**Text, Action and Space (TAS) / *Tekst, Handling, Rom (THR)*:**

**An Inter-Disciplinary Approach to Aesthetic and Cultural Studies**

[TAS’s homepage](https://www.folk.uib.no/hlils/tasweb/)

[🡨 “TAS’s homepage” er hyperkoblet (Fjern denne parentesen etter bruk)]

The TAS research group stems from and is anchored in the Bergen-based, international and comparative research project “Text, Action and Space (TAS): Performative Language (Textual Action) and Topographical Patterns as Converging Areas in Modern Prose Fiction, Drama and Film. An Inter-Disciplinary Approach to Aesthetic and Cultural Studies”.

The research group comprises TAS’s Bergen contingent (Dept. of Linguistic, Literary and Aesthetic Studies; Dept. of Foreign Languages; Dept. of Information Science and Media Studies; Medical Humanities), and in addition network scholars in Oslo and Tromsø, and internationally: in Denmark, Switzerland, Germany, Austria, Belgium, The Netherlands, Spain, France, USA, and elsewhere. A number of TAS’s members also contribute regularly to The Norwegian national PhD researcher-training school Text, Image, Sound, Space (TBLR).

The project and the research group initiate basic research into an inter-disciplinary field of aesthetic and cultural analysis, focusing on the study of two phenomena shared by the materials selected from modern drama, prose fiction, film and visual culture: *performative language (textual action)* and the *topographical modelling of space*. Textual action and space are studied

(a) as distinctive aesthetic features,

(b) as areas of genre converging in modern drama, prose fiction, film and visual culture, and

(c) as fundamental strategies in the formation of culture and the assignment of values.

TAS conducts close readings of a broad and rich comparative, early and late modern material of art works. It critically assesses relevant theoretical trends. On the basis of empirical analyses of selected works of art, TAS elicits a theory of textual action and space capable of emulating with the object areas of performativity and topographies – across the genres of drama, fiction, film and visual culture, as well as in their interplay with culture and the assignment of values.

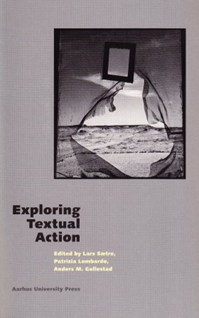
Textual action and space installation are analysed as agencies of culture-formation by way of their discursive and signifying concerns for the *“impurity”* involved in the *converging of genres*. TAS explores how this interplay installs cultural effects and values in four inter-related fields: in the re-assignments of *selves*, *communities*, *knowledge*, and *regimes of discursivity*.

TAS’s studies are generated by basic-questions and are contributions to the development of a measure of order and direction within the vast output in aesthetic and cultural studies, as well as to putting an alternative, dynamic methodology into use.

TAS is dedicated to including in its group of researchers both senior and junior professors as well as postdoc and PhD-student scholars, and is committed to working towards a balanced gender composition.

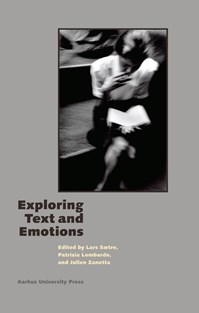
**Publications**

Within its framework, TAS has by 2018 published internationally three comprehensive research anthologies in English with Aarhus University Press:



[***Exploring Textual Action***](https://en.unipress.dk/udgivelser/e/exploring-textual-action/)(2010) [🡨 Tittelen er hyperkoblet (Fjern denne parentesen etter bruk)]

questions how we analyse works of art after the performative turn and shows how the interplay of performativity (textual action), space and topography, and the converging of genres and art forms are essential in modern drama, theatre, prose fiction, poetry and film. The volume also fosters a keen concern for the development of congenial theory. – Its fourteen detailed essays analyse works of art ranging from Balzac, Melville and George Eliot, to Breton, Kafka, Benjamin, Blixen and Woolf; and from W.C. Williams, Bresson and Scorsese, to Sarraute, Duras, Reygadas, Dumont and Waltz. The approach of these studies discloses the art works as creative and dynamic utterances with active and shaping forces so powerful, and consequential, that they have the potential to transform human perception and blur clear distinctions between art and “real” life. – Using an alternative and dynamic method and suggesting a direction towards the detailed analysis of literature, art, media and culture, *Exploring Textual Action* addresses current debates within the humanities.



[***Exploring Text and Emotions***](https://en.unipress.dk/udgivelser/e/exploring-text-and-emotions/) (2014) [🡨 Tittelen er hyperkoblet (Fjern denne parentesen etter bruk)]

investigates the functions, values and effects of emotions in literature and the arts, fostering the affective turn in textual theory and analysis. – Fifteen essays on various art works analyse how modern fiction, drama, theatre, poetry and film, as well as Greek tragedy, succeed in both expressing and suggesting a vast and nuanced array of emotions while provoking affective responses in readers and spectators. The volume focuses on the exemplary way in which literature and the arts act upon our minds and have a strong impact on our understanding of aesthetic, political and moral values, challenging, shaping and transforming culture. The volume also intends to show how seminal writers and works have anticipated contemporary theories of emotions and can contribute to their growth. – Linking formal, aesthetic and cultural-studies approaches, and combining the latest developments in the affective sciences with the close reading of texts, the volume puts forward a new direction for the study of literature, arts, media and culture.



