

## CARPA6

### *ARTISTIC RESEARCH PERFORMS AND TRANSFORMS: BRIDGING PRACTICES, CONTEXTS, TRADITIONS & FUTURES*

28 – 30 August 2019

## Book of Abstracts

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## PLENARY SESSIONS

Wednesday 28 August

### SESSION 1:

#### How do we repair

##### Professor Erin Manning

Director, PhD in Humanities  
Director, SenseLab  
Concordia University

In February 2019, as part of the year of theatre in Chicago, the Chicago Cultural Centre launched a very unusual exhibition: *Goat Island, We Discovered the Performance by Making It* (curated by Nicholas Lowe). Part archive, part anarchic, this collective proposition was geared toward celebrating Goat Island's twenty-five year run. In this paper, I turn to this exhibition (curated by Nick Lowe) to ask how repair moves through the site of performance, particularly when oriented by the anarchic – the anarchic share of what exceeds the bounds of the archive but nonetheless remains infused by it. Part paper, part performative engagement with the (non)time of performance, *How do we repair?* builds particularly on Goat Island's *When Will the September Roses Bloom? Last Night Was Only a Comedy* (2004).

**Erin Manning** is a professor in the Faculty of Fine Arts at Concordia University (Montreal, Canada). She is also the founder of SenseLab ([www.senselab.ca](http://www.senselab.ca)), a laboratory that explores the intersections between art practice and philosophy through the matrix of the sensing body in movement. Current art projects are focused around the concept of minor gestures in relation to colour and movement. Art exhibitions include the Sydney and Moscow Biennales, Glasshouse (New York), Vancouver Art Museum, McCord Museum (Montreal) and House of World Cultures (Berlin) and Galateca Gallery (Bucarest). Publications include *For a Pragmatics of the Useless* (Duke UP, forthcoming), *The Minor Gesture* (Duke UP, 2016), *Always More Than One: Individuation's Dance* (Duke UP, 2013), *Relationscapes: Movement, Art, Philosophy* (Cambridge, Mass.: MIT Press, 2009) and, with Brian Massumi, *Thought in the Act: Passages in the Ecology of Experience* (Minnesota UP, 2014).

<http://erinmovement.com>

Thursday 29 August

## SESSION 8:

### Performing the Right to Research

#### Professor Sibylle Peters

Professor, Doctor

FUNDUS THEATER / Theatre of Research

Folkwang University of the Arts, Heterotopia Graduate Program

PhD Program Performing Citizenship

We are moving from “the world of science to the world of research” Bruno Latour claimed in 1998 arguing that the traditional gap between researchers and the researched doesn’t fit the needs of knowledge production in the 21st century anymore. In 2006 the sociologist Arjun Appadurai went a step further and – from the perspective of Mumbai - claimed the right to research as crucial for the pursuit of citizenship in the era of globalisation: “By this I mean the right to the tools through which any citizen can systematically increase that stock of knowledge which they consider most vital to their claims as citizens.” He adds: “Research and action in what we would call the arts, humanities, film, media, should not be separate from research on the economy, infrastructure, and planning.”

In 2002 I founded the Theatre of Research in Hamburg, Germany, to find out, how the performing arts can support what I then called everybody’s research. Ever since we use performance strategies and techniques to bring kids, artists, scientists, citizens and non-citizens together in transdisciplinary research projects. Together we bridged more than only the gap between generations: We learned how to print our own money, how to become friends with somalian pirates, how to engage in destruction for peace or how to foster companionship between species. Meanwhile our theatre became an assembly-space for more and more heterogeneous research groups, which shared their outcomes in the wide spectrum of ways only the stage can offer. In 2011 this practice became the modell for the PHD Programs Assemblies & Participation and Performing Citizenship (Theatre of Research in cooperation with Hafencity University and K3-Centre for Choreography). In the 20 artistic research projects conducted in this framework no less than 750 people were actively involved as coresearchers.

In my lecture I will discuss several examples from this body of work to show different ways in which the performing arts can enable citizens of all kinds to perform their right to research. How are tasks and responsibilities of professional researchers transformed by this process? Finally, I will argue that performing the right to research is an artistic research strategy in itself, that will help us to find out how institutions of knowledge and of culture have to change.

**Professor, doctor Sibylle Peters**, researcher, performance artist, studied literature, cultural studies and philosophy, and worked at the universities in Hamburg, Munich, Berlin (FU), Bale, Wales, Gießen and Essen. As a freelancing performance artist she realizes projects with major European partners (Wiener Festwochen, Berliner Festspiele, Tate Modern, Manchester Festival u.a.) focussing on participation and collective research. Peters is cofounder and director of FUNDUS THEATER/Theatre of Research, where children, artists and scientists meet as researchers. She is cofounder and speaker of the PhD Program Performing Citizenship and currently visiting Professor for transdisciplinary design at the Heteropia Graduate Program at Folkwang University of the Arts.

[www.performingcitizenship.de](http://www.performingcitizenship.de)

Friday 30 August

## SESSION 15:

### Little Nothings

#### Professor Adrian Heathfield

Professor of Performance and Visual Culture  
Department of Drama, Theatre and Performance  
University of Roehampton, London

Somewhere in the crossings between thought and act, image and text, hearing and touching, an event that happened and its coming recursions, an attempt is made. A subject, of sorts, speaks, but it is not certain from where the language issues. Perhaps it is memoir or testimony, criticism or fiction, account or speculation. There are tales of bodies and spirits and things. The subject tries to unpick the logic of some artistic practices and methods that it has been wrapped up in, to come to its aimless compulsion: the senses of a life at limits, being overthrown. It contests how time spent lost with others, within the ideas of others, gets registered in the scene of value convened by this or that system or institution. In the process, the attempt traces dense moments of relation and singular occurrences in the making. Before anything, it is an act of communion with the valueless, the nameless, the unborn: with those who have nothing in common.

