existences living and performing in the cracks between reality and fiction - a simmering egregore of multiple themes, finding pathways into the worlds of perceived reality, ushering forth gems of perception beyond language by transmutation.*"

PB43 Amager

Honored to conduct the opening event (Den Perfekte Storm (2014)), of Smag Verden festival, a collaboration between PB43 and Town of Copenhagen, I felt at home at PB43, this impressive collaboration of 144 members, featuring a great variety of daily, artistic, creative and re-creative activities and productions, and had an office there - for a mere 9 months, until the whole place was torn down and replaced with a storage-hotel in 2015, an event marked by the ceremonial performance *Orthogenesis(?)!*.

OTHER RELEVANT PRACTICES/FIELDS somewhat EXPLORED 1996-2017

Many of my other interests have grown out of, or added to, my creative process in various ways, and are part of it's nature;

History (Uppsala University), Religious Science (Uppsala and Lund Universities), Theoretical Philosophy (Uppsala University), Western Hermeticism, Chaos Magick, Shamanism, Balinese ritual, Meta-programming, Yoga (Hatha and Ashtanga), Qi Gong, Meditation, Tango Argentino, Contactimprovisation, Brazilian Jiu Jitsu (Choke Academy), 2 years regular Body-sds (sometimes combined with performance-training), Sword-fencing (various kinds), Choir-singing (baryton), Painting (oil and acryl on canvas), LARP (Fantasy, Medieval and Contemporary), Borderland co-creation culture-development (2011-?).