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## Notions of a hybrid

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Hybridity is a prismatic concept that can be applied in several areas. However, the term has not yet been implemented discursively in the art and design field, nationally or internationally. The visual character of the hybrid is important because it deals with basic issues in the form field that have, until now, been reluctant to thorough description in terms of theory. The hybrid figure reveals and demystifies conventional notions that generally form the basis of image- and form- building processes. This combination provides opportunity to express and articulate distinctions between forms. In this way we can get a glimpse of how we value forms and thus raise awareness of overlooked issues previously perceived as controversial. Among them the idea of the existence of pure (unmixed) or impure (mixed) gestures and that the figures may appear to be frightening or monstrous in that they are not established. The purpose of this paper is to highlight some insights drawn from my artistic practice and the overall project “Notions of a hybrid”. The project aims to reflect on how the terms *hybrid*, *hybridity*, and *hybridization* can help to visualize inarticulate thoughts on how we evaluate and categorize the forms that have not yet been assigned an identity.

## INTRODUCTION

How do hybrid forms arise and what is required for them to become established? New biological organisms are formed by changes to existing ones, and similarly, new forms are established out of existing patterns and shapes. What is it that draws our attention to new forms and under what premises do we recognize them as new? In my research I link these questions to my personal background and artistic practice. New cultural composite forms described with terms such as hybridity are examined, as well as the role of media in diversity and the surrounding debates. In contrast to earlier times, today visual representations of people with varied backgrounds seem to manifest a particular potential. Individuals who in the 1800s were called human hybrids (Young 1995) have now become icons that represent an era of constant change. In 2008 the first man of mixed race was elected president of the USA, and shortly afterwards the international fashion icon Tyra Banks showed that she colors the skin of her models in order for them to appear “colored”. These are only two examples of events recently depicted in media that make us question hierarchies that seem to have been cemented in postcolonial discourse. The hybrid concept has even become a buzzword, used everywhere from automotive industries to popular culture as a means of describing new potential forms and genres. But what do we mean when we talk about hybrids? What constitutes this figure and how does it relate to associated concepts such as the cosmopolitan and the multitude? What is this "third" dimension that is emerging and how does it differ from the "mix" or "re-mix"? A theme that binds together my practical work is the hybrid, a fundamental visual character found in many areas. Its manifestations are perceived as both fascinating and threatening, concrete and abstract, most often experienced as strange and even monstrous. What allows the hybrid to balance between these extreme values and how is it that we regard it as ambiguous and frightening? The concept of hybridity today represents a wide connotative field with both highly specialized meanings as well as vague and imprecise interpretations. The concept can be applied in many areas and is significant because it can help to raise awareness of how we think when we encounter new - yet unarticulated - gestures and phenomena. The contemporary usage of the term is often to describe shapes reminiscent of two forms we recognize, but have not been assigned their own unique characteristics. Hybridity has thus become a generic term used to describe phenomena or identities we are not yet able to put into words. In this article I will clarify my rationale by giving some examples of insights drawn by the artistic and practice-based research project “Notions of a hybrid”. The project investigates how to understand the hybrid form as well as how the form can be used to highlight contemporary social phenomena. The overall purpose of this project is to investigate, through my art practice, the *hybrid*, *hybridity*, and *hybridization*; and to show how artistic methods can produce new knowledge that is relevant for contemporary society and scientific research. The research project also has a practical dimension that deals with new research approaches in other discursive practices, methods utilized to connect the different areas of knowledge and the questions based on how to impact their respective parent disciplines.

The field of artistic research is as an eclectic and hybrid discipline that is firmly centered on art making (Sullivan 2005). The field includes a number of theories and practices that investigate new methods, strategies and collaborations that are not grounded on established traditions and ideologies. It is both similar to many disciplines and is included research areas in combination with involving untested attitudes where the study object and subject often are enmeshed. “Notions of a Hybrid” is centered on art production that I work through (Macleod & Holdridge 2005) my artistic practice to try different forms of representation and case studies. With this I examine what is significant in artistic methods and the position of artistic research and its relationship to society and academic research. The current research questions are posed relative to my art practice where I consistently examine a form – the hybrid – and

