

SAAR 2018 Summer Academy for Artistic research

Inter Arts Center, Malmö, Sweden

Welcome to SAAR 2018, the Nordic Summer Academy for artistic research at the Inter Arts Center, a resource for interdisciplinary artistic research at the Faculty of Fine and Performing arts at Lund University!

SAAR brings artist-researchers (PhD candidates, Doctoral candidates or research fellows in artistic research) in a wide range of art forms together from Norway, Finland and Sweden. The Summer Academy provides a supportive setting where artist-researchers from various art fields present their ongoing artistic work and research and receive feedback from experienced tutors and peers from leading academic institutions. The summer academy aims to reflect the international diversity and scope of artistic research and to provide a stimulating and creative environment. It seeks to clarify, discuss and develop further emerging themes and issues arising out of the individual fellowship projects of the participants within the framework of artistic research.

The aim of SAAR is to create a setting which is practice-oriented and allows for an in depth discussion of the participants' research projects. The form of SAAR 2018 is that of a laboratory for artistic research, and each participant is invited to make a presentation of ongoing work, which ideally can be a work-in-progress, or a finished piece. A source of inspiration for earlier festivals and conferences within which this format has been developed, mainly at the Inter Arts Center, since 2010, was the Knowledge Lab at Haus Der Kulturen der Welt in Berlin, which was curated by Sarat Maharaj. In an introductory address he outlined the following aims, which capture much of the intentions with the laboratory at SAAR of this year. The Knowledge Lab brought together artists and researchers from a wide range of disciplines with the aim of unpacking artistic practice, to see how it ticks from the inside, in a format where interactions were guided by the presentation and creation of theatre, choreography, music, and visual art:

The idea is to take this “embodied knowledge”—rather than any readymade body of “abstract theorization”—as our starting point. The issue is to begin by immersing ourselves in the performative experience—looking, listening, acting out, saying, showing—responding to and interacting with the image-sound-movement sequences presented by the various artist-contributors-respondents.

The Lab is about plunging in, getting under the skin of things to see how they tick from the inside. The atmosphere is of intimacy, immediacy and involvement — not clinical aloofness. We are not standing by watching the presentations as ‘spectacle’. Its

a 'thinking and doing' mode. We join in, participate, eventually begin to watch ourselves watching. A self-reflexive awareness surfaces building up towards attentive understanding. A sense of analytical observation and critical scrutiny is teased out from probing the processes of making. It gets elaborated in the thick of the performative experience — from within its sticky non-discursive spread —rather than in terms of some 'off-the-shelf' theoretical programme. (Maharaj 2005, n.p.)

From Monday through Wednesday, all participants make presentations within this lab. The presentations and discussions are all in plenary sessions, structured so as to first invite the two presenters to engage in a dialogue around their projects, with the aim of widening this discussion to a discourse around their artistic research practices which involves all participants.

On the Thursday, a special excursion day is organized which will take us to the Wanås Sculpture Park and Skissernas Museum (Museum of Artistic Process and Public Art) in Lund.

The Friday and Saturday will be devoted to group discussions/presentations or interventions related to topics identified over the first three days. The nine supervisors will be responsible for structuring these sessions, but it is essential that all participants make proposals and engage in the content of these two days. It will also be possible to sign up for individual supervision. Sunday morning will allow for summing up and evaluation, until eventually the entire event is closed with lunch. Once again, many thanks for joining the academy, we look forward to taking part in and sharing knowledge through artistic research over the coming week!

Stefan Östersjö

**SAAR 2018 Summer Academy for Artistic research
Inter Arts Center, Malmö, Sweden**

Abstracts and biographies

Session 1. Monday 10:00-12:00

Halla Steinunn Stefánsdóttir, PhD Candidate in Music at the Malmö Academy of Music - Lund University

ABSTRACT

As a piece of art-led research, my doctoral project is currently titled 'HÉR! An Exploration of Artistic Agency.' The word HÉR means 'here' in Icelandic. Its exploration reverberates through my artistic output, be it through counter-action to the 'here' or a celebration of embeddedness. The ambiguity implied is that work in the arts is a process and the concept of 'here' is therefore ever changing. The title HÉR can also be read as the homonym HER, which further refers to the singular, a perspective intrinsic to art and artistic research.

My work was initiated as an exploration of agency, as its aim is to explore the dynamics between the practices of performer, composer and curator in the field of contemporary music and sound art. It is therefore a site where I can experiment with and explore these different roles. In fact, the experimentation, during the first phase, extended my practice to composition within the work H e (a) r. This reflects the times we live in, where the divide between creator (composer) and performer is being questioned in theoretical writings and in practice.

Out of this have sprung the following research questions:

- How can an ecological perspective on musical practice challenge current understandings of the roles of performer, composer and curator?
- What artistic methods can be employed to explore a fluid understanding of these roles?

Context

With background in Historically Informed Performance my role has moved towards performance of contemporary music on period instruments, curatorship and recently also composition, a transformation which emerged from a conscious aim towards individual artistic development as well as renewal and change in the understanding of tradition in classical concert music.

Much of my work is conducted in connection with award winning chamber ensemble Nordic Affect but given my longstanding agency as a performer within the field of chamber music I should underline that, although an interesting process, the collaboration that takes place within the frame of chamber ensemble playing is not essential to my analysis of my multiple agencies. As I'm familiar with the processes, the main focus of my enquiry is the experimental design of this research project, set to explore my agency and challenge my habitus through collaboration with other domains.

Presentation

My presentation connects to 'I play cement / Ég spila á steypu', an audio and video installation for two screens and two pairs of speakers. The footage was filmed and recorded in summer and winter 2017-18 as I navigated through a cement factory, situated by the mouth of Elliðaár in Reykjavík. The work was later created at Lund University's Inter Arts Center in Malmö, Sweden and premiered at Dark Music Days, Iceland.

'I play cement' connects to a larger body of works that explore movement, listening and navigation and is part of my 'activation series'. The work unites my agency as composer, curator and performer and links to the usage of field-recording as a methodological tool. It brings a performer's thinking-through-listening into different environments in order to explore 'whether new aspects of the environment's structure can be revealed' (Stefánsdóttir & Östersjö, forthcoming). The activation series looks at the musician's role in exploration of environment, and thus questions her role in connection with society and tradition. The material outcomes can be understood as eco-systemic art, a Deld which holds a potential of prompting different understandings of the relation between artist and artwork, and hopefully also between the human and the natural environment.

By bringing this case study to SAAR I hope to get further input on the artistic method of field recording usage and activation. Also on the transformation of materials created/collected in an environment for an indoor presentation. And lastly; a dialog around the appropriation of material and my curatorial strategies.

Keywords: contemporary music, sound art, ecology, experimentation, practice

Biography

Halla Steinunn Stefánsdóttir is one of Iceland's leading figures within the contemporary music scene. She has been the artistic director of Nordic Affect since its inception in 2005. Believing that the exciting things happen 'in the connection' Halla Steinunn's work with the ensemble has been a tour de force when it comes to collaborative relationships with composers, visual artists, and producers. In her activity as curator and composer Halla Steinunn has tapped into her extensive experience as radio producer and her output has spanned everything from quadrophonic and surround soundscapes to installation rooms and field recordings. Halla Steinunn's playing is featured on albums on the Sono Luminus, Brilliant Classics, Bad Taste Records, Musmap and Deutsche Grammophon labels. Among upcoming projects is the release of 'H e (a) r' album on the Sono Luminus label (US).

Juliane Zelwies Tromsø Academy of Contemporary Art and Creative Writing

ABSTRACT

With the project "The artist, the market and the public. A set of (self)portraits, contemporary and globalized" I am exploring the art world with its intricately linked social, moral and economic interrelations. In close collaboration with participants from the visual arts, I seek insights about the role of the artist, the art market and the public view of art in an increasingly globalized world.

At present my project consists of two distinct parts, the first a collection of material to be archived, the latter and more substantive part, the artistic interpretation of the material.

Methods borrowed from interdisciplinary research projects for long-term participation and self-reflection as they are used in auto-ethnographical work are currently used for data collection. Also the work of the British Mass Observation Archive serves as a role model for the field research, building a collection of diaries, questionnaires, (audio- / video-) interviews, public lectures and narratives.