**Adrian Heathfield** is a writer and curator working across the scenes of live art, performance and dance. He is the author of *Out of Now*, a monograph on the artist Tehching Hsieh, and editor of numerous books on performance art including *Perform, Repeat, Record and Live: Art and Performance*. He has led large-scale creative research projects: *Performance Matters* (AHRC 2009-14) and *Curating the Ephemeral* (EC 2014-16). He was the curator of the Taiwan Pavilion at the Venice Biennale 2017, and as part of the freethought collective, of the Bergen Assembly in 2016. He co-curated the performance event *Live Culture* (Tate Modern 2003). He has co-directed numerous art and documentary films with photographer Hugo Glendinning, including *Spirit Labour* and *Transfigured Night*. Heathfield is Professor of Performance and Visual Culture at the University of Roehampton, London.

[www.adrianheathfield.net](http://www.adrianheathfield.net)

Friday 30 August

## SESSION 19:

### Making a difference via sensuous knowledge: The Artistic Doctoral Space

#### Professor Vida Midgelow

PhD, MA Dance Studies

Professor in Dance Performing

Arts Department

Middlesex University London

Operating in the here and now, as well as in relation to the past and future, artistic researchers in the choreographic realm elaborate the potentials of sensuous address, revealing 'less visible, less legible' moments to offer 'productive disciplinary and discursive interventions' (Joy 2014: 4). Generated through corporeal-material-discursive apparatuses they question what bodies in-motion can do and become, rather only than what they are. Multi-faceted and multi-registered, choreographic researchers reach away from any singular or normative associations of movement as a set of language possibilities, procedural matrices or production protocols, reframing choreography as an epistemic practice, structured by, and productive of, knowings and knowledges that find many modes of articulation in the world.

Such research has the potential to influence within and beyond the field of dance-making, playing its part in opening up the very nature of artistic research and how it is perceived in academic and artistic domains. In reaching across and beyond conventional academic and artistic frameworks, artistic researchers make spaces for their curiosities that do not always fit into producers' visions, university paradigms or funders' criteria. Through connecting, instead, across established (but no longer helpful) boundaries, they intervene into ways of doing and making, opening up conventionally defined dissemination routes for knowledges generated in universities, to diversify (art) practices, make a difference to people's lives and address transdisciplinary issues.

Here, focusing on the Doctoral space, I ask how might these rich potentialities in turn reframe doctoral studies? How might we reconsider and enhance the capacity of these degrees? How can the potential to make a difference, be realised? How are we making spaces for a new breed of movement artist, a new type of academic, a new kind of cultural mover and shaker?

**Vida L. Midgelow**, Dance Artist/Academic, joined Middlesex University as Professor in Dance and Choreographic Practices in 2012, where she leads the doctoral provision for the Faculty of Arts and Creative Industries. As an artist-scholar she works on PaR methodologies, improvisation and articulation processes and has published widely in these areas. Her practice includes somatically informed improvisational works, performative lectures and installation/experiential performance practices/video works. She is editor of the Oxford Handbook of Improvisation in Dance and is the principal researcher for the Artistic Doctorates in Europe project [www.artisticdoctorates.com](http://www.artisticdoctorates.com) (Erasmus+ funded). Selected public works include: Skript (NottDance Festival), Scratch (In Dialogue, Nottingham Contemporary), Some Fleshy Thinking (Oxford University Press), Creative Articulation Process (CAP) (Choreographic Practices), Improvisation as Paradigm for Phenomenology (University of Illinois Press) and Practice-as-Research (Bloombury). With Prof Jane Bacon, Midgelow co-edits the hybrid peer reviewed journal, *Choreographic Practices* and co-directs the Choreographic Lab [www.choreographiclab.co.uk](http://www.choreographiclab.co.uk) and is currently an associate research artist at i4C4/ Dance4. <https://www.mdx.ac.uk>

## OTHER PRESENTERS

### SESSION 2 – Wednesday 28 August

#### Componential Bodies in Intermedial Settings

**Esa Kirkkopelto**

(lecture –performance, 60 min)

Even though intermediality and cross-artistic collaborations have during the new millenium gained a prominent role in both art making and artist education, the logic of these connections has been studied little. The reason for this is undoubtedly the complexity of the problem: one has to be both an artist and a researcher in order to enter the comparative and practical perspective this kind of research requires. The problem also looks different from the point of view of different arts. The cross-artistic and interdisciplinary collaboration seems to be the only possible way to study the phenomenon properly. The nature of the challenge for each party is nevertheless obvious. One has to learn to understand what in one's own artistic practice and corresponding traditions passes, and maybe has always passed, beyond their established medial limits, i.e. what in them can constitute an "affordance" (Gibson 1979) for other arts and media. This 60-minute lecture-demonstration aims at giving an insight about how the question can be approached from the point of view of performing arts. My inquiry on the subject-matter lies on two suppositions: 1) What performing arts share with the other arts, but what they manifest more explicitly than the latter, is the embodied nature or artistic experience and practice. 2) The distinctive and common feature for all artistic practices as compared with other practices is the principle of composition. (Cf. Hediger & Scott 2016) The intermedial potential of the performing arts lies therefore in the field of embodied composition. But how to approach that potential knowledge, given the variety of forms of performing arts and their respective embodied and compositional practices? The hypothetical solution I suggest is to shift the focus on an area which no one can claim ownership of but which each one can study from one's own perspective, namely that of components. What does a componential approach to performing arts imply in practice?