how it can be understood and used to create space for new ideas. In several of the sub-projects I use myself as the subject of study to examine how my own experiences as a child of parents from different countries can be articulated and used in research (Sullivan 2005). Examples are "Cultural tourism" (CT), "On the Origin of *Oophaga vicentei* x *Oophaga pumilio*" (OOVP) and "Moose in post-formulated state" (MPS). "Notions of a Hybrid" consists of five case studies (or sub-projects) where I place and apply my research in various fields to examine how it can be adapted to serve different purposes. (See sub-projects "*Oophaga vicentei* x *Oophaga pumilio*" (O VP) and "modus operandi" (MO)). The sub-projects are separate but related as a part of the general framework within the concept of hybridity. In my artistic work and research I strive to develop a complementary relationship between contemplation (theoria) and observation (theoros), which both rely on each other (Macleod & Holdridge 2005). In sub-project MO, I refer to how methods used in the forensic field may relate to methods and tools applied in the art field. The project's outcomes were communicated across disciplinary boundaries, an example of which was the development of a computer game device, commonly used for entertainment, to be implemented in the forensic field and function as an operating tool for investigations.

## RELATED WORK

Hybridity refers in its most basic sense to mixture. The term originates from biology and was in the 17th century used (amongst other things) to describe people with parents from different countries, in other words "human hybrids". The idea surfaced when people were classified according to certain types (the biological tradition of the ranking of species) where some classifications were lowered to such a status so that they were categorized as animals. These ethnic groups were of a marginalized variety, in some cases it was even considered that they could not reproduce on their own. Perhaps it had some connection to the naturalist Charles Darwin, who during the same period displayed his theories of hybridization in "The Origin of Species" in London 1859. Today it is considered socially unacceptable to use this word in regard to people, unless strictly in a metaphorical sense. The concept of hybridity today represents a wide connotative field with both highly specialized meanings as well as vague and imprecise interpretations. This allows the emergence of a "third" form created by the interaction between two previously known forms.

Hybridity is also a key term in postcolonial studies where it stands for the transcultural crossroads and spaces generated by the colonial encounter. Robert Young (1995) traces the word hybridity and its meaning to 19th century's attitudes towards race and thinking and obsession with miscegenation as well as to the emergence of pidgin languages in the colonies, in his magisterial study of early colonial interactions and the roots to contemporary images of racial and cultural differences. According to 19th century race discourse, and especially in its British Victorian version, a hybrid was a mixture of two species, whether animals or human beings, as different races were conceptualized as different species, and the state of hybridity was strongly associated with degeneration, infertility and sterility. This fear of and interest in intermixture at the time of high imperialism is for Young a reflection of an ambivalent attitude towards hybridity; on the one hand it expresses a desire and an attraction for the "creolised", while on the other hand it articulates an aversion and a repulsion for the "mongrelized". In one of his introductions to postcolonial theory, Young (2003: 69-79) takes up the Algerian popular music genre of *raï* as an ideal example of hybridity in practice. *Raï* as it emerged in 1970s urban and working-class Algeria was truly an amalgamation of many different cultures and traditions such as West African folk music, Arabic dance and Western rock, and can be seen as a musical crossover between binary opposites like the sacred and the secular, the classical and the popular, and the local and the global. This syncretic and hybrid character of *raï* has also made the music genre vulnerable to attacks coming from nationalist