While some parts of the collected archival material may be exhibited, other parts will be fictionalised and will take the form of a (narrative) video installation. The different pieces will then form a (self)portrait of the explored milieu of the present time.

Context

During my research, the work of social scientists such as the sociologist Alison Gerber (USA / Sweden) and the social anthropologists Chris Wright (UK) Arnd Schneider (Germany / Norway), who have done extensive research on contemporary art, will be drawn on as much as visual artists such as Pablo Helguera (Mexico / USA), Amie Siegel (USA) and Ane Hjort Guttu (Norway). Both Siegel and Guttu not only work in the realm of instituent practices, but have helped to develop a hybrid form in the borderland between cinema and video art by incorporating narrative and documentary concepts in their work. In addition, I am greatly interested in the visual concepts by video artists such as Omer Fast (Israel / Germany), Melanie Gilligan (Canada), Mattias Härenstam (Norway) and Eija- Liisa Ahtila (Finland) et al.

Presentation

I wish to present work in progress:

- a) "Word of mouth", series of posters, 2018 – ongoing
- b) audio and video excerpts, 2018^[L]_[SEP] – ongoing

problems/questions/perspectives to be discussed in connection with the current state of my research:

- 1) re: used methods for data collection
- 2) re: outcome of the collected audio- and video footage
- 3) re: artistic interpretation of the collected data.

Keywords: Contemporary Art; The Art Market; (Auto-) Ethnography; instituent practices; Experimental Film / Video Art.

Biography

Juliane Zelwies (* 1976 in Berlin) studied Sculpture and Film in Stockholm (Konstfack) and

Philadelphia (Tyler School of Art) and completed a MFA degree in Media Arts at the Berlin University of the Arts (UdK).

She lectures at various art schools and curates film screenings. Her short films, video and audio-installations are shown in exhibitions and at film festivals internationally. Her video works are distributed by Arsenal - Institut für Film und Videokunst in Berlin.

From 2017 - 2020 Juliane is research fellow of the Norwegian Artistic Research Programme at the Tromsø Academy of Contemporary Art and Creative Writing in Norway.

Juliane lives and works in Berlin and Tromsø.

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Session 2. Monday 13:30-15:30

Vanja Hamidi Isacson PHD-candidate in performing arts at Uniarts Stockholm

ABSTRACT

My doctoral research project explores the relation between multilingualism and the dramaturgical, communicative and symbolic functions that multilingualism and alternating between languages (so-called translanguaging) take through a number of dramatic works.

The main purpose of my research project is to examine dramaturgical, communicative (for

example emotional) and symbolic functions of multilingualism relating to power, resistance and identity.

The overall goal of the research project is to challenge and break the monolingual norm. This goal includes resisting ideologies that strive for linguistic and cultural homogeneity.

Through a number of artistic subprojects, I will develop and write dramatic texts in different forms: drafts, scenes and full dramatic works. The languages chosen will vary according to the project.

The projects will be carried out in dialogue and collaboration with multilingual actors and directors. The research plan includes a series of workshops with multilingual actors and directors, as well as periods dedicated to writing and translation. The intention is to conclude each subproject with a reading.

By elaborating these works, while keeping a work diary and completing work stories, and finally by writing a comprehensive reflection, I will examine and answer the research questions.

Context

I consider my doctoral project to operate within the Swedish performing arts and especially within the field of dramatic theatre, including institutions, independent theatre groups and theatre academies. The overall aim with my doctoral project is to challenge and break the monolingual norm on the Swedish stage and challenging and even breaking the illusion of a homogenous language community or speech community.

By working with multilingualism, and especially with some of the immigrant and minority languages in Sweden, as well as with translanguaging (alternating between languages), I wish to contribute to an increased diversity in terms of language and cultural background on the Swedish stage.

With my PhD project, I want to resist the idea of cultural essentialism (in which race has been replaced by culture), including ethnicity, religions, languages. I moreover want to challenge and resist the idea that languages and cultures should be kept separated by moving towards a "third space".

Presentation

"BREVEN" / "THE LETTERS"

My grandmother and her parents lived in Karelia, in what was then part of Finland, in the 1930ths. Due to lack of work and poverty my great-grandfather went to the Soviet Union in 1932 to work, but instead he was arrested and stuck in the Gulag-system and finally executed in 1938, accused of spying.

In the summer of 2017, I found an eighty year old file in the archives of the Finnish Ministry of Foreign Affairs in Helsinki that contained documents concerning my great-grandfather's disappearance and my great-grandmother's attempts to get him back home. The file also included three letters from my great-grandfather, written from the Soviet Union. I will use those three letters and the document in Finnish (translated into Swedish) in my project, interlacing them with newly written text by myself into play.

The dramatic situation will take place both in present time and in the 30's. The voices heard are "Kaarlo/Great-grandfather", "The grandchild", "the great-grandchild" and "the civil servant at the Ministry for Foreign Affairs". The theme for the piece is the lost language/the lost voice and communication across temporal and linguistic borders. The project will be carried out in close collaboration with multilingual actors (Finnish and Swedish speaking). The research method includes a series of workshops with the multilingual actors, as well as periods dedicated to writing. By elaborating these works while keeping a work diary and completing work stories, I will examine the research questions:

How close can we get to the voice of Great-grandfather in the different languages? What happens to his voice in the translation from Finnish to Swedish?

What function(s) (dramaturgic/communicative/symbolic) can the alternating between Finnish and Swedish get in the piece? What function(s) (dramaturgic/communicative/symbolic) can the representation of the great-grandfather's voice in Finnish get in the piece?

What function(s) (dramaturgic/communicative/symbolic) can the alternating between formal/bureaucratic (in the documents) and private/intimate language (in the letters) get in the piece?

Those are also the questions that I would like to discuss at SAAR, including the methods to examine the questions through the project.

Keywords: Dramatic theater/ Dramaturgy/ Multilingualism/ Language ideology/ Third space

Biography

Vanja Hamidi Isacson is a doctoral candidate in performative and mediated practices – with specialisations in performing arts at Stockholm University of the Arts in Stockholm since 2017.

Master degree in theatre as playwright at Malmö Theatre Academy 2012.

Playwright and dramaturge who has written around twenty pieces performed at various stages: Malmö Opera, Sommarscen Malmö, Teater Foratt, Teater JaLaDa. She has written two opera librettos: "Kom inte hit" (opening fall 2018 in Gothenburg) and "Tusen och en natt" at Malmö Opera (2013 & 2015). Both pieces composed by Daniel Fjellström.

Co-founder of Teater JaLaDa, a multilingual theatre for children in Malmö, where she worked as playwright and dramaturge (2013-2016), and wrote three plays mixing Arabic, Swedish and

Somali among other languages.

www.vanjahamidiisacson.se

Alexander Eriksson Furunes, Norwegian University of Science and Technology, Faculty of Architecture and Fine Art

ABSTRACT

I am an architect doing collaborative design and build projects with different communities in UK, India, Philippines, Brazil, Vietnam and China. The aim of these projects has been to create a platform for different opinions and ambitions to come together to give shape to a building that eventually belong to the people and the place that made it. Exploring alternative ways of communicating; using drawing, model making, prototyping and full scale testing to collectively identify challenges and possibilities, ambitions and goals as well as informal and formal knowledge within the community. The process itself is a social event with food, games, acting, songs and performances to explore and investigate new possibilities and solutions. The ambition is not only to build a building, but to build a sense of community around the project.

Context

Bayanihan is a Filipino tradition of mutual support that I first encountered when building a study center in Tacloban, Philippines in 2010, and later in the reconstruction efforts following the devastation caused by Super Typhoon Haiyan in 2013. Bayanihan is a tradition where a group of people come together to achieve a goal that neither can achieve by themselves individually. The word alludes to the tradition of carrying each other's houses, but the meaning itself goes beyond this effort. The tradition comes to play through collectively building homes, schools and community houses. It is also used in farming, for protection, to arrange weddings, funerals or other life events. The tradition is non-monetary and relies on trust and reciprocity. Knowing that other members of a community will support you, because one day they might need the favor in return. The work itself is a collective endeavor happening over a fixed period of time that works for all members of the community. Each participates with the knowledge and resources available to them. It is a social event that builds community cohesion and the host provides drinks and food after the work has been done. The tradition itself exists in many countries around the world, and in Norway we call this "dugnad".