The presentation demonstrates how the idea of embodied composition can be transposed from one art to another, by shifting the focus from the compositions to their elements, the components. What does a componential approach to performing arts imply in practice?

**Esa Kirkkopelto** (born 1965) is philosopher, artist-researcher and performing artist. He has been working at the Uniarts Helsinki first as a professor of artistic research (2007-2017), then as the head of the post-doc Centre for Artistic Research (CfAR, 2017–2018). Currently, he works in the same institution as a visiting researcher. His research focuses on the deconstruction of the performing body both in theory and in practice. He is the founding member of the Other Spaces group (since 2004).

## What Should the Body Do? On Artistic Research, Power and Perception

Joonas Lahtinen

(paper presentation, 30 min)

I present a novel epistemological and analytical framework that sheds light on the dynamic of perception, power, knowledge and the body in human experience, particularly in performance situations. While I initially developed the framework for performance analysis, I suggest that it can be productive for artist-researchers in the field of performing arts in planning and reflecting on their research and presentation strategies. My framework is based on a detailed view of the human perceptual apparatus that underlies all our activities and meaning-making processes – how our experiences and knowledges take form through the performative and material

interaction between our bodies, the environment, and culture. Drawing especially on Jacques Rancière's, Marcel Mauss's, Nick Crossley's and Michel Foucault's views of perception and experience, the main concepts of my framework are "sensory fields", "experience fields" and "body techniques". Through case studies, I show how this framework opens up possibilities for addressing ideological assumptions and processes of inclusion and exclusion both in artistic research processes, in performance situations, and in our daily lives.

I present an epistemological-analytical framework for addressing ideological assumptions and processes of inclusion and exclusion in performance situations and artistic research projects. It can be used by artist-researchers for planning and reflecting on their research and presentation strategies.

**Joonas Lahtinen** is a performance and installation artist and researcher based in Vienna. He works as a Lecturer-Researcher in Art and Education at the Academy of Fine Arts Vienna. He has studied Performance at Queen Mary, Univ. of London and is writing his PhD on power relations in and political underpinnings of participatory performance practice at the Univ. of Helsinki. His artistic projects have been shown in Austria, Finland, Germany, Romania and Switzerland. [joonaslahtinen.wordpress.com](http://joonaslahtinen.wordpress.com)

## SESSION 3 – Wednesday 28 August

### A Practice which is not Labour

**Javier R. Casado**

(workshop, outdoors, 60 min)

I propose a workshop devoted to the exploration and discussion of different ways of performing idleness. Its aim is to create a temporary space of resistance in which no concrete results are expected to be produced, but in which anything can happen. We will look for imaginative ways of exploring what is generally considered useless from a neo-liberal perspective. Participants are invited to think of ways of developing a proposal that is “useless” for the context in which it is inscribed, but still valid as an artistic gesture for itself. They will be encouraged to challenge their own personal approaches to the practice of art, and to think about what kind of conventions affect it on a regular basis. Here I am employing “useless” as N. Ordine does in *The Usefulness of the Useless*. As a matter of fact, culture is a context that is often mistakenly thought of from the point of view of utility or productivity, leading to systems which prioritize these aspects over other central ones. In this workshop we will rethink and play with those particularities in order to explore the transformative potential of the useless. In this respect, play is a key word in the unfolding of this activity.

This workshop is an extended version of the one I taught at Medialab Prado (Madrid, Spain) during a seminar on embodied cognition which took place in December 2018. For further insight on my practice, visit [javierrcasado.tumblr.com/p](http://javierrcasado.tumblr.com/p)

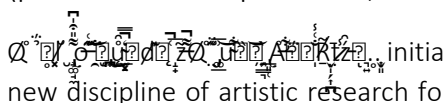
**Javier R. Casado** is an artist and researcher who, in the previous years, has devoted part of his activity to the search of forms of suspension, improductivity, impermanence, invisibility and minimum action through negligible gestures carried in specific contexts. He holds a PhD by the UCM, Madrid.

## SESSION 4 – Wednesday 28 August


 ... re-opening

**Simo Kellokumpu, Outi Condit and Vincent Roumagnac**

(performative experiment, 70 min)


 initiates various forms of curated events, which take the development of fairly new discipline of artistic research forward with the curiosity on queering the existing academic and artistic understandings and forms of artistic research. It aims at generating events in which critical practices, artworks, expositions, discussions, and reflections crystallize through experimental formats of presentation, which are shared within the dynamics that facilitate further the encounter with a new audience for artworks and practices within the ecology of artistic research. On the occasion of CARPA 6 we propose the transformative reiteration of the performative launch of the platform at the 10th SAR Conference in Zurich. In this in-between technology and experience, human bodies may re-turn into screens, which may re-turn into stages, which may re-turn into glitches. We invite CARPA participants to celebrate the bridges, practices, contexts, traditions and futures of queered forms on the porous borders of self/other, techno/flesh, and fabulous reality.





various methods, materials, and media. The paper argues that this growing need for the artists' active intervention in the arts-based research and pedagogy incorporating their inherent real-world knowledge and processual understanding of spaces, sites, materials, and objects, is what requires adequate and sustained attention in the future of artistic research. The paper will focus on the field of sound art.