circles for its lack of social respectability and cultural impurity, and for destabilizing the Algerian society as a whole. However, it is the leading postcolonial theorist Homi Bhabha who has developed the most influential and at the same time most controversial theory of hybridity with his concept of the third space. For Bhabha, drawing on Lacan, Derrida and the writings of Frantz Fanon, the relationship between the colonialist Self and the colonised Other is always marked by ambivalence and the boundary between them is never totally divided, separated or closed. Instead, while the former is never fully accepting of the coloniser's image of him or her as the Other, the latter is never fully able to reproduce its authority and uphold its Self completely, so they both end up with split and incomplete identities for having "contaminated" each other. It is exactly in the interstitial space between the coloniser and the colonised that hybridity and is to be located in the form of the third space. The third space is an in-between and neither-nor space characterized by constant signification, translation and negotiation where there is neither a beginning nor an end, nor any unity nor purity, and where primordial notions of culture and nation have been replaced by a floating and multiple, indistinguishable and indeterminate existence. The hybridized is rendered different from both the colonizer and the colonised and becomes an Other between, beside and beyond both cultures and worlds through what Bhabha (1994: 218- 219) calls the "intervention of the third space of enunciation": The non-synchronous temporality of global and national cultures opens up a cultural space a third space – where the negotiation of incommensurable differences creates a tension peculiar to borderline existences... What is at issue is the performative nature of differential identities: the regulation and negotiation of those spaces that are continually, contingently, 'opening out', remaking the boundaries, exposing the limits of any claim to a singular or autonomous sign of difference – be it class, gender or race. Such assignations of social differences – where difference is neither One nor the Other but something else besides, in-between – find their agency in a form of the 'future' where the past is not originary, where the present is not simply transitory. It is, if I may stretch a point, an interstitial future, that emerges in between the claims of the past and the needs of the present. It is important to note that Bhabha's interpretation of hybridity is highly contested as it has been criticised for its premature celebration of liberation. These critics also remind readers of the problematic origin of the term itself in 19th century race biology, and warn that it is easily appropriated and exploited by neo-liberal and social-Darwinist global capitalism as an ideology merely for the Western and Westernised elites. Benita Parry (1994) critiques Bhabha's third space by questioning how it privileges poststructuralism before materialism, generalises the colonial encounter, and trivialises colonialism to a role-play in language philosophy. Bhabha does not differentiate between, for example, class and gender, and very few colonial subjects had in reality any direct contact with Westerners, while the notion of hybridity itself also downplays and threatens to forget the deep antagonism existing between the coloniser and the colonised.

## WORK

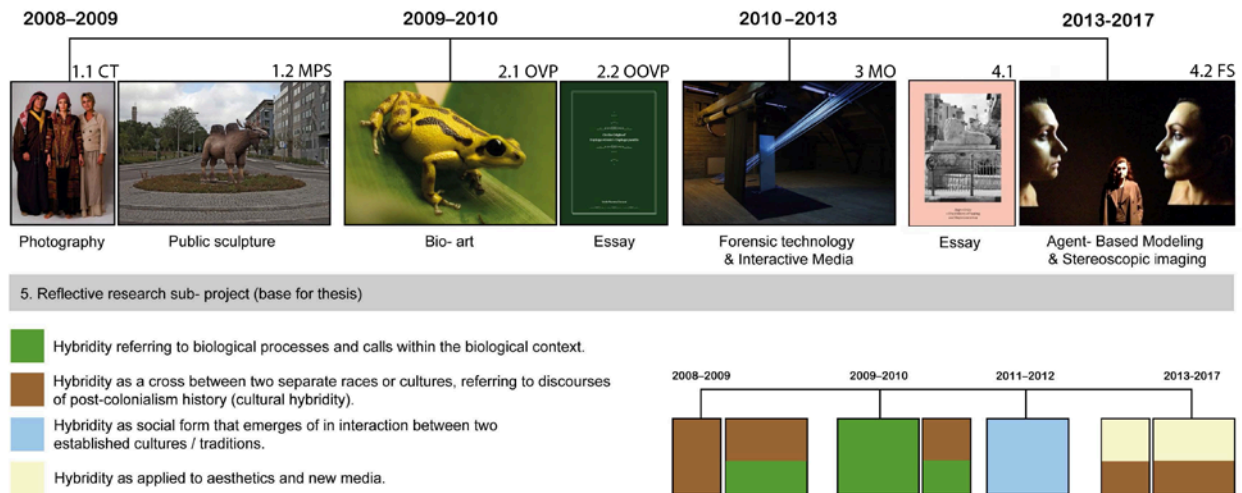
"Notions of a Hybrid" is an artistic and practice-based research project consisting of five separate sub- projects where I employ my research in various fields of knowledge. A common element is that I connect my work to the theme of hybridity, which is often considered in relation to questions of authenticity, originality and origin (Shiff 2003; Hughes & Sundén 2011). As in completed projects CT, MPS, and OOV, I often make use of my own position to investigate the research questions. In some cases, this means that I make myself the subject of study while the sub- project MO is about positioning myself as one of the parent disciplines in an interaction. Theory taken from various areas and governed by private interests in order to enable a transparent reading and new ways for opening the dialogue (Sullivan 2005). In completed work I immersed myself in theories of narrative and semiotics,