My research is a continuation of a ten-year long process of working with different communities, exploring how these traditions can inform architecture and collaborative design processes. Commercial architecture is a part of a construction industry that relies on land speculation, human and natural exploitation for the sake of capital gain. Bayanihan on the other side provides an alternative platform for the profession, to become relevant and to work with communities around the world which operates outside of the commercial sphere

Presentation

There are three areas of challenges that I am addressing in my research: (1) The first is that of power, and how to work within or against existing hierarchies caused by gender and class. Post-colonial and colonial discussions are also relevant in this context. (2) The second question deals with knowledge and how to mediate informal and formally defined construction skills and know-how. (3) The third question deals with frameworks for communication, and how can we provide tools and methods that enables groups of people to engage creatively?

I would like to discuss these issues through some of my previous work, but also through two projects that I have implemented as part of my research. The first is a collaborative design process with a migrant center for the Sao Paulo Biennale. The second is an ongoing design and build process of a textile cooperative with an ethnic minority in the mountainous regions of Vietnam.

Keywords: Collaborative design, ownership, dialogue, architecture, creativity

Biography

Alexander Eriksson Furunes studied at the AA School of Architecture, UK, before receiving his masters in architecture at NTNU, Norway. With his studio, Eriksson Furunes architecture, he has initiated and completed a series of collaborative projects with communities in UK, India, Philippines, Brazil, Vietnam and China. More recently he completed "Streetlight Tagpuro" in the Philippines (2013-16). This was a collaborative process of building back after super typhoon Haiyan (2013) following the destruction of the Study Center that he built with his community in Tacloban (2010). The project won the Civic and Community Category and the Small Projects Prize at the World Architecture Festival 2017. He is currently doing an Artistic PhD on participative planning, design and build processes at the Norwegian Artistic Research Programme (NTNU, 2016-19).

Session 3. Monday 16:00-18:00

Craig Thomas Wells, University of Bergen, Faculty of Fine Art, Music and Design

ABSTRACT

Emergent ears

Clusters of sounds both found and synthesised meshed into compositional forms.

Created for immersive listening environments and intimate head spaces.

I will depart from both the electroacoustic tradition of disembodied performance and the grid lock of step sequences and quantized rhythms in which preordained patterns are still prominent modes of production in a majority of genres that electronic music harbors. Electronic music is often paralyzed by its own presentational rituals, the performer is chiseled between stereo

speakers, a press and play process where coded gesture becomes currency in selling the mystique of sonic climaxes, resulting in acute precision with very little movement. To further critique this observation I would like to bring attention to an ontological contemplation of the body, which can be understood as the physical nucleus that is often suppressed in laptop performance. The body moves, it feels and feels itself moving and this is of central importance in creating a performance space that has symbiotic relationship with body and instrument. The notion of a body in a field of culturally coded sites, upon a grid, occupying already emerged positions, in which it is defined by a pinning, reduces the body to a geography of ideological conduits, this is something that I aim to artistically disrupt and agitate. The notion of this grid subtracts movement and creates a genre freeze-frame, when all is positioned and coded how do we add movement back into the genre freeze frame? How do we add process back to the emerged? The problem is that what defines a body is not movement, but rather its commencement and conclusion, movement is often subservient to the positions that it connects. The body generates many rhythms including breath, pulse and limb movements and through intensifying its gestures and allowing it to propose alternative 'spatial grooves', the rhythmical slips and ambiguities inherent in the corporeal will be of central importance in generating greater possibilities for interaction and exchange between body, instrument and space.

Context

The 'Emergent Ears' project will advance from three integral confrontations between electronic music, live embodied improvisation and multi-channel spatial techniques. The project is primarily concerned with opening electronic music to all possible permutations of interruption; where distance, direction, spatial separation and acoustic multiplicity are exaggerated and sculpted beyond any fidelity to the stereo image. Central to this project is creating a musical language from the affordances of a multiple channel-system. In this sense the multi-channel system is a significant agency within the compositional process, where live diffusion will extend and conclude artistic pieces.

Presentation

Showcase of compositional material and sonic experiments

Short Biography

Degree and Masters in sound art and electroacoustic composition-

Phd in Philosophy- continental

Live electronics and improvisation • Multichannel and sound diffusion • Electroacoustic and acousmatic composition • Phonography; soundscape studies and field recording • Prepared instrumentation • Sound Synthesis/ modular synthesis

Naiara De La Puente. University of the Arts Helsinki, Sibelius Academy

ABSTRACT

The 20th century introduced a new instrument to the contemporary music panorama, a versatile and rich, polyphonic wind instrument, which became an experimental laboratory for many composers: “A small colorful orchestra” compressed into one instrument, which fascinated the new and old generation of composers.

“The accordion; a major instrument in contemporary chamber music” introduces a concert accordion. The accordion as an instrument is relatively new, and so is the music composed for it. In the past fifty years the accordion has experienced a huge development as a musical instrument and has been taken into account in the field of professional music. As a professional accordionist specialized in contemporary music, I explore the fresh and surprising roles the accordion plays in the context of contemporary accordion repertoire. I am focusing on the following research questions: What kinds of roles does the accordion play in contemporary chamber music? In what ways do composers tend to use the accordion in an ensemble? What aspects of performance practice are related to the accordion vis-à-vis the many other instrumental families? In trying to answer these questions, I give a number of musical excerpts that illustrate my presentation and that are representative of the accordion repertoire. In trying to create a theoretical frame of reference for my work, I will rely on the cognitive theory of embodiment. I will refer to different authors and leading figures in artistic research such as Maxine Sheets-Johnstone, Elisabeth Le Guin and Peter Spisky. In this project I reflect on my own practices and experiences as a performer embodying new ways of playing in line with the ideas of artistic research.

Context

Contemporary chamber music for accordion. Cognitive theory of embodiment.

Presentation

I would like to get support about the idea of music embodiment. Since I am using the knowledge gained in my own playing of the accordion, I would like to learn how to use this first person information in my work. My aim, as part of my work, is to explore the bodily features embedded in the music, exploring and experiencing this music as a performer, using the first person point of view to describe it.

Keywords: Contemporary music, chamber music, embodiment, kinesthesia, performer.

Biography

Naiara De La Puente is one of Spain's most renowned contemporary accordionists and a winner of several international competitions, including a Grammy nomination. She plays actively as a soloist and chamber musician in Europe and has received widespread acclaim for his performances at prestigious festivals and venues. Her musical interests have led her to take part in different kind of musical projects and ensembles, from classical to contemporary performance,

including multidisciplinary projects with visual arts and poetry. She is also a member of contemporary music group Smash Ensemble and premiered pieces by both renowned and the young generation of composers. She has done solo recordings to the Finnish Broadcasting Company (YLE), Spanish Broadcasting Company (RTVE) and Basque TV and Radio Company (EITB). As a researcher, she has presented her works in different events: Doctors in Performance Conference 2016 in Dublin, V Conference of Doctoral Students at the Tallinn Academy of Music and Theatre (2018), ICMuc 2018 in Porto and lately, at the 1st International Conference on Artistic Research in Manchester. Currently, Naiara is pursuing an artistic doctorate at the Sibelius Academy, focusing on the role of the accordion in contemporary chamber music.

Session 4. Tuesday 9:30-10:30 at Malmö Kalkbrott

Saara Hannula, Performing Arts Research Center, Theatre Academy of the University of the Arts Helsinki

ABSTRACT

My doctoral research project is an artistic inquiry into the performativity and futurity of post-natural environments – in particular land areas that have undergone or are currently undergoing significant changes due to the extraction and extensive use of fossil fuels during the past 160 years. In my work, I explore the formation of such environments and their imaginaries by following, framing, fictioning, and mediating current and future processes of change, and by generating performative and spectatorial practices that take their specificity into account. All in all, the research project consists of two perennial research processes, a series of performance installations and expositions, and a multimedia commentary.