The paper advocates for a change in the current (academic) situation of artistic research and asserts that artists proper need to claim their work as research-creation in the arts through various methods, materials, and media, with a focus on the field of sound art: installation and performance.

**Budhaditya Chattopadhyay** is an award-winning media artist and researcher. He holds a PhD in artistic research and sound studies from the Academy of Creative and Performing Arts, Leiden University, and is currently a Mellon Postdoctoral Fellow at the Centre for Arts and Humanities, American University of Beirut. Chattopadhyay has received numerous fellowships, residencies and international awards; his works are widely exhibited, performed and published across the globe.

[budhaditya.org](http://budhaditya.org)

### *Letter-writing as Artistic Research*

**Elina Saloranta**

(performative experiment, 30 min)

My presentation explores letter writing as a working method. I will begin by telling how I have used it in some past projects including my doctoral thesis *Genre pictures and experiments in writing* (<https://www.researchcatalogue.net/view/275593/275594>). I will then introduce my current research, in which I engage in a correspondence with the past. My historical pen pal is the Finnish singer Elli Forssell (1871–1943), who moved to Riga in 1903 after having married the Latvian painter Janis Rozentals (1866–1916). By now, I have published one letter to Elli in a Finnish-language anthology (*Suo, kuokka ja diversiteetti*, 2018). I have also made experiments in which I have asked other people to write to her, and a selection of these letters will be published next year. In the 19th century, letters were often read aloud. They were not a private thing but something to be shared and performed. In my own letter writing practice, there has also been a performative element, and I hope to take it further. What is the performance potential of letters? How to use letters as experimental conference papers?

The presentation explores letter writing as a research method. It also explores the performance aspect of letters – in the 19th century, letters were not a private thing but something to be shared and performed. How to use letters as experimental conference papers?

**Elina Saloranta** is a postdoctoral researcher at the University of the Arts Helsinki's Centre for Artistic Research (CfAR). In her research Saloranta engages in a correspondence with the past. Her historical pen pal is the Finnish singer Elli Forssell (1871–1943), who moved to Riga in 1903. In addition to her research, Saloranta teaches writing at the Academy of Fine Arts and coordinates the Nordic Summer University's study circle on artistic research.

## *Unperforming Sound: from the Margins of Artistic Research*

### SESSION 7 – Wednesday 28 August

#### *Drench: Raining on the Radio and Other Stories*

**Jools Gilson**

(Transdisciplinary dialogue, outdoor, 60 min)

This presentation focuses on the trans-disciplinary Artistic Research project *Drench*, whose iterations include a creative radio feature and a public art installation. Writer and performer Jools Gilson and composer Sebastian Adams developed the experimental radio documentary *The Rain Box* in 2017 for Lyric FM in Ireland. *The Rain Box* was nominated for a New York Festivals World's Best Radio Award for Sound Art in 2018. Gilson and Adams are now in the process of developing a series of umbrellas, which will tell stories and enfold you in sound when the rain falls. This presentation focuses on the ways in which aspects of theatre and music composition navigate disciplinary boundaries of theatre, music, broadcast radio and participatory performance to engage world-making meaning production. Our new public art project, comprises a series of adapted umbrellas, which respond to precipitation / location and connect the presence, rhythm and ferocity of rainfall with tendrils of story and sound. This presentation will share extracts from this new work and elaborate the creative, theoretical and political implications of mobilising located fluidity through embodied storytelling.

*Drench* is a series of umbrellas, which tell stories and enfold you in sound when the rain falls. Writer / performer Jools Gilson and composer Sebastian Adams' new public art project braids documentary footage, fairy tales, and Irish words for rain to weave climate spells for a contemporary world.

**Jools Gilson** is an artist, writer and educator. She directed the dance theatre company half/angel from 1996 to 2006, and since 2010 has made creative radio for the BBC and RTÉ (Irish national radio). Her work has been performed, exhibited and broadcast internationally, and has received multiple awards from The Arts Councils of England and Ireland, New York Festivals and others. She is Professor of Creative Practice and Head of the School of Film, Music & Theatre at University College Cork.

### SESSION 9 – Thursday 29 August

#### *The Transformative Potential of Performance*

**Annette Arlander, Hanna Järvinen, Tero Nauha, Pilvi Porkola**

(lecture-demonstration, 60 min)

The research project *How to do things with performance?* will examine the transformative potential of performance in a practical and experimental manner, from an aesthetic (Järvinen), social (Porkola), critical

(Nauha), and environmental (Arlander) perspective, in this lecture performance, which consists of four talks with brief comments, including a participatory dance event or office disco, and a quartette or sound performance. The questions explored include the following: - Is what makes performance performance an aesthetic quality and if so, what differentiates it from the not-aesthetic? - How do public space and private space overlap and intersect in the context of an institution, like an office? How to perform "the office"? - How do practices, institutions, and potentialities correlate futures? By building bridges between traditions and futures, what do we reclaim for our use? - Could expanding the idea of who or what performs assist in decolonizing our relationship to the environment, to everything else around us?

The research project: How to do things with performance? examines the transformative potential of performance from aesthetic (Järvinen), social (Porkola), critical (Nauha), and environmental (Arlander) perspectives, in a lecture performance, including an office disco, and a sound performance.

**Annette Arlander**, DA, is an artist, researcher and pedagogue. At present, she is professor of performance, art and theory at Stockholm University of the Arts Research Centre and visiting researcher at the Academy of Fine Arts, University of the Arts Helsinki. [annettearlander.com](http://annettearlander.com)

**Dr Hanna Järvinen**, Senior Researcher in the How to Do Things with Performance? project, is University Lecturer at the Theatre Academy of UNIARTS Helsinki, Finland. She is the author of *Dancing Genius* (Palgrave Macmillan 2014), four edited collections, and a number of articles on dance history, authorship, and canonisation.