postcolonial theory (Bhabha 1994) and biological theory about the origin of species (Darwin 1859) and how they are categorized (Linnaeus 1737). In MO I use semiotics (Pierce) to analyze indexical character and narrative theory (Ricoeur 1993) to examine the chain character strings and in non initiated sub-project. To examine the research questions I combine traditional methods – such as ethnographic methods, reflection methods (Schön 1991) and the case study – with new methods developed during the work. In parallel with the sub- projects I work with a more comprehensive approach that involves developing a conceptual model that can explain the context and pervasive pattern of how the hybrid emerges and is described in the various sub- projects. Here I will refer to completed and ongoing sub-projects to reflect on the projects comprehensive significance and validate its results. Significant of my artistic work is that I investigate ways of combining expressive and analytical perspectives drawn from social science and culture studies with own implicit experience. Using various kinds of media, expressions and technologies such as biotechnology, forensic technology, computer games/gaming, sculpture and performance art I explore in detail how artistic methods, new representational forms and expressions can be strained to challenge our conventions and expand our notions on social and cultural processes. The overall project comprises five separate sub-projects where I employ my research in various fields of knowledge. A common element is that I connect my work to the theme of hybridity, which is often considered in relation to questions of authenticity, originality and origin. The hybrid shape and figure are applied in various discursive practices in order to make visible and articulate new or unstated phenomena. In some cases, this means that I make myself the subject of study while later projects is about positioning myself as one of the parent disciplines in an interaction. In many of my works in the hybrid link to my personal background, considering the Increasingly controversial concept of social diversity. Below is a map/model on my artistic practice; description of completed, on– going, and planned projects in the overall project “Notions of a Hybrid”. The hybrid shape and figure are applied in various discursive practices in order to make visible and articulate new or unstated phenomena. Each project described in detail later in this paper.

### ***Preliminary results***

Hybridity is a multi-faceted concept applied in various fields. The hybrid as figure has the potential to lead us beyond established notions and conventions as it can help to uncover the mystery behind how we value different gestures. When we come in contact with this figure, it becomes visible that we regard certain forms as "cleaner" or more authentic than other forms. The hybrid can thus be developed into a tool that makes it possible to explore and articulate differences between expressions. Another conclusion drawn from the project is that forms can be perceived as either intimidating (monstrous) or exotic in that they are not established.

The issue of what hybridity is or what constitutes a hybrid consists of a complex system of phenomena that overlap. In my research I examine this issue by differentiating between the concepts of hybrid, hybridity, and hybridization. Below is a brief description of how my artistic practice relates to these concepts. The individual sub- projects are described in detail below.



A hybrid describes a figure or an expression that draws from two established forms or traditions. The form has been made to represent the meeting of two separate forms, relating to both abstract and concrete phenomena. When we consider the hybrid figure, we feel that it is carrying a double value because it reminds us of two distinct forms which we recognize while at the same time there is something new and previously unknown. A dictionary definition of hybrid is as follows: (1) an offspring of two animals or plants of different breeds, varieties, species or genera; (2) a person whose background is a mixture of two different cultures or traditions (Nationalencyklopedin 2010). These definitions are illustrated in sub- projects CT (where the figure is applied to a person) and OOVP (where the term is applied to an animal). In both cases the hybrid stems from its two parent forms. The term can also be used to describe an identity, in which we see examples from all of the projects. MO, however, differs from the other sub- projects in so far as the question of identity here relates to a professional identity and not to an object or entity.

Hybridity is a phenomenon which describes the relationship between the hybrid (a figure) and hybridization (process). The concept of hybridity today represents a wide connotative field with both highly specialized meanings as well as vague and imprecise interpretations.

This allows the emergence of a "third" form created by the interaction between two previously known forms. The sub- projects CT and OOVP anchor my research in post-colonial historical theory while OVP examines how the concept emerges and is described in the biological context. In MO, I am trying to understand and describe how hybridity can be used to describe phenomena developed through social and communicative interactions.

Hybridization is a process that describes the amalgam stages of development and their positions in the hybrid process. Collaboration between two established forms (cultures or traditions) shows that the form we call hybrid is in a state where it is not yet established. Since the figure needs to be repeated in order to be recognized, it is clear that the hybrid figure relates to time. Here it is relevant to examine the following questions: How long can a character be regarded as hybrid? How often must it be repeated in order to get established as an independent form? To investigate whether a given subject may be more or less hybrid I attempt to test concepts of hybridization, re-hybridization, and the hybrid condition. This can be developed into formulas that make it possible to understand and describe the different phases of the hybrid during its establishment process.