Context

My research is a part of an upcoming artistic research project conducted in collaboration with writer and researcher Antti Salminen and philosopher Tere Vadén. The project investigates the relations between (fossil) energy, experience, and art through means of philosophy and artistic research: it asks, how different art forms (especially literature and performance) might evolve in transition towards "post-fossil conditions", and how they might function as catalysts of the cultural and experiential transformation the ecological transition calls for. Meanwhile, it also participates in the collective rethinking of art and artistic research in the ecological, economical, and geopolitical conditions that are currently emerging. The broader cultural and political context of the research project, as well as the discourses and practices it takes part in, are developed in constant dialogue with other artists, researchers, collectives, and organizations (e.g. Mustarinda, HIAP, BIOS, and the Petrocultures research cluster) focusing on post-fossil cultures and practices.

Presentation

I will share the preliminary starting points of an artistic research process that has only just begun. The process focuses on the energetic, eventive, and experiential character of land areas that are currently not in human use or that are otherwise unproductive from an economical perspective. In the Finnish land use classification, such areas are labeled as "wasteland" (jättömaa) or "other land" (muu maa). These categories refer to areas that are currently not in the use of forestry or other forms of industry, that can no longer be used for their previous purpose(s), or whose use has been permanently ended: e.g. overgrown water areas, former mines and quarries, abandoned or unfinished construction sites, or polluted land areas. If it is logistically possible, the session at SAAR will take place on the outskirts of the city center. The exact location and time will be confirmed later on

During the research process, I will follow the processes and events that take place in these areas and develop forms of mediation that allow them to be experienced. The emphasis is on contingent, gradual and barely perceptible micro- and quasi-events that do not necessarily coincide with the presence of a human spectator or fit into the frame of an anthropogenic performance event.

Questions: How do contingent events and gradual, barely perceptible energetic and material processes "perform"? Can they be mediated, and if so, how? What forms of performance, spectatorship and experience could emerge from the attempt to mediate them?

Keywords: performance, event, ecology, environment, energy

Biography

Saara Hannula is an artist, researcher, and educator. She studied architecture at Helsinki University of Technology, completed a master's degree in environmental art at Aalto University School of Arts, Design and Architecture in 2010 and is currently a doctoral candidate at the Theatre Academy of the University of the Arts Helsinki.

During the past two decades, she has initiated and coordinated a number of collaborative projects, such as *The BodyBuilding Project* (2007–2016), *Utopian Reality* (2012–2013), and *Nonhuman Island* (2016–2017), co-curated and organized events in various contexts and venues, and taught regularly at the University of the Arts Helsinki, Aalto University, and various independent art schools. Her current practice consists of perennial artistic research processes that weave ecological and posthuman approaches into practices of performance- and event-making. The research processes, often revolving around the materiality, performativity, and futurity of postnatural environments, are shared through events, installations, workshops, and publications.

Session 5. Tues 15:15-15:45 (after performance out of doors)

Andy Lock, University of Bergen, Faculty of Fine Art, Music and Design

ABSTRACT

Context

I began my research by depicting certain intervals of “unoccupancy” at different sites, first using still photography and then later, video. Although my work at this point was primarily focused on the act of representation; on “pointing” at particular instances of (unoccupied) spaces and moments which intrigued me, I was beginning to attend carefully to what remained present within spaces otherwise overtly characterised by (human) absence; at first with an emphasis on the visual and later, with an increasing interest in the aural, specifically, the ambient sounds of the spaces with which I was working; indeed sound – and in particular notions of silence - have become increasingly important to the way in which I’m thinking about the captured, collected periods or “intervals” of unfolding site-specific time currently prominent in my work.

Recent work, has begun to coalesce around the use of performances and interventions, which on the one hand explore notions of the interval or “in-between”; of silence and the practice of collecting these phenomena, while also exploring the properties of specific, typically marginal or liminal “in-between” spaces; in order both to play with such ideas and to encourage the audience to attend to the innate richness and complexity, which such unprepossessing spaces possess.

Here are a series of links to works which illustrate the development of my work:

<https://circumstantialevidencex.wordpress.com/2017/05/22/beds-the-smallest-of- stages/> (blog entry about a series of images collectively titled *Almost Home*, from 2016- 17)

<https://vimeo.com/237381514> (*Before, After, Elsewhere*, 3 short video works, 2017)

<https://vimeo.com/260232431> (video documentation of the installation which concludes *In the Interval, the Objects Perform Themselves*, 2018)

<https://circumstantialevidencex.wordpress.com/2018/02/24/art-in-suburban-contexts- week-two- the-objects-perform-themselves/> (blog entry about the making of *In the Interval, the Objects Perform Themselves*)

<https://vimeo.com/260479054> (presentation at PKU spring forum 2018)

<https://vimeo.com/278295425> (video only, no audio: a spontaneous intervention at the village of Agios Sozomenos, in Cyprus, March 2018)

<https://vimeo.com/276760051> (“Luft” #1, KMD, Bergen, June 2018)

<https://vimeo.com/280633634> (audio only realisation of *In Silence*, Berlin, July 2018)

Presentation

What does a practice look like that attends to and responds to the intervals between speech, between action, between the occupancy of a site; to the properties of a liminal space; working in sympathy with its properties; not “filling” the space or interval with something else? How do I create work at a given site, which focuses the participants’ attention on the liminal features of the circumstances with which I’m working, as opposed to creating an intervention which serves primarily to draw attention to itself; at the same time, creating a work which is recognisable as such for its participants?

More broadly, I wonder why the intervals and circumstances with which I work should offer so compelling a space or moment within which to work. I’d like to discuss this.

My work typically exists in response to a specific site and this choice of setting is of course never neutral. Silence in one place means something quite different to silence in another and nor is the identity of an absent subject ever itself neutral. Into such gaps my practice insinuates itself, but where do I strike the balance between the exploration of the often esoteric (though for me, compelling) abstract themes with which my work has become entangled and the explicit address to more worldly issues raised by my choices of specific spaces and by the import of particular absences and silences within my work?

I’d like to present a piece of work titled, *In Silence*, which I originally created for a recent event at Lausitzer Platz, in Berlin. (see: <http://stayhungry-projectspace.de/capturing-spaces-views-on-the-in-between-04/> for photo-documentation of the original event).

The work takes the ambient sound of the square where it was performed - monitored in real-time - and plays it back - through headphones - to the work's audience, listening individually or in pairs, seated beside me on a bench, in the square.

The sounds of the square are framed by and mingled with a narrative (heard simultaneously by the audience, over their headphones), whose point of focus is a character, Murke, based on the eponymous protagonist of Heinrich Böll's 1958 short story, *Murke's Collected Silences*.

In my work, Murke (inspired by John Cage's ideas about silence and the significance of attending to the city's traffic) continues to pursue an obsession with recording and collecting the intervals between speech, between events, by recording the sounds of the city, from his position on a bench in Lausitzer Platz.

Keywords: (dis)embodied-subject, absence, “in-between”, space, “silence”

Biography

An artist and researcher currently working with video, installation, performance and writing, since 2016 Andy has been a Research Fellow in the Norwegian PKU artistic research programme, based at the University of Bergen. Andy’s work reveals a long- standing interest in the complex relationships that exist between absence, embodiment, and objects in the

representation of the spaces people inhabit. It has appeared in a range of publications and at exhibition venues that include London's V&A and George Eastman House, Rochester, NY. In addition to exhibitions and contributions to conferences, Andy co-curated the 2015 show and symposium, *In Place of Architecture* and his writing has appeared in the collection *Affective Landscapes in Literature, Art and Everyday Life*.

Session 6. Tues 16:00-18:00

Pia Siirala, Sibelius Academy Uniarts, Helsinki

ABSTRACT

Becoming acquainted with the music of the indigenous people of the North-East of Russia Siberia constituted a turning point in my life. It has changed my earlier views and ideals about music and it has made me question my perception of music, as I have been brought up in the western tradition of classical music. Its unfamiliarity has an enchanting power, which I want to study more deeply and therefore I have given my research the name “Kuulokulmia” (in English, “Aspects of Hearing”).

Context

The music of the indigenous people has given me the possibility to carry out a study of the hearing of music. My observations will be demonstrated in the doctoral concerts. Composing for me is a way of experiencing how music is heard and shaped and how new melodies, sounds and forms are found.