**Dr Pilvi Porkola** is a post doc researcher, performance artist, writer and pedagogue. 2017-18 she was Professor of Artistic Research at the Performing Arts Research Centre of the Theatre Academy, University of the Arts Helsinki. She is the editor of *Performance Artist's Workbook: Essays on teaching and learning performance art* (Uniarts 2017).

**Tero Nauha** is a performance artist, the professor in Performance Art and Theory (LAPS) at the Theatre Academy of the University of the Arts Helsinki, and a postdoctoral fellow at the Academy of Finland funded postdoctoral research project 'How To Do Things With Performance?'. He was a postdoctoral fellow at the Helsinki Collegium for Advanced Studies in 2017. He defended his doctoral research at the Theatre Academy of the University of the Arts in Helsinki in January 2016. [teronauha.com](http://teronauha.com)

[www.uniarts.fi/en/howtodothingswithperformance](http://www.uniarts.fi/en/howtodothingswithperformance)

## SESSION 10 – Thursday 29 August

### *Dyadic: Encounter Between Artist*

**Dominique Rivoal**

(workshop, 90 min)

This workshop will introduce 'the communication dyad', derived from Mind clearing, merged with the practice of Authentic movement, as a way to enter into relationship with another, and eventually through a screen to an audience. This method, combining contemplation with communication, based on Zen self-enquiry, invites the participants to respond to the seemingly impossible instruction 'Tell me who you are?', in the presence of another, and attempt to communicate this inner attentiveness of the self through verbal communication

and/or movement. A significant amount of allocated time of this workshop, will be spend on dyads, each-preparing to see and be seen differently; until the final dyad where a camera will be used to filter the experience. The participants have the choice to film each other, through their own phone or cameras, in one single take of five minutes. I will collect the video portraits, with the participants consent and present these on a pre-prepared grid like interface during the conference.

This experimental workshop introduces the communication dyad as a tool to increase one's ability to relate and deepen collaborations, through extending beyond the confines of the self into a relationship with another, and eventually through a screen to an audience. Bring your camera / phone.

**Dominique Rivoal** is a current PhD candidate in Department of Dance at Middlesex University, working within the field of Screendance, aiming to develop a method to work from, and better capture, the internal, inner attentiveness of somatically informed dance. In order to grasp a direct experience of the world, and investigate the interpersonal relationships at work within the film-making process, I am using the emergent method of Mind Clearing (Charles Berner) coupled with Authentic movement (Whitehouse).

## SESSION 11 – Thursday 29 August

### *Granular Silt*

**Anna Nazo**

(performative experiment, 30min)

Granular silt. "Granular silt" is a live digital-physical performance that integrates a spoken word/poetry that was co-written with AI, brainwave performance (sound and imagery [CGI] generated live from artist's brainwave data/EEG), and a drone performance. Anna Nazo's art practice is operating on the queer relationships with the digital, the eerie platform of the artificial, the real, and the embodied, in the way that enables to engage with a radically different ecology of performance, a differently poetic (Heidegger: 2001 [1971]) form of performance, the live digital-physical performance that embodies the technological, the carnal, the sonic, the spoken, and the computer-generated (imagery, sound, text). Within live digital-physical performance the work addresses questions of artificial [ana-radical] forms of intelligence and liveness in relation to nonconscious cognition [quantum ghosting] and the problem of the supra-sensuousness; that is, something that goes beyond human perceptive apparatus but is a significant part of the world we inhabit.

"Granular silt" is a live digital-physical performance that integrates a spoken word/poetry cowritten with AI, brainwave performance (sound and imagery [CGI] generated live from artist's brainwave data/EEG), and a drone performance.

**Anna Nazo** is a performance artist and a PHD Researcher in Fine Art at the Royal College of Art (UK). She works at the intersection of art, science, philosophy and computing technologies, with particular focus on brainwaves CGI, AI poetry, drones and new materialities.

[cargocollective.com/annanazo](http://cargocollective.com/annanazo)

## *Remediating Performance: Playing in the Digital Network*

Patrick Müller

(lecture-performance, 30min)

Telematic performances bridge (geographic) gaps and shift (territorial) borders. They can do this in the literal sense, when performers at two or more geographically distinct locations are connected by mediating streaming technologies in such a way that enables them to interact in real time. Nevertheless, rather than developing emulations of classical concerts or dance performances in defiance of physical distance, it is, arguably, more interesting to explore telematic apparatus from within. When applying an artistic-research perspective to such formats, it is less the results and objects – the ‘actual’ – which comes to the fore, but the edge of the ‘virtual’, the potential that is inherent in such an assemblage of human and non-human agents. One that is able to simultaneously question conventional concepts, and constantly generate new questions for artistic practice and research. For example: specifics of the telematic apparatus (such as the inherent latency of the audio and video transmission between the participating locations) lead to a bouleversement of the performer’s communication behaviour; their gestures and sounds must be reconstructed for the new situation and, by this, prompt a disclosure and reflection of tacit knowledge. The impossibility of synchronicity and the partial insight into a remote location both give rise to a fragmentation of the space-time continuum; one that is characteristic of, not only telematic performances, but our contemporary information society at large. Or, the encounter with the other in the (technical) network allow intimacies and presence to be reinvestigated. This presentation gives insight into the ‘making-as-thinking’ and ‘conceptualising-as-practice’ (Erin Manning) conducted by a research team at the ZHdK in performances live and in sync with partners in Hong Kong, New York or San Diego. This has been achieved with bi-directional, lowlatency, multi-channel audio and video streaming, motion capture and projection mapping.