"A (parent form) ----- AB (hybrid/X) ----- B (parent form)"

If we imagine that the hybrid is on a scale, in a transition between two established forms/identities, we can imagine that it has stronger "hybrid" qualities the closer it is to the middle figure on this line. This example is based on the hybrid derived from two parent forms and awarded the same amount of qualities from each of them.

## ARTISTIC PRACTICE; DESCRIPTION OF COMPLETED, ON-GOING, AND PLANNED PROJECTS:

### 1. "Cultural Tourism" (CT).

In this sub- project, I use as a starting point my own position to explore and articulate an unformulated state or condition. The hybrid figure applies to me as an individual. In this case, I am the median between my parents, a mother from Sweden and a father from Palestine who have long been separated and live in different places. For one hour we spent time with a traditional portrait photographer where we exchanged clothing and alternated positions with each other. The title refers to cultural trips, a form of sightseeing that offers an individual to take advantage and participate in a culture into which (s)he is integrated. When does one become part of a culture? Under what premises do such agreements exist? The project resulted in a photographic series of nine images that were exhibited at Liljevalchs Art Gallery, Vårsalongen 2009, Stockholm, Sweden.

One conclusion drawn from this work is that that the hybrid is an interesting category to put next to the established knowledge of what defines it and turns it into a cultural object. It furthermore lacks an established place and is in that respect unrecognizable. To the extent that the hybrid "exists" it is unmentioned since it disturbs the cultural order that normally supports identity (national, ethnic, social, etc.). The question of what constitutes a cultural heritage, on what premises such emerges is related to which tradition we choose to nurture and which we choose to preserve. It thus becomes interesting to explore further how we can make visible the negotiations that are going on in an attempt to answer this issues. What kind of practices, terms, concepts that can be utilized in order to expand our notions on how cultures are valued and represented and further, how these ideas can be implied.



"Cultural tourism #1", photograph, Liljevalchs Art Gallery, Stockholm 2009.  
Photo: Joe Sundelin.

### 1.2. "Moose in post-formulated state" (MPS)

Just as in CT, I relate this project to my parents for the articulation of a third and previously unknown position. The moose is seen as a symbol of the Nordic countries and the camel as a

representative of the Arab world. The sculpture was named the winner in the contest Rondell 2009 on the grounds that it was seen as symbolic to an area of constant change. The hybrid has in this case been made the representative of an encounter between cultures and of various aims to highlight the link between design and innovation in the Telefonplan area in Stockholm. The project was implemented in 2009 on behalf of the City of Stockholm, Vasakronan, Ramboll, JM, Stena Property, HSB, and SSM.



“Moose in post– formulated state”, public sculpture in roundabout at Telefonplan, Stockholm 2009.  
Photo: Linda Shamma.

#### 1. "*Oophaga vicentei* x *Oophaga pumilio*"(OVP).

In collaboration with Svenska Grodhobbyn (SDS), I cultivated a healthy, fertile, hybrid frog in order to examine how the hybrid is seen and categorized in a biological context. The animal is a cross between species *Oophaga vicentei* and *Oophaga pumilio* and was first shown together with its offspring at The Swedish Museum of Natural History in 2010. In the work I also collaborated with the organization In-Betweenship and Multicultural Centre in Stockholm, where the hybrid frog appeared and was used as a metaphor in a debate about cultural hybridity and the in-between. An elaboration on how the project connects to cultural hybridity and postcolonial history is presented in the essay OOVp. One conclusion that was reached in the sub- project was that the hybrid being is seen as foreign, either in the form of the attractive and exotic or frightening and disgusting. The two aspects were seen as two sides of the same coin, and showed that the form can manifest itself in three ways:

Either/or ( $1 + 1 = 2$ ): The hybrid is seen as a new form and also as a result of earlier forms. This aspect implies a neutral position and can be seen in the works CT where I refer to my parents to describe my own identity.

Neither/nor ( $1 + 1 = 0$ ): The hybrid represents the incomplete. It can be exemplified in describing myself as half-Arab or half-Swedish. Another example is the sterile hybrid animal that dies out because of its biological inability to reproduce. Moreover, the shape is perceivable as a link to the terrifying and monstrous.