Presentation

Sound answers Voice

I will present the outline of my second postgraduate concert in which I will perform my compositions based on the so-called Personal Song tradition of the indigenous Tundra Chukchi in North-East Siberia. During the performance the singing of the nomadic reindeer herders from my field recordings and live music enter into dialogue.

Keywords: Indigenous music, North-East Siberia, hearing, perception of music, personal song

Biography

Pia Siirala studied at the Sibelius Academy, the Budapest Liszt Academy and at the Moscow Tchaikovsky Conservatory. She is concert master of Ensemble XXI, founded by conductor Lygia O'Riordan, with whom she has performed throughout Russia, Europe, Australasia and the Americas. Siirala has also performed as a chamber musician, as a soloist and given solo recitals. Since the autumn of 2016, Siirala has carried out a PhD at the Sibelius Academy on the music of the indigenous people of the Arctic Far East of Russia, including Sakhalin, Kamchatka and Chukotka, where the ancient musical tradition of the indigenous people is still a living tradition. Her main research subject is the music of the Chukchi people, based on which she has created several compositions

Carolina Jinde PhD candidate in Film and Media, Uniarts, Stockholm

ABSTRACT

I am exploring the voice as an instrument within audio narrative, working with both moving image and standalone audio narration but thus far focusing on the latter. As for now I'm focusing on the affect from voice in relation to intention, direction or sincerity rather than, for example, tone, rhythm or gender.

Context

I'm interested in how the voice influences how an audience appreciate the narrative. My background is in sound engineering and I'm striving to find ways to develop the work in a voice-recording studio. Both socially, creatively and technically.

Presentation

Thus far my experimenting on voice has focused on the studio milieu and ways to find a spontaneous voice in the read text. How does the quality of voice influence the way a story is perceived? How can the recording situation be enhanced to support the appearance of affective nuances in a voice?

Keywords: Voice, Affection, Psychosocial rooms, Phenomenology, Listening

Biography

Graduated from Dramatiska Institutet in 2001. Worked with sound editing, both in film- and TV-drama and in radio, since then.

Session 7. Wed 10:00-12:00

Tuomas Laitinen, Performing Arts Research Center, Theatre Academy, Uniarts Helsinki

ABSTRACT

Who is the audience and why are they there? In other words, what makes an audience and what is its function? The research project aims to disclose these functions, generate artistic and/or para-artistic practices of audiencing, conjure polyphonic and temporary communities, and inquire into the political potential of attending events.

In his text *What is an Author?* Michel Foucault wrote about what he calls the "author-function". Foucault defines an author (of a text) as a function in a discourse (rather than an actual person). I propose that another function, that is related, or even opposed, to the author-function, is the function of an audience. A text is written to an audience and an audience is even more present in live events. Following Foucault, and in the context of events, we could speculate that the audience-function

- is tied to a set of conventions that organize and direct the ways of sensing, receiving, witnessing and taking part in events.
- does not operate in a uniform manner in all contexts, at all times, and in any given culture.
- is not defined by mere attendance of an event but through a series of aesthetic, relational and dialogical procedures.
- implies plurality, and does not refer, purely and simply, to a mode of anonymous collectivity, but also to assemblages of subjective positions that are composed of actual individuals who form these collectivities facilitated by the spatial, temporal and relational organization of the event.
- is secondary to the author-function (from which the organization of the event originates) – not in terms of value but in terms of procedure or assemblage. The audience-function requires following the lead of the authors, at least as a primary orientation, and listening to them.
- requires a preparation to be unprepared, through its secondary or submissive nature: the inhabitants of the audience-function are subjected to the unknown, to circumstances and challenges, with which only the authors and other makers of the event have been familiarised.

My research practice is (to be) composed of three parts:

1) audiencing art events. My idea is to create a structure in which a collective or plural body attends performances as a research entity. This entity would expose agencies and qualities of being an audience, and possibly create para-artistic practices from that position. I am planning to configure this entity and the parameters of its work during the autumn of 2018. It would start to function in the spring of 2019 and would possibly conclude after a period of one year.

2) audiencing non-art events. In March 2018, at a seminar organised at the Theatre Academy as a preparation for Palestine Performance Symposium, Ray Langenbach suggested that the greatest value of the symposium (or especially our participation in it) would not be performing, but witnessing the event of the commemoration of Nakba (arabic for catastrophe, referring to the

ethnic cleansing that took place at the time of the founding of the state of Israel in 1948). In May, 5.-12.5.2018, I took part in symposium itself in Al-Arroub refugee camp, Bethlehem and Ramallah. The experience reflected Langenbach's proposal. Witnessing the event had meaning in itself, and the problematics of active-passive that are constant in participatory performances (and to which Jacques Rancière refers in his *The Emancipated Spectator*), where likewise present. Our presence and attention had a function. But what does it help to just witness? And on the other hand, what else can you do as an "outsider"? Can these witnesses be called an audience? [In progress, early stage.]

3) audiencing the audience. The series of expositions called "the audience: drafts 1-x" take form as program handouts that guide the participants to co-research the audience as a question posed by the framing of the situation. I have so far conducted three expositions: one at the Practicum-seminar at the Theatre Academy (16th of February 2018), one at Dance Hallerne in Copenhagen (9th of April 2018) and one at Kahlil Sakakini Cultural Center in Ramallah (9th of May 2018). Through this series I am also developing a practice of writing. [Ongoing.]

Context

The primary context of the research is the field of participatory, experiential, relational and immersive performances, which take the audience as part of their artistic material, process and even authorship.

The secondary context is the field of theory dealing with the question of the audience: especially texts and research expositions on spectatorship, participatory performance and immersive theatre. In addition to the above-mentioned Foucault and Rancière, I have referred to texts of Erika Fischer-Lichte, Claire Bishop, Adam Alston, Jen Harvey, Marco de Marinis, Annette Arlander, Coco Fusco, Diana Taylor, Bojana Cvejic and Josephine Machon.

The tertiary context is the area of non-art events, that can be (at least to some extent) audienced.

Presentation

"the audience: drafts 1-x" is a series of experiments and expositions, which pose the audience as a performative question. It is realized as live events in which the attendees form an audience which reflects upon itself. Through this operation it attempts to disclose qualities of audienceness in performative events. For SAAR Summer Academy I would like to prepare another version of this series.

I address three specific questions: What is an audience? What is the function of the audience? Why are they there? What kind of collectivity do they manifest? Is there a we and if, what is it like?

Keywords: Audience, event, function, participation, collectivity

Biography

Tuomas Laitinen is a director, performance artist and writer. His artistic practice has revolved around inventing new forms of performance based on the bodily experience of the audience and on questioning the nature of spectatorship. His works have taken for example the forms of retreats, family gatherings, rituals of encounter, 7-day mystery plays, pole dancing in homes or practices of immortality. Since 2005 his artistic home base has been Reality Research Center, a Helsinki-based experimental performative arts collective. He worked in the editorial board of Esitys-magazine in 2007-17, has written reviews and articles in Finnish non-academic publications since 2005 and is the co-editor of Esitysradio-podcast. Throughout his career he has been active in creating organizational foundations for the unorganized field of performance in Finland. In 2017 he started as a doctoral candidate in Artistic Research at the Theater Academy of Uniarts Helsinki.

Mette Edvardsen, KHIO, dep. dance, Oslo

ABSTRACT

I have been working as a dancer and a performer for several years, and I am always performing my own pieces. I cannot imagine making the same work and not being inside of it, doing it. It has to do with how I think, how ideas come about, and how I develop them. My interest is to find a language (in the broad sense) through choreography, a way of writing the body in time and space. Although some of my works explore other media or other formats such as video, books and writing, my interest is always in their relationship to the performing arts as a practice and a situation. All the pieces exist in a tension with each other, they are not isolated ideas but they come out of a process and are building a specific knowledge. Each work is another aspect, another point of view, a new question about the same things, or the same question asked again. My research project will be grounded in language, text and writing and how I relate this to choreography and dance. There is not one question on top, but 'chapters' organised around different points of interest. These 'chapters' are not separate themes or works, but aspects that I will address throughout the research and the exploration with language, text and writing.

