

Who Cares?

An Ethical Practice of Listening

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Abstract This artistic research project asks: How can a care-oriented artistic practice based on listening facilitate the shaping of lived experience into artistic material? The question has developed through a research process spanning 2020–2026 and through three artistic projects: <i>My Deer Hunter</i> (2020), <i>Stille slag (Quiet Beats)</i> (2021) and <i>Lyttekor (Listening Choir)</i> (2024–25). Each project takes lived experience as its point of departure and explores different ways of meeting, listening to and working with people who share experiences of war, incarceration and fertility treatment. Throughout the research, listening has emerged as my principal artistic tool. I understand listening as an embodied practice: a way of paying attention with the whole body and to what may be sensed, felt and perceived beyond the audible. By developing listening as a practice for dramaturgical thinking and doing, I have explored how lived experiences can move from personal stories into artistic material through acts of collective creation. The research shows that care-oriented listening can support trust, agency and empowerment, while also demanding responsibility, openness and continued involvement beyond the performance itself. Aftercare, longer processes and supportive institutional and funding structures are therefore important parts of an ethical artistic practice. The research has also changed my own artistic role, from dramaturg to co-leader and facilitator, and has given me an embodied understanding of the vulnerability involved in sharing lived experience. The project proposes listening as an artistic practice of care: a way of staying attentive to others, to oneself and to the relations that make art possible.		
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