Both/and – something extra ( $1 + 1 = 3$ ): The third form is seen as a result of earlier forms, but is assigned a higher value than their parent forms. An example is the sub- project MPS, which represents a meeting of cultures that have generated something new and "extra". The aspect also relates to the concept of exotic and today's controversial cosmopolitan figure.





*Oophaga vicentei x Oophaga pumilio*", hybrid living frog, Stockholm 2010. Photo: Linda Shamma.

### 3. "On the Origin Of *Oophaga vicentei x Oophaga pumilio*" (OOVP).

The work consists of an essay based on personal reflections which are compiled in a process diary written in 2009 (Shamma 2010). Also in this case I myself become the subject of the study in order to understand and articulate an unformulated problem. I relate to my background as a child of parents from different countries. As the sub- project CT2. this project is a non-concept-based work in that I focus on sensory and implicit knowledge rather than mental representations. In order to anchor my investigation into other research in the area and pair it with the study of immigration, specifically immigration in Sweden, I worked with Tobias Hübinette, researcher at the Multicultural Centre. In Sweden, there is currently no ongoing debate on issues that deal with these thoughts and experiences. The concept of "race" is not used because it is loaded with disputed conventions while similar terms such as ethnicity and diaspora are inadequate because they rather describes a practice than a subject. The project and the collaboration with Multicultural Centre has been important since it has contributed to new knowledge about how artistic practice can operate in relation to more traditionally scientific methods used in research. The empirical results drawn by this sub—project showed that the artistic and practice-based research project "Notions of a hybrid" could be compared to a report published by Statistics Sweden (SCB 2010). The report showed that people born in Sweden where one parent is foreign born, or "mixed children", are frequently discriminated in connection with employment, are more likely to develop a destructive body image, and procreate to a lesser extent than the majority population and in cases where both parents were born abroad. The investigation revealed a problem which in both cases was related to children of mixed race. However, when the phenomenon was described from two different perspectives, with different means and methods, giving examples of artistic practice and statistical (more traditionally scientific) data a complementary relationship between the two developed



Book cover "On the Origin Of *Oophaga vicentei* x *Oophaga pumilio*" 2010.

### 3. "Modus operandi – studies in forensic narrative" (MO).

Having previously worked with biologists and scientists in the postcolonial field, (MO) dealt with forensic techniques to examine how new forms – hybridity – can emerge both in and through social interactions and communications. The on-going sub- project looks at what is significant for artistic practice in relation to the techniques and tools developed within the field of forensic research: What the junction (coming together) of mutually unfamiliar forms might result in and how they can be described. The project began in January 2011 in the form of a qualitative study at Konstfack and was done in collaboration with a criminal investigator at the police's technical squad in Gävle, Sweden. In this work I have applied the ethnographic method to study forensic culture while considering my own field (art and image studies) and narrative theory to explore proficiency and key terms exercised in the forensic practice. Tools of artistic depiction, photography and essays, have been used to reflect on forensic narrative and forensic syntax, two terms I have developed in an attempt to understand how the criminal investigator is related to the cases that are analyzed in an investigation process. After the method study, commenced an exchange of practices commenced in which I as an artist attempted to implement forensic techniques in my own artistic practice. The first part of the work was performed and exhibited at the Kvarnen Gallery in Söderhamn in August 2011 consisted of a calculated point of convergence – a marker utilized in forensic contexts to position victims of a violent action at the scene of a crime. Another part of this method of exchange was to develop a digital, interactive, game prototype that could help strengthen the police's visual materials based on fictional elements.



“Convergence point”, Installation at Kvarnen Gallery, Söderhamn August, 2011. Photo: Magnus Werner.

Work on the prototype started in May 2012 and was made in collaboration with Anders Christensson, project manager at The Swedish National Defence College (FHS) and doctoral student at The Royal School of Technology (KTH) in Stockholm.