Context

There has been a return to language in aesthetic practices over the last years, and also in dance and choreographic practices, language, text and writing has developed in various forms within our art form. I am interested in language and writing as part of my artistic practice, where the writing is immanent to the work, operating within it. I am interested in language, text and writing – in choreography – not as a shift towards another discipline or art form (theatre, literature), but within my own field and practice (dance and choreography). During my research I want to address the role of language and writing in my work. I work with language, not in order to produce discourse around the pieces, but as material. I am interested in how reality exists in language and how this extends into real space. I want to use language to create imaginary spaces and choreography, and I am interested in how spoken language relates the body in space.

Presentation

I use the opportunity to present what I am working on at the moment. I will read from the text I am writing on; share some sources and references from this work; and make a presentation of how I imagine the work will be (in one year's time), so as an after-talk in the future. I will address also the overall structure of my research and how that connects to my way of working. The questions could be in relation to the format of presentation, and how that works, if it reflects the work, if it gives an opening into the process and thinking, if it is able to share itself, if it makes something else visible about the work.

Keywords: choreography – writing – language – voice – space

Biography

The work of Mette Edvardsen is situated within the performing arts field as a choreographer and performer. Although some of her works explore other media or other formats, such as video, books and writing, her interest is always in their relationship to the performing arts as a practice and a situation. With a base in Brussels since 1996 she has worked for several years as a dancer and performer for a number of companies and projects, and develops her own work since 2002. She presents her works internationally and continues to develop projects with other artists, both as a collaborator and as a performer. A retrospective of her work was presented at Black Box theatre in Oslo in 2015.

Session 8. Wed 13:30-15:30

Tale Næss Lysestøl, Oslo National Academy of the Arts, the Theatre Department

ABSTRACT

1:100 – and back again – a summary

Lately I've been feeling that I live in a constant state of ethical tension. My feeling of being free, seems to be rubbing shoulders with deep political and economical dilemmas that feel both personal political.

My main enquiry is – How can I as a playwright express this tensions in my work? What challenges would this entail? In what way can my texts expose the transindividual superstructures that influences our lives? And how can I do this without losing their existential dimension?

My goal is to explore this through different hybrid forms of performative and reflective texts: texts for the stage, audio-plays, voice-collages and texts for dramatic installation work.

I will write as a singular author – but I will also explore methods of collective writing and of writing within a collective.

I will also approach my subject through more performative explorations: readings, practical interdisciplinary work on site, audio-essays and metalogues.

I hope that the work produce will offer a potential for new perspectives and new aesthetic approaches to the already existing language based hybrid forms.

That these bastardised texts, can offer a structure that is flexible enough not to harmonise, but make obvious the tension within the text itself, and the polyvocal quality of the topic and the material.

At the core of my work is the expressive quality of the voice. I want to present work that does not challenge "drama", that shows an alternative.

Context

Theoretically I am influenced by thoughts around new playwriting strategies (see Paul C. Castagno's book "New Playwriting Strategies, Language and media in the 21st Century"), and in my art-production and my research, I am first and foremost focusing on hybrid forms of performative text.

I am interested in the relationship between the theatre and "the world" - and due to that I am also interested in the idea of mimesis and of authorship in relation to the private and the public.

Hanna Arendt has been a great influence on me when it comes to my understanding of terms like political, action, the private and the public.

I see the performative text of today as a strong and vivid force in the performative arts. Taking part in the re-theatralization of the artform. Bringing language as gesture and spectacle to the forefront, and by that offering to present "New possible" worlds to the stage.

I am influenced by contemporary writers like Roland Schimmepfennig, Carol Churchill, Kristin Èiriksdottir and Rebekka Kricheldorf - mixing reality and myth, genres and attitudes. In their

work plot-based structures mixes with avant-garde strategies. Here the personal and the political collide. These texts samples, distorts and extenuate fiction, facts as well as found material.

In my work and my research, I am not attempting to mimic "the world". Paul C. Castagno states: New playwriting do not attempt to mirror or represent the visible world; rather, they create a theatrical world parallel to it, a world with its own ontology and conventions. This inimitable world enters into a dialogic relationship with the "real" world ..." (New Playwriting strategies, Language and media in the 21st Century" - Routledge 2012, page 1.)

Presentation

I wish to present text and sound-based material from my research. The focus point will be a large sound-installation that I am working on, and that will be a part of my final presentation.

I wish to explore and discuss possible ways forwards and different types of manifestations and presentation-modes for this project.

My main question is - how to represent the bonds and the tensions between the individual and society in a performative text. And how to excavate/un-mask the ethical implications the aesthetics of the form gives to the material.

Polyvocality is of the essence - but when is a work truly polyvocal? Is there such a thing as real polyvocality present, when an artist takes Control over the composition of the work?

Keywords: Text and sound-based. Process-oriented. Performative. Interdisciplinary

Biography

Tale Næss (1969) is a price-winning playwright, dramaturge and author living in Tromsø and Oslo. Næss works across the field and often in interdisciplinary constellations. She has written novels, plays, poetry, librettos and prose. She has a master in film science. Her work has been produced and performed nationally and internationally.

Annika Nyman, PhD student at Malmö Theatre Academy

ABSTRACT

Which literary qualities do I, as a dramatic writer, work with, and how do they interact with each other? The dramatic line – the line uttered within a dramatic narrative – emerges from an imagined body acting inside a decided situation. This line is an attempt to affect the surrounding world and even more the other body (or bodies) who exist in the same situation, within the same fiction. The formation of the line/the text will primarily be decided from the specific urgency and the specific attempt inside that situation. When I write drama, I, like the actor, enters a first-person-perspective that is not my own. In that way I am able to perform spatial improvisations,

using the language. Furthermore, I create the preconditions for these improvisations as I perform the dramaturgical work of choosing numerous situations and organizing them in relation to one another.

Though, as every writer probably knows, the text “itself” offers further qualities. It is possible “to tackle” the world via the descriptive capacity of the language and via its musicality. This is point where my project has its origin. I expire from an artistic dilemma which can be found in numerous dramatic works that I produced before I started my artistic research project, and within which I experienced a conflict between different literary qualities. In my writing a methodic research takes place, as I am looking for new ways of combining dramatic qualities with other performative and literary qualities.

Context

In *Theory of the Modern Drama 1880 – 1950* (1956/1987) Peter Szondi describes a development of drama (from the Renaissance and forward), within which the absolute requirement for the unity of time, room and action results in a removal of dramatic element such as prologue, chorus and epilogue from the dramatic text. Szondi argues that this development has created a problem for “the modern” writers, since the dramas becomes introverted and detached from their social and political present. He describes how this crisis enforce new dramatic forms and ends his work with the question of which forms the dramatic text will adopt henceforth (it is implicated that the themes are constantly changed as time goes).

In Hans-Thies Lehmann’s almost twenty-year-old *Postdramatic Theatre* (1999/2006) Lehmann criticizes Szondi for being too fixated with the dramatic text. “Theatre without drama does exist”, Lehmann says (p 30), and even when drama has been there “the dramatic text played only one part – and often not the most important” (p 31).

In “The How of Literature” (*Oral Tradition*, 20/2, 2005) Ruth Finnegan rather adopts a perspective from within the text, and so problematizes the division between text and performativity: “[B]efore we are tempted again by the idea of some great divide between written text and multiplex performance three additional considerations need to be brought into the argument. First, the simplified contrast between performance – multisensory, dynamic, emergent – and written text – one-line, linear, fixed – misses the equally important fact that writing too is multimodal and contextualized. The multisensory characteristics of writing are often invisible to those brought up with the model of “the written word” as something abstract, mental, and context-free, another facet of the powerful model of literate rationality as prototypical of the high culture and destiny of the West.” (p 173)

I use these starting-points to notice a tension between the performed and the written, something that is also relevant within my own artistic practice. In my research project I investigate if and how it is possible to overcome this tension, by exploring the situatedness of drama, different dramaturgical structures and different positions of the narrator.