**Patrick Müller** is professor of Media of Transdisciplinarity at the Zurich University of the Arts (ZHdK). He studied music and musicology. At ZHdK, he initiated the transcultural platform Connecting Spaces Hong Kong – Zurich as well as the MA in Transdisciplinary Studies. At the Institute for Computer Music and Sound Technology, he focuses on telematic performances with a research team of musicians, scenographers, choreographers, technicians, funded by the Swiss National Science Foundation.

## SESSION 12 – Thursday 29 August

### *Parasite, Monster and Exit – Mutation Exercises*

Karolina Kucia

(workshop, 60 min)

Design of the workshop is based on the present stage of my research on Monstrous Agencies. The study aims to develop organisational tools for reforming cooperation and authorship in knowledge and art production in context of precarization of labour. The workshop proposed for CARPA 6 concentrates on experimenting with few means for production of knowledge within the temporary community of conference settings. I propose the series of performative arrangements and exercises on three concepts/processes:

### 1. PARASITIC INHABITATION

Parasitic inhabitation is a practice of redefinition of the power structure within existing relationships. The first exercise addresses spatial and institutional conditions of bodies and the idea of access and hosting. The exercises proceed through differentiating the position in “common” through roleplay on minor perspectives, improper, inappropriate ones unexpected;

### 2. MONSTROUS ALTERATIONS

This part of the workshop advances through analytic articulations and experimenting with organisational mutations through dysfunctions, stuttering and glitching. Monstrous alterations contain slip exercises based on undomesticating or denaturalising verbal expressions. The practice carries on through work with the functions of hypocrisies, inadequacies and unease as organisational tools.

### 3. THE ERRORIST EXODUS

It is the exercise on a flight from the form of the immediate situation, an unexpected exit or “engaged withdrawal”, the possibility of a data variation on the existing position.

The workshop utilises the methodology and articulation of artistic research with the help of theoretical articulations by Michel Serres (*The Parasite*, 1982), Lynn Margulis and Dorion Sagan (*Wind at Life’s Back*, within *Beyond Mechanism*, ed Brian G. Henning, 2013), Rachel Holmes (*‘My tongue on your theory: Bittersweet ‘quality’ (in) research’*, 2016), Torkild Thanem (*The Monstrous Organization*, 2011) and Paolo Virno (*Multitude: Between Innovation and Negation*, 2008).

The workshop proceeds through three compositions of a working collective. It brings together a theoretical proposition, formal experimentation and recombination of collective organisation.

**Karolina Kucia** is a doctoral candidate in Theatre Academy of the University of the Arts Helsinki. Her background is in sculpture, intermedia, performance art and performance studies. She has presented her works in nGbK, Berlin; SESC Pinheiros in São Paulo; and Mad House Helsinki, a.o.; and her papers in SAR Conference, University of Plymouth; Annual Conferences on the New Materialisms, Polish Academy of Sciences, Warsaw, and in The Victorian College of the Arts, Melbourne.

## *Walking with Soldiers: How I Learned to Stop Worrying and Love the Cadets*

**Susanna Hast**

(lecture- performance, 30 min)

‘Walking with Soldiers’ presents an auto-ethnographic moment of marching with cadets of the Finnish National Defence University across the city of Helsinki. Through a reparative reading (Sedgwick 2003) the walk arrives at weak theory on how belonging is felt, used, practiced and lived (Wright 2014) in the encounter of a civilian body with military bodies in formation. The lecture-performance walks the audience through an auditive and moving experience of militarized seduction, transformation and distance.

**Susanna Hast** is an Academy of Finland postdoctoral researcher with a project entitled “Bodies in War, Bodies in Dance: Rhythm, Performance and Emotions in Finnish Military Training and Capoeira for Refugees” (2017-2020) at the Theatre Academy Helsinki, University of the Arts. She is the author of a musical monograph “Sounds of War: Aesthetics, Emotions and Chechnya” (E-International Relations 2018). She also works as a volunteer dance teacher for immigrant and asylum seeking women in Finland.

## SESSION 13 – Thursday 29 August

### *Doing Artistic Research in Greece Today: Cases in Point*

**Elpida Rikou and Katerina Konstantinou**

(paper presentation, 30 min)

//Doing artistic research in Greece today: cases in point. //

Artistic research appears lately as an important tendency in the arts in Greece. As such it has raised interesting issues concerning its emergence in the local art scene and its relationship to concurrent developments in social sciences and humanities, its impact in arts education and contemporary arts locally and internationally. Although artistic research becomes all the more present in the Greek art scene it remains largely under-theorized and un-problematized. This paper reflects on a number of projects positioned between visual arts and anthropology, history and archaeology and presented in various contexts in Greece. These selected projects are being analyzed through different, yet complementary, perspectives and are examined in the light of anthropological theories of art, agency and performance, in order to provoke some critical thinking towards the impact artistic research has both on the arts and the academia. A number of questions on performance, creativity, transdisciplinarity and collaboration in scientific and artistic research are posed and their educational and political implications are considered.

Artistic research in Greece appears lately as an important tendency in the local art scene. Yet, it remains largely under-theorized. Our paper aims at documenting artistic research and critically reflecting upon a series of issues concerning its emergence in the local and international context.

**Elpida Rikou** is a visual artist, social anthropologist and social psychologist. Her work concerns the relations of the arts to the humanities, cultural policy, everyday life in the city, the body and mental health.