#### 4. “Functional silence”

In the fourth sub- project Functional silence (FS). the hybrid is connected to a visual form. This form of expression involves a combination of different representational forms and has so far included a combination of video, sound and performance art. The work includes a collaboration with Mario Romero, associate professor and researcher at KTH in Stockholm and Jörgen Lindskog, filmmaker active within the film industry in Sweden and internationally. The cooperation aims overall to develop new insights on what can arise when different media expression and technologies are put into interaction. FS is geographically anchored to the West Bank and applies to my own memories and the question of how they might relate to the collective memory constituted by globalization and mass media. The project was developed after a preliminary study carried out in October 2012 when I, along with some other artists and architects, traveled to Palestine to Israel, and Jordan to visit some (for me familiar) places as a tourist. As in OOPV I under take this sub- project my own experiences in order to use sensory and implicit knowledge. The work that has been produced and shown to date is a video installation centered on a story developed during the project preliminary study. The narrative depicts a meeting between myself, daughter of a Palestinian, and a friend of mine who have Israeli parents. The encounter takes place in Jerusalem and lays out the basis for a story that covers a range of critical stages related to our various backgrounds. In the video is portrayed problems that have arisen in connection with the Middle East conflict from a personal perspective. FS highlights reflections on how traditions are constituted in close family relationships and how they are passed on for generations.

The work that is in progress has so far focused on exploring how the current narrative can be portrayed through various forms of representation and what a combination of these can result in. A first draft of the work has been presented in 2013 at the Modern Dance Theater in Stockholm (MDT), Vimmerby Art community, Malmö Community Hall, 2013, Sala, Kungsgården and Multicultural centre on the theme "Warning of race" ("Varning för ras") Fittja, Stockholm. During the spring of 2013, was also published a short essay on the work in the publication “Aspectivity – The History of Seeing and Representation” (Royal Institute of Art 2013).

## 5. Hybrid model study (MOD).

In parallel with the other sub-project, I am developing a model for the hybrid that links previous sub- projects. The work includes reflecting on how the concept connects to terms as creolisation, cosmopolitan, multitude, and syncretism and how these concepts can be used and implemented in selection and exhibition. Here I am also drawing a relation to empirical material by having my image of the hybrid meet the notions of others.



“Functional silence”, video installation at Modern Dance Theater, Stockholm 2013. Photo: Mario Romero.

## CONCLUSIONS AND FUTURE WORK

The core objective of the project has been to investigate, through my art practice, the *hybrid*, *hybridity*, and *hybridization*; furthermore to explore how artistic methods based on sensory and implicit knowledge may contribute to new insights significant for society and research. Another aspect of the work is to look at how the hybrid form and the concept can cooperate as a tool in order to highlight implicit thoughts on how we value forms that appears as alien to us. The evaluation revealed that what constitutes a hybrid consists of a complex system of phenomena that overlap. To understand these dimensions I distinguish between the terms hybrid, hybridity, and hybridization. The visual character of the hybrid reveals and demystifies conventional notions that can be hard to see and articulate in relation to more consolidate forms. Among them the idea that some forms would be "cleaner" or less contaminated than others. The hybrid finds itself in an intermediate position in that it derives to two well-known forms while it is not a copy of any of these. Regarding identification describes the hybrid both an identity and a non-identity. In this way it provides an opportunity to express and articulate distinctions between forms and thus raise awareness of how we receive and value these. The work has also contributed to a debate in which I, along with other artists and academics have highlighted issues not often discussed as they may be perceived as controversial. Previous research findings have been presented at Konstfack University College of Arts Crafts and Design in Stockholm during the period 2010-2013, at Royal School of Technology (KTH) in Stockholm 2013, Atalante in Gothenburg (in collaboration with University of Gothenburg) in Gothenburg 2011, and at Lund University, Department of Art History and Visual Studies in Lund 2012. The last case related hybrid form to the concepts of origin and normality in talks at Tornblad Institute, Lund University. Their data will be used and discussed in the academy through lectures and workshops at various universities and institutions. The final case the project was also presented at the international conference “On the Move”, arranged by ACSIS at Linköping university in Norrköping, 11 to 13 Jun 2013. There I gave the lecture “Cultural Heritage – Subject of Negotiations” within a program organized by the University of

Gothenburg - Centre for critical cultural studies. The overall aim of the research project "Notions of a Hybrid" is to develop the concept of hybridity and highlight its importance in relation to society as well as the art and the design field.

Expected results are the reinforcement of future methodological work in the field of artistic research and the development of the integrity of the field by contributing with concrete examples as to how methods and expressions developed in the intersection of Fine Art and other knowledge areas can operate in relation to other social sciences.

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In Chapter 2 "Related work", Tobias Hübinette, researcher at the Multicultural Centre in Fittja, Stockholm, writes about how the concept of hybridity is used in postcolonial theory.