Presentation

To get a clearer view on my work – from within my own practice – and on the difference between different literary qualities, and on how these relate to each other within my writing, I am right now adapting Émile Zola's 19th century novel *Thérèse Raquin* to a dramatic script. Using this work, I want to lighten what is happening during the process. I want to illustrate how the change from novel prose to drama affects the artistic choices and how the narrative inexorably has to change, since the different forms (generally expressed) has two different ways to relate to time. I want to show how this relation to time can be connected to the position of the narrator, and I want to show how I have added a third time in the work by introducing a situated narrator (and thus also a second layer of fiction) to the dramatic universe of the play *Thérèse Raquin*.

On a more general level I want to ask the question of how it is possible to find situations where the “now” of drama needs to be challenged by further performative and literary qualities.

Keywords: dramatic writing; literary qualities; methodic development; ethical dilemmas; narration

Biography

Annika Nyman is a dramatic writer educated at Theatre Academy in Malmö, where she also worked as a teacher before attending the PhD-studies. She has been running an independent theatre company in Malmö, where she also staged many of her works. She has also been working with different composers, creating experimental works which mainly have been staged by Teatr Weimar in Malmö. Recently, Annika has mainly been writing for institutions such as Göteborgs Stadsteater and Dramaten (Stockholm). As a writer, her essential focus is on ethical dilemmas. Through writing she aims to inhabit borderlines, and thereby try out forbidden ground.

Session 9. Wed 16:00-18:00

Lisa Lie, research fellow at the theatre department at KhiO

ABSTRACT

My works are dramaturgically multi-layered, with different narrative threads working simultaneously. One of my points of departure when creating a new work is the creative performer, and I use both myself and others. In the field of performing arts it is common in the creation of material to draw on the history and personality of the performers - but I came to a point where referring to lived experience became limiting. At the same time, the feeling of authenticity, understood as lived experience, is important for my style of acting and also influences the affective quality of the work. Therefore I had to find out how I could create this feeling of authenticity through other means than lived experience. With *Blue Motell* (2013) I started experimenting with how to create new individual and collective histories, in the meeting with experiences that changes the performers. I found that because experiences from trance- and hypnotic states is stored in consciousness as real memories, they can be used as new, but equally authentic, points of departure that the performers can convey and create material from.

Context

I am concerned with recreating ties to a shared mythology and ritual practice creating a different kind of compositional logic (more resembling dreams) underlying the experience of the Everyday.

My research question is: How can intensified performative presence contribute to the creation of other authentic narrative vantage points and affective spaces?

And what mechanisms from shamanism, spiritism, ecstatic religion and western ritual magic creates affective spaces through this intensified presence? Can they become other kinds of authentic narrative departure points– and what hybrid forms will come into being when the different techniques meet with my artistic practice?

Presentation

Quasi-mediumistic reading

I wish to present a quasi-mediumistic sitting. It will be a one-to-one experience for those that are interested. (I am currently working on what form it will take, so this might change)

In my coming works I concern myself with the affective qualities of the space that arises in mediumistic readings and/or healing. The actions can be felt both physically and emotionally through the images and symbols and emotions that arise in the sitter and is communicated to the person being read. Even though the effect might be deeply felt by the participants, it will probably look deeply banal and unconvincing from the outside. Is it possible to broaden this kind of very personal experience so that a larger group can be affected by the same affective qualities? How?

It is important for me to find a way to include the audience as individuals, that does not use them as a pretext for the work to function. The work would not be dependent on the audience, rather they will be invited to join whatever is going on. How can i find a form that allows me the structural freedom to see the audience as individuals without it unraveling the interplay between the performers and the work itself. How can the audience, who knows nothing of the structure of the work, make the work stronger and not weaken its momentum?

I want to see if I can integrate the church term «Sjelesørging» (caring for «the soul» of people), within the context of theatre and event, bordering on and falling over into ritual, but still remaining an art practice. Knowing that we are trying to open alternative spaces, «the other life of the people» like Bakhtin describes the carnival tradition in his book on Rabelais- what kind of responsibility do we have for the possible effects of reality distortion in the participants?

Keywords: Esoteric, Sjelesørging, Carnival, Layers, Event

Biography

Lisa Lie is an actress educated from The Norwegian Theatre Academy (2003) and as a theatre director from the Stockholm Academy of the arts (2013). From 2003-09 I was part of a performance-theatre duo called Sons of Liberty. I have, from 2006, and onwards, created my own works under the name Lisa Lie/PONR which functions as a platform for artistic collaboration where I am the artistic leader. I make works in the intersection of performance art and text-based theatre. My way of creating has a lot in common with choreography and musical composition. I work with a holistic approach to theatre and performing arts and combine, through my work, the roles of performer, director and writer.

**Synes Elischka, Aalto University Helsinki, Department of Film, Virtual Cinema Lab
Research Group**

ABSTRACT

EGO CURE: Exploring the liminal space between immersion and self-awareness

My PhD is made up of two equal parts that inform each other: a monograph and an artistic project.

The aim of my monograph is to give audio-visual artists a theoretical and practical basis for using new media technology to tell their stories, while also giving insight into the current context that these media are embedded in.

My artistic project ("Ego Cure", a cinematic VR experience with enactive elements) is set in a world where the perception of art as a product has come to its logical technological conclusion: the Ego Cure mask is a technical tool that helps artists who get stuck (writers block,...), to continue with their practice.

This has been used to make art more of a commodity, by forcing an artist who is unable or unwilling to provide a commissioned art piece to use the mask.

The plot of the film follows Emma, a choreographer who decides to redo her entire performance a day before the premiere which meets the resistance of the curator.

At the turning point of the story the protagonist is forced to use the Ego Cure mask, and we are thrown with her into a world that both literally and conceptually rips open the fourth wall and teases the possibility space of storytelling in Virtual Reality.

The physical experience of the viewer becomes intermeshed with film itself, when Ego Cure introduces enactive elements that support both the theme and the flow of the plot - by making use of the liminal space between immersion and self-awareness.

During the making of my artistic PhD we developed a workflow for creating VR experiences that are sustainable, while reframing existing aesthetics and cinematic conventions to this new medium.

We used current digital cinema cameras and compositing software, which allowed us to adopt conventional working methods, team structures, tools, workflows and aesthetics.

Context

If you compare novels and cinema there are certain experiences you can explore in one medium that are impossible in the other. Over the last 120 years cinema kept evolving visual storytelling for example, as a tool that engages both our perception and our imagination.

Since Cinematic Virtual Reality (CVR) is a very young art form it is lacking its own set of storytelling tools. My work provides concepts and a proof of concept (artistic project) which can help artists explore the narrative potential of this new medium and engage their audiences' imagination.

Presentation

"Ego Cure", is a 20 min cinematic VR experience with enactive elements. The movie uses several formats. While most of the movie is live-action, the last 5 minutes - after Emma receives the mask are computer animated, using real-time graphics. This was a very new world for me and I have been struggling to implement our storyboard. I would like to present the storyboard and discuss its enactive mechanics.

Since I still have approximately 2 years to finish my dissertation, I am planning to redo the CGI parts. I would like to discuss the missing parts of my artistic project in the version I will present at the summer school, and how they relate to my dissertation.

I wish to give a presentation of my updated model of immersion and discuss what I would perceive as the opposite mental state: self-awareness. And discuss their impact on our experience in everyday live compared to mediated experiences.

Thirdly I would like to talk about the use of tone in cinema, game mechanics as an analog in game design, and how filmmakers can learn from game design while exploring storytelling in VR.

Keywords: Cinema, Cinematic Virtual Reality, Enactive Cinema, immersion, self-awareness

Biography

I'm a filmmaker and video-artist with a profound interest in cognitive neuroscience, media philosophy and weird reality. Focusing on trans-media development, cinematic VR and brain-computer interfaces. I just finished EGO CURE, a cinematic VR short film and my PhD graduation project at the Film Department in Helsinki, Finland. I organised a lot of events and workshops all over the world, at the moment I am trying to stay in one place and focus on long-term projects and initiatives, creating inclusive spaces for people to come together and explore new media technology for storytelling.