**Katerina Konstantinou** is an art historian. She is currently a PhD candidate in the Department of Social Anthropology at Panteion University in Athens. Her research interests focus on the intersection of the fields of contemporary arts, anthropology and archaeology.

### *Against Method? Common Ground?*

**Falk Hübner**

(paper presentation, 30 min)

In this paper I propose a model of research design developed on the basis of my own practice as artistic researcher, as educator and supervisor at various arts universities in The Netherlands. Departing from Borgdorff's notion of "methodological pluralism" (2017), the design of a research strategy is consequently regarded as a creative process, with a strong emphasis on how emergence can "do its work" - in both the design process and while carrying out the research. I intend to propose a vision on methodology that provides a conceptual-philosophical grounding, yet at the same time offers a concrete, hands-on approach and technique. In response to Erin Manning's provocative text "Against Method" (2015), the discussed model of research design understands "methods" as being crafted from inside out, from the very experience and reality of playing and making; permeated with emergence rather than making use of predefined research methods: the notion that artistic research, even when well-designed, always remains in-themaking, emerges through-doing, and thereby takes into account the various (possibly yet unknown or unrealised) modes of knowledge that might be produced.



How do we as artist researchers, and as teachers of artistic research, actually design such research, while taking aspects inherent to the performing arts, such as ephemerality or collective processes, into account?

**Falk Hübner** is a composer, researcher and educator. Currently he is working on a postdoctoral research on artistic research methodology at the HKU University of the Arts Utrecht, next to being core teacher for research at HKU Conservatoire. Next to his work at HKU he works as research supervisor for the ArtEZ Master in Music Theatre, and as director for research and writing at ArtEZ International Master Artist Educator, a master programme with a radical vision on art as conflict transformation.

## SESSION 14 – Thursday 29 August

### *Sensory Experiences: An Articulating Encountering and Perceiving Body in Urban Space by Ajauksia-group*

(outdoor, workshop, 60 min)

We will explore urban nature, sense our surroundings and examine different ways to experience the city. We ask: What is bodily energy and how is it generated? What does the encountering between two or more subjects or between subject and object produce? What is the importance of corporeality and embodiment? What will happen when the spoken language is excluded, and what language does the body use in these situations? The exercise consists of collective based on bodily sensations. During the exercises we pay attention to our senses and let them guide us. The exercises are opening different ways of observing and experiencing the environment. Sensory input offers possibilities to variety of experiences, a dialogue and encounters with the environment. Our aim is to understand sensory experiences from the perspective of human and through that open up the question of non-human experience, which leads to the question of existence and ecology. We explore the ethical power structures of authorship and the politics of body. What is shared authorship? How does it come about? What is the role of ownership and power in the context of authorship? Can they be deconstructed, and if so, how?

Ajauksia group invites you to join an excursion of sensory bodily actions in an urban environment. In the workshop we visit places that we are not likely to enter otherwise. We will explore urban nature, sense our surroundings and examine different ways to experience the city.

**Ajauksia group** explores and delivers experiential sense knowledge with artistic tools. Its working methods are based on equal decision making and anonymity, bodily and sensory exercises. Art can interrupt, suspend and penetrate the everyday life of the consumer-experencer. Together we can deconstruct and re-liberate the construct of art and discover a polyphony of voices.

## SESSION 16 – Friday 30 August

### *Applied Microperformativity: Report on an Experimental Symposium*

**Lucie Strecker**

(lecture demonstration, 60 min)

In December 2018 Jens Hauser, Klaus Spiess and I were curating the symposium "Applied Microperformativity: Live Arts for a Radical Socio-economic Turn", together with the renowned institution for live art brut the at the Angewandte Innovation Laboratory (AIL) in Vienna. The event was organized to foster transdisciplinary experimental artistic research. In my presentation I will show a video documentation and will further analyse the format of the symposium that sought to experimentally apply critical performance, counter biotactics, research and theory. The talk will give an overview on the dramaturgical and biotechnical structure of the set up, as well insight to the questions explored during the symposium: What is the epistemological and aesthetic potential of the notion of 'microperformativity'? How does the agency of genes or cell fragments, proteins or enzymes, bacteria and fungi relate to macroscopic dynamics of power in contemporary biopolitics? How can performance art and discourse inform these processes? What are artistic methods to engage critically with technologies that exploit life to merge bio- and digital media for global capitalization?

This talk discusses the format of a symposium that experimentally applied critical performance, counter biotactics, research and theory. A short documentary will show how a live biological experiment framed artistic and theoretical positions, to scrutinize the notion of 'microperformativity'.

**Lucie Strecker** is an artist and researcher in the field of hybrid art and performance practice. Currently she is conducting the FWF research project: "The Performative Biofact" at the University of Applied Arts Vienna. Installations and performances have been shown internationally and were honoured with the Performing Science Award in 2011 and a Prix Ars Electronica – Honorary Mention in 2015. She is giving seminars and is publishing texts on experimental settings in the arts and sciences.