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### ***Articles / publications / radio calls / lectures / seminars related to the artistic projects***

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- Boemio, Camilla, "Hidden Cities & hybrid Identities", *Papale – Papale: settimanale di attualità senza infingimenti*, 2012, nr. 17.
- Brunzell, Agneta, "Mixed themes on Kvarnen Gallery", *Hälsinge Kuriren*, 2010-10-30.
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- Eneberg, Malèn, "Camelmoose was laminated in Nyköping", *Tidning Nyköping*, 2009-05-12.
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- Lecture (2013): "Working with concepts", lecture on how to use concepts as tools in artistic practices by Linda Shamma Östrand, "Language and Material" (mastercourse 7,5 hp.), *Konstfack, Stockholm*, 4/3.
- Lecture (2012): Lecture on artistic practice given by Linda Shamma Östrand at "Forskarfredag". Event coordinated by Association Science & the Public (Vetenskap & Allmänhet, VA) and supported financially by the European Commission (EU-kommissionen), the Swedish Research Council (Vetenskapsrådet) and VINNOVA. *Debaser Medis, Stockholm*, 28/9.
- Lecture (2012): "All that was left ..." / "Our inexorable quest on the original form" lecture on the origins and originality by Linda Shamma Östrand and Frida Hållander, workshop at Lund University, Tornblad Institute - Embryo-logical Department, Lund, 26-27 /1.
- Lecture (2011): "Notions of a hybrid" (2011), lecture by Linda Shamma Östrand, "Research Inquiry" (mastercourse 7,5 hp.), *Konstfack, Stockholm*, 15/11.
- Lecture (2011): "Modus operandi – studies on forensic narrative", lecture by Linda Shamma Östrand followed by conversation along with Sven-Olof Sandqvist, criminal investigator at the police's technical squad in Gävle and Nina Weibull, art curator at Stockholm University, *Konstfack, Stockholm*, 08/12.
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- Lecture by Linda Shamma Östrand on Artistic Development project "Hybridity through artistic practice". Arranged by Atalante in collaboration with the Faculty of Fine Arts at the University of Gothenburg, *Atalante, Gothenburg*, 21/03.

- Public call (2010): "Betweenship in Sweden today", presentation on "On the origin of *Oophaga vicentei* × *Oophaga pumilio*" and "*Oophaga vicentei* × *Oophaga pumilio*" at Multicultural centre, Fittja, Sweden, 24 /10.
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- "Notions of a hybrid", *MIX: The magazine for colour, design & trends from global color research*, 2010 nr. 21, London.
- Pehrson, Charlotte, "Hybrid identity", *Tidningen VI*, 2009 nr. 8.
- Radio Call (2010): Swedish Radio P3 Culture, "For Sweden - With the times", conversations about the Swedish traditions and monarchy with Linda Shamma Östrand, Patrik Söderstam, Mia Lindgren and David Frimark, by Johanna Koljonen. Stockholm, SVR P3,15/7.
- Radio Call (2009): Swedish Radio P1: Tendens,"Where are you from dear friend?", about growing up as children of parents from two different countries, with Linda Shamma Östrand, Angelica Tibblin Chen and Jesper Hiro, by Cecilia Mora, Stockholm, SVR P1, 14/12.
- Seminar (2012): conversation and artist talk on the concept of folklore (hembygd) and how it connects to our understanding of local history, tradition and place. Arranged by ÄGD konst – hembygd – identitet, in conversation with Jan Nordwall, General Secretary of the Swedish Local Heritage Federation, Magnus Bons, art critic, Nicholas Smith, associate professor of philosophy at Södertörn University, Tove Stenius pole. Laws. at Lund University. Älvsjö, 24/10, 28/10.
- Seminar (2012): seminar on artistic methods by Leif Dahlberg and Linda Shamma Östrand (Phd. Course Research Methods in Media Technology and Human-Computer Interaction), CSC/KTH, Stockholm, 12/11.
- Thelning, Anna, "Linda Shamma Östrand", *People Stockholm*, 2010-05-23.
- Wikström, Sanna & Ronge, Johan, "In the line of fire in Söderhamn", *Gefle Dagblad*, 2011-09-03.
- Tonström, Eva, "Local history (hembygd) – updated", *Tidningen Liljeholmen Älvsjö*, 2012, nr. 42.