Supervisors

Andrew Bentley, PhD, is Artistic Professor of Music Technology at the Sibelius Academy, University of the Arts Helsinki. He has elevated electro-acoustic music expertise in Finland to an international level since the 1980s, first at the Finnish Broadcasting Company YLE and the University of Helsinki, then later at the Sibelius Academy, where he has worked since the 1990s. He was one of the founders of the Music Technology study programme at the Sibelius Academy in 1998, and acted as its first Head. Bentley has made long-term efforts to develop electro-acoustic music teaching and its educational tools, increasing their levels significantly. Over the past few years he has been actively involved in the development of SAMA – Sound Art & Sonic Arts, the inter-academy study programme at the University of the Arts Helsinki. Graduating in 1981, Bentley holds a Doctor of Philosophy degree from York University.

Margot Edström is specialised in video and digital media (2D and 3D animation, 3D printing, digital imaging, and postproduction) and currently manager of the video studios at Inter Arts Center and Junior Lecturer in Fine Arts at Malmö Art Academy. She graduated from Malmö Art Academy in 1997. Her artistic background is in performance-based video and animation. Group exhibitions include the National Art Gallery, Kuala Lumpur; Galleri Stefan Andersson, Umeå, Sweden; and International Performance Festival, Tampere, Finland. Her current artistic practice is developing towards the use of VR-technologies.

Henrik Frisk is an active performer (saxophones and laptop) of improvised and contemporary music and a composer of acoustic and computer music. He is associate professor at the Royal College of Music in Stockholm and his research is concerned with improvisation, interactivity and experimental electroacoustic music. Among other research projects he is currently involved with Musical Transformations, a project exploring musical traditions and change. Henrik has contributed to the Routledge companion to research in the arts and is the co-editor and contributor of Acts of Creation, an anthology on artistic research supervision.

Working across architecture, art, craft, creative writing, design, and performing arts, **Rolf Hughes** has been expert advisor and reviewer in artistic research for the Swedish Research Council, the Norwegian Artistic Research Programme, the Austrian Programme for Arts-based Research (PEEK), the Ministry of Scientific Research and Education (MIUR, Italy), Volkswagen Foundation (Germany), and the Fundação para a Ciência e a Tecnologia (FCT) – the national funding agency of Portugal for science, technology and innovation, where he is currently Chair of Arts and Other Humanities. Hughes was previously inaugural Director of Research as well as Professor of Artistic Research at Stockholm University of the Arts, and elected Vice President of the international Society for Artistic Research. A prose poet, essayist, dramaturge and transdisciplinary practitioner, he has published extensively on artistic, design-led and practice-based research. He is currently director of artistic research for the Experimental Architecture Group at Newcastle University, a transdisciplinary collective, led by Professor Rachel Armstrong, whose work has been, since 2016, exhibited, published and performed at the Venice Art and Architecture Biennales, the Tallinn Architecture Biennale (2017), the Trondheim Art

Biennale (2016 and 2018), Allenheads Contemporary Arts, Culture Lab, the Palais de Tokyo (Paris) and the University of the Underground (Amsterdam).

Edvine Larssen (1977) is a Norwegian artist working solidly with architectonic installations and durational performative works - all her works are site bound. Larssen's work could be described as - passage works, in the way she is using both time and space as active material components - she is fusing the space and the artwork, making them inseparable. Unfilled space is present in all her works - as a mean to activate the viewer. Her installations create situations, to be experienced, through spending time while moving as part of the work, by using the senses, but also allowing individual imagination and memory to complete the artwork. The materiality in these works are never random, yet the result of time consuming investigations, aiming towards several layers of readings - connecting abstract visual qualities with a layering of concrete references. Edvine Larssen completed her Doctorate project in the Norwegian Programme for Artistic Research at NTNU in March 2018, where she has been researching the Japanese concept of [Ma] in the context of site related contemporary art involving participation in various ways. In Larssen's project [Ma] leaves its heritage in Japan and becomes a traveling concept valid for art beyond borders - through both qualitative as well as practice based methods.

Yuka Oyama is a cross-disciplinary artist, who is working at the intersection between wearable sculpture, performance and video. Oyama explores to understand how magic and emotionality in objects that are worn shape identity, amplify imagination, and generate connections between people. By basing the wearable sculptures on interviews with individuals, the resulting forms of Oyama's sculptural objects reveal or conceal the inner worlds of wearers. Oyama invites the subjects to engage in performances wearing the sculptures, which she documents through photography and video. Yuka Oyama is a Japan-born (b.1974, Tokyo, Japan) German artist who grew up in Malaysia, Indonesia, Japan, USA, and Germany. She has lived and worked in Berlin since 2003. She obtained her BFA Jewelry at Rhode Island School of Design, RI, USA; MFA Sculpture and Art Jewellery from Munich Art Academy, Munich, Germany; PhD in Art and Craft from Oslo National Academy of Arts, Oslo, Norway. Yuka Oyama has been referred to as a leading relational jewellery artist and has exhibited at numerous international galleries, museums and prominent biennales in the fields of contemporary art and contemporary art jewellery. Recent group exhibitions include: The Dowse Art Museum, Wellington (2018); Musee d'Art modern de la Ville de Paris, Paris (2017); Easy!Upstream Gallery, Munich (2016); Pratt Manhattan Gallery, New York (2015); Haus der Kulturen der Welt, Berlin; Zentrum für Medien und Technologie, Karlsruhe; Pinakothek der Moderne, München. Solo exhibitions at the Akademirommet, Oslo (2016); Receptions Gallery, Oslo (2016); Oslo Kunstforening, Oslo (2015); the SPACES Gallery, Cleveland (2013).

Pilvi Porkola is a performance artist, writer and teacher. She is Doctor of Arts, graduated at Uniarts Helsinki 2014. The title of her doctoral thesis was "Performance as Research. Notes on Politics, Documenting and Personal in Performance" ("Esitys tutkimuksena - näkökulmia

poliittiseen, dokumentaariseen ja henkilökohtaiseen esitystaiteessa", published only in Finnish). Currently she is doing post doc research in Finnish Academy funded project "How to Do Things with Performance?" (2016-20), focusing on performance and institutions, everyday life and materiality. Her research interests are feminist theory and artistic research, autobiographical performance and performance pedagogy. She is also a former professor in artistic research (2017-18) at Performing Arts Research Center Theatre Academy, Uniarts Helsinki.

Martin Sonderkamp is an artist currently based in Berlin and Stockholm. His choreographic work expands across disciplinary and aesthetic boundaries between dance, visual art and music, and features forms of participatory choreography, mixed media installations and scores for extemporary performances. He currently works as Professor of Choreography at Stockholm University of the Arts /Doch - School for Dance and Circus, from 2011-2015 he was employed as Professor for Contemporary Dance at ZZT/HfMT Cologne where he co-lead the MA program Dance Dissemination. His latest works include Sonic Extensions (2017) Approximations (2015), Task 14 (2014), Rewired (2013) and Social Movement (2012). Martin co-founded and danced with Amsterdam based Magpie Music Dance Company (1995-2006) and presented his artistic work across Europe, the US and Asia. He has closely collaborated with musicians and composers such as Ann LaBerge, Alexander Waterman, Christopher Williams and Andy Moore and since 2014 with visual artist Darko Dragicevic.

Stefan Östersjö is a leading classical guitarist specialized in the performance of contemporary music. Since his debut CD (Swedish Grammy in 1997) he has released more than 20 CDs and toured Europe, the US and Asia. He has instigated numerous collaborations with composers, but also in the creation of works involving choreography, film, video, performance art and music theatre. Since 2006 he has been developing inter-cultural artistic practices with the Vietnamese/Swedish group The Six Tones as a platform. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Pierre André Valade, Mario Venzago and Andrew Manze. He received his doctorate in 2008 and became a research fellow at the Orpheus Institute in 2009. He is chaired professor of musical performance at Piteå Academy of Music and associate professor and head of doctoral studies in artistic research at the Malmö Academy of music. Since 2009 he has been involved in, and PI of several, international research projects, out which *(re)thinking Improvisation* (2009-2012) and *Music in Movement* (2012-2015) were funded by the Swedish Research Council. He is a member of the ecological sound art group, Landscape Quartet, which started out as an artistic research project funded by AHRC. *Musical Transformations* is his latest project, adopting a de-colonized approach to the study of musical change in intercultural society.