### *I am here: Facing text, becoming text*

**Janhavi Dhamankar and Martin Rumori**

(lecture performance, 30 min)

Our participatory performance revisits John Cage's Lecture on Nothing. We draw from our performances of this Lecture as a bilingual simultaneous reading combined with an explorative spatial choreography. Referring to the history of radiophonic art, a bilingual simultaneous reading technique exploits two-channel stereophonic sound transmission and projection. Synchronously, it carries the metaphor of multiple parallel strands of information in our surrounding. We regard this activity not so much as a novel interpretation for the audience but as an experiential engagement with the text by the audience, including ourselves. Portable loudspeaker sculptures that emit textual meta-layers to the Lecture will complement our voices and moving bodies. The spectators are invited to take on the portable speakers based on ad hoc instructions that are part of the meta-layers themselves. Instructions may involve moving in a certain direction or turning around, thus directing the sound, or passing on the speaker to somebody else. The distribution of the text among the human and loudspeakers is determined algorithmically. For the discussion, the participants will be invited to maintain their roles in the social and technical framework that emerged. We wish to collaboratively experience the

residue of the performance rather than pursuing the usual post-presentation meta-discourse. We aim to perform and transform text through sonic and spatial research. The poetic quality of Cage's Lecture (maintained in Jandl's congenial translation) and its structure supports our experiment, which in turn challenges the epistemic potential of the text. We explore the relation of human speakers and loudspeakers, the dynamic interplay of sonics and semantics, its effect on communication and how this shapes space. We require openness for improvisation that transforms the audience into performers, challenging both roles and shaping a participatory field from the shared aesthetic experience.

An exploration of sonic space through movement, text, portable speakers and human speakers followed by discussion on changing roles of audience and performers.

**Janhavi Dhamankar** is a philosopher and a performer of Indian classical dance. Her current research explores how empathy shapes integration of minorities and the meeting ground for Social Sculpture, Performance Philosophy, and Artistic Research.

**Martin Rumori** is an artist-researcher in the field of sound installations, performance, and auditory environments. In his explorations, he frequently consults field recordings, semi-narrative speech, and anecdotal residues of everyday life.

## SESSION 17 – Friday 30 August

### *Keep on Threading*

**Jana Unmüßig and Tina Jonsbu**

(performative experiment)

"Keep on Threading or: TITLE" is a study and a site for cones of yarn and a human performer. Laying out yarn for six hours the performance creates situations embracing the labor of the hands (and the mind), the materiality of breath and temporality as net (boredom, excess, ex-centrism). "Keep on Threading or: TITLE" is considered a type of study without learning (Harney/Moten) where people are invited to join the rolling off yarn from the cones or simply sit n´rest n´see / n´have a book or tea / and hang in there for a while. "Keep on Threading or: TITLE" is a continuation of the collaboration of Norwegian visual artist Tina Jonsbu and Jana Unmüßig who met at the summer academy for artistic research in Tromsø, Norway, 2015. Since then three performative experiments with different yarn have been presented: THREADS (2015, Tromsø), THOUGHTS ON THREADS (2017, Berlin), TWO BODIES IN SPACE (2019, Rovaniemi). Video Documentation on the latter performance will be accessible throughout "Keep on Threading or: TITLE". There will be tea served and selected books that have been read or could be read in relation to the proposal are at temporary disposal for the time of the performance.

Performative durational experiment for one performer with yarn.

**Jana Unmüßig**, D.A. (dance), has presented her choreographed group works among others at Kampnagel Hamburg, Hebbel am Ufer Berlin, Zodiak – Center for New Dance Helsinki, Impulstanz Vienna. Since 2015 she focuses mainly on the research side of her artistic doing. She holds a position as post-doctoral researcher at the Center for Artistic Research (Cfar) at Uniarts Helsinki. Jana acts as visiting researcher at the Performing Arts Research Center of Teak / Uniarts Helsinki.

[www.jana-unmussig.com](http://www.jana-unmussig.com)

## SESSION 18 – Friday 30 August

*PasdeuX – linguistic research installation, using discarded media, for 16 turntables and 2 performers*

**Verena Lercher, Sharma Gerriet Krishna and Russell Denzel**

(performative experiment, 60 min)

2 performers enter a field of 16 identical turntables arranged on the floor with 16 LPs recorded with individual speech- and sound compositions. Slowly and in succession, they start playing the LPs and operating the turntables. They move, communicating quietly, listening to each other through the turntable field, watching the other's actions, pausing, moving again and reacting musically. From the beginning, the audience becomes the observer of a laboratory that does not become aware of this observation at any moment. Text fragments are spoken, addressed to the space, sometimes turned to the partner while operating a device. One communicates references and puts on one's own voice from LP. A dialogue can arise. Using the figure of Shakespeare's Ophelia and excerpts from J. McNeill Whistler's Ten O'Clock Lecture, pasdedeuX raises the question of what hides behind all the projection surfaces and templates of a society of designers of meaning in art, literature, theater and critique, when original features shift through projection and re-encoding to another significance and which intentions lie behind these actions.

pasdedeuX - LINGUISTIC RESEARCH FOR 16 TURNTABELS AND 2 PERFORMERS. What hides behind the projection surfaces and templates of a society of designers of meaning in art, literature, theater and critique, when original features are shifted by projection, re-encoded to another significance?

**Verena Lercher:** Performer, programmer, artistic researcher, born 1979. 10 years background in professional stage play and off-production performance. Since 2018 postgraduate of exMedia at Academy of Media Arts Cologne (KHM). Engaged in exploration of performative and installative techniques and methods at the sensual interface of body, synthetic language and new media. Ongoing research in auto-poetic systems in performance and writing using neuronal networks (AI) at KHM Cologne.

**Sharma Gerriet Krishna** (DE) is a sound artist and artistic researcher at the Institute of Electronic Music and Acoustics Graz (IEM, AT). **Russell Denzel** (USA) is a postgraduate researcher at Academy of Media Arts Cologne (KHM, DE).

[www.verenalercher.com](http://www.verenalercher.com)