[***Exploring Text, Media, and Memory***](https://en.unipress.dk/udgivelser/e/exploring-text,-media,-and-memory/) (2017/2018) [🡨 Tittelen er hyperkoblet (Fjern denne parentesen etter bruk)]

investigates the link between memory and media by asking a series of questions pertinent to our time. How do individual and collective memories blend? How do traumatic experiences from past events and catastrophic projections of the future reveal the human condition in the epoch of frenetic technological reproduction of works of art? How is the human body tied to narrations – and why? – A group of international scholars tackle questions like these across art forms, media, and cultural history. In nineteen essays they argue that modern and contemporary literary texts and visual arts show how photography, film, tape recording, television, and internet are not just means of storing memory and information, but objects that we interact with every day – challenging static visions of places and the linear notions of past, present and future.

**Areas explored and researched by TAS**

Textual action; Performativity as speech act (as nuanced from performance)

Text and emotions

Text, media, and memory

Text and materialities

Text and illness, therapy, and healing

Text and spatial topographies

Textual action, space, and creativity

Text and apperception

Text and subjectivities

Text and knowledge

Text and converging, transformations, aesthetic and cultural effects

Textual action, space, and history, the political, and cultural construction

…and others

**Research group** (entirety)

***Bergen***

Prof. Lars Sætre (TAS Project Leader; Comparative Literature)

Prof. Atle Kittang († 2013; Comparative Literature)

Associate Prof. Anders Kristian Strand (Comparative Literature)

Associate Prof. Anders M. Gullestad (Scandinavian and Comparative Literature)

Prof. Randi Koppen (British Literature)

PhD Jorunn S. Gjerden (French Literature)

PhD-student Helle Håkonsen Lapeniene (American Literature)

Prof. Asbjørn Grønstad (Infomedia, Visual Culture, Nomadikon)

Associate Prof. Øyvind Vågnes (Infomedia, Visual Culture, Nomadicon)

Prof. M.D. Psychiatry & PhD Comparative Literature Merete Sæbø Torvanger (Comparative Literature, Medical Humanities)

Associate Prof. Ingrid Nielsen (Comparative Literature; Stavanger)

Associate Prof. Anemari Neple (Comparative Literature; Volda)

Postdoc Tonje Haugland Sørensen (History of Arts, Visual Culture)

M.A. Thomas Anthony Hill (Comparative Literature)

***Oslo***

Prof. Tone Selboe (Comparative Literature)

Prof. *Em*. Ragnhild Evang Reinton (Comparative Literature)

PhD-student Emma Helene Heggdal (Comparative Literature)

***Tromsø***

Associate Prof. Henrik Gustafsson (Infomedia, Visual Culture)

PhD-student Ingri Løkholm Ramberg (Scandinavian and Comparative Literature)

***Internationally***

Prof. Patrizia Lombardo (French, Comparative Literature, Film Studies; Geneva)

Prof. J. Hillis Miller (Comparative Literature; Irvine, USA)

Prof. *Em*. Svend Erik Larsen (Comparative Literature; Aarhus)

Prof. Susana Onega (Anglophone Literatures, Univ. of Zaragoza)

Postdoc, PhD Julien Zanetta (Ann Arbor, USA; French, Comp. Lit., Geneva)

Postdoc, PhD Sara Tanderup Linkis (Aarhus U, Lund U., U of Southern Denmark, Odense)

Prof. Erika Fischer-Lichte (Theatre Studies; Freie Universität, Berlin)

PhD Mads Thygesen (Aarhus Univ., Danish National School of Playwriting, Aarhus)

Associate Prof. Mads Anders Baggesgaard (Comparative Literature, Aarhus U)

Associate Prof. Jakob Ladegaard (Comparative Literature, Aarhus U)

Prof. Angela Esterhammer (English, American, Comparative Literature; Zürich)

Assist. Prof. Corina Stan (Comparative Literature, Duke Univ., USA)

Prof. Philippe Roger (CNRS/Paris-Sorbonne, l’EHESS; Paris)

Prof. Martine Beugnet (Univ. Paris 7–Diderot)

Prof. Frederik Tygstrup (Comparative Literature; Copenhagen)

Prof. Niels Lehmann (Theatre Studies; Aarhus U)

Lecturer, PhD Laurent Darbellay (French, Comparative Literature, Film Studies; Geneva)

PhD Boris Grknić (Theatre, Film, Media Studies; Vienna)

PhD Maja Petrić (Digital Arts and Experimental Media, Univ. of Washington, Seattle; Artist)

PhD-student Teresa Carbayo López de Pablo (French Lit., Université Paris 1 Panthéon– Sorbonne/Zaragoza)

**Next workshop**

Paris (CUNP/FMSH), April 2019

**Contact**

Professor [Lars Sætre](https://www.folk.uib.no/hlils/home/Lars.htm) [🡨 Navnet er hyperkoblet (Fjern denne parentesen etter bruk)]

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**Research published by TAS**

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