

## Research Day III: Performance Pedagogy

Abstracts and bios

### **Annette Arlander: Revisiting the Rock – On the Advantages of Being an Auto-didact**

By focusing on the advantages of being an auto-didact or a self-taught performance artist, I am not claiming that they are more numerous than the disadvantages, but suggesting that there is some value in the tradition within performance art of creating your own methods, making your own mistakes, and sometimes even indulging in being unskilled – all more or less illusionary aspects – that might nevertheless be important counterpoints in the context of pedagogy.

In this presentation I will show and describe a revisit to the rock where the video work *Year of the Rat – Mermaid* was performed during the year 2009 and examine ideas related to the work later such as choosing silence, the challenges of non-places or affirmation as a strategy (Arlander 2012). Is there any pedagogic, political or therapeutic potential in such self-reflective or “self-diffractive” exercises?

Bio

Annette Arlander, DA, is an artist, researcher and pedagogue, one of the pioneers of Finnish performance art and trailblazers of artistic research. At present, she is professor in performance, art and theory at Stockholm University of the Arts and visiting researcher at Academy of Fine Arts, University of the Arts Helsinki. For artworks and publications, see <https://annetearlander.com>

### **Veronica Cordova de la Rosa: Becoming a butterfly**

I have been performing as a butterfly in public and private space in the City of Oxford, Bristol and Zurich. Therefore, I propose to conduct a 15-20 minutes pedagogical experiment in which I research how to become a Monarch butterfly. I choose this butterfly, specifically, because I am fascinated with its migration from Canada to Mexico. I will bring props that would allow me to become a butterfly such as orange and black paint or masks to put in our heads just to indicate the beginning of transformation. I will research if I can move myself as the butterfly, maybe using my arms or legs as wings. How does it feel to become a butterfly? How would we move? How do we look? Could I actually fly? If so, how? How could we fly together? Would we repeat each other's actions? If people wish they could follow my movements too, or they can investigate their individual movement. Would we copy each other? Could we remember how butterflies fly?

Brief bio:

On 2016, she completed a Ph.D. in Philosophy. The title of her research is: ‘Images of violence from Mexico: A performance art-based inquiry.’ Currently, she is the founder and co-organizer of the Live Art and Performance group in Oxford. She organizes monthly performance art meetings in private and public spaces in Oxford. Since she completed her research, she has been collaborating with artists in public spaces who have little or non-

experience in performance art and who are interested in exploring their bodies and its interaction with his/her environment in a more sensorial way.

**Marija Griniuk**

### **Performative Pedagogies at Vilnius Academy of Arts.**

My all focus is concentrated on extracting the content of the Fluxus pedagogies' philosophy and tracing them in the courses and curriculum elements at Vilnius Art Academy, which were considered as experimental. Among them I will talk about Kęstutis Zapkus', Vygintas Orlovas' and my methods, while having a role of facilitator within the workshop. I do so to suggest that Fluxus pedagogies have the local Lithuanian shape and have been episodically used at Vilnius Art Academy up till the present moment, yet have not had ongoing continuation.

### **Methodology**

As method I use analysis of theory on Fluxus pedagogies, participatory art in Lithuania and methods used within the experimental courses at Vilnius Art Academy. Along with this I use interviews with the participants of the case-workshops and observation of Vygintas Orlovas' workshops along with participation. Here I will attempt immediately hereby to uncover what Fluxus pedagogies is. I use term Fluxus pedagogies when I write about late 60s. I use the same term Fluxus pedagogies when I write about my contemporary take on it.

In Lithuanian art history Fluxus pedagogies appeared as an interdisciplinary practise outside the art academy environment within AN88 and AN89 festivals of Happenings and Actions. Later, the experimental format of art education was practised for the first time in 1992 at Vilnius Art Academy by Kęstutis Zapkus - this format I consider to have Fluxus pedagogies' traces in the method of facilitating. In my perception Fluxus pedagogies within an art academy context consists of five main components. I extract these components using the theory sources on Fluxus pedagogies. These components are found in the origin of Fluxus pedagogies in the 60s and later (most vivid example by Joseph Beuys), in methods by Kęstutis Zapkus in 1992 in Vilnius Art Academy and in my own project The Temporary Department of Time Space and Action in 2018 in Vilnius Art Academy.

The components I have identified are as follows:

- Human semiotics, or becoming someone with someone by your side, by giving one's own professional and lived experience and combining these experiences into the body of knowledge, which the group becomes. Human semiotics is playfulness of the exchange that the group, as the learning body, becomes. In this group it is made clear that all are in the position of learners with the diversities of multi experiences.
- The facilitator as the Hyper Performer, by which is meant maximum awareness where the group is at the current moment and capability to navigate the known and to reflect immediately the unknown directions, which the lived experience with the group might take during the working session. This Hyper Performer is the facilitator of the experimental field of play, where what the participant perceives as their own "success" may happen as often as "failure". So, the Hyper Performers' task is re-evaluating the quality of failure from commonly seen "negative" to "positive" in the terms of learning: individual as well as collective learning.
- Flat structure and explicit equality between all parts of the group. This is practised

through the usage of language and tone within the communication. The responsibility of the facilitator, as well as the co-responsibility of each participant to be aware of this contract.

- Interdisciplinarity as the core value in the process of searching for the new for oneself knowledge. By this I mean value of pushing the format of the expression to the extreme between security and resistance within one's practise.
- Transparency in what the facilitator is presenting. Never underestimating the amount of knowledge in the field of the workshop/course which the participants have.

Bio

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Current position: intern at Vilnius Academy of Arts.

### **Hanna Järvinen: The Past Remains: Towards a Pedagogy of Historiographic Materiality**

The purpose of this encounter is to expose something of the everyday labour of historians and the nature of the encounter with what remains of the past on the level of the disintegrating materiality of objects. Every historian is taught a course on archives that presumes ethics of respect towards and care for historical records, but archival practices construe elaborate hierarchies of significance that reflect what kind of materiality is deemed worthy of care. By restaging the encounter with examples from one particular object type, I seek to shift attention towards the affective and sensory dimension of the materials usually treated as sources and as separate from the body of the researcher. Can the focus on corporeality and movement in the encounter shift our understanding of epistemology or our pedagogical approaches in doing history?

Bio

Hanna Järvinen, PhD, is a dance historian and performance studies scholar. She is a docent in dance history at the University of Turku, an Honorary Visiting Research Fellow at De Montfort University, Leicester, and University Lecturer at the Performing Arts Research Centre of the Theatre Academy, University of the Arts Helsinki. <https://orcid.org/0000-0001-9081-9906>

### **Marianne Knudsen**

Performance lecture about theater behind the walls (15-20 min)

This performance lecture is based on my experiences as a teaching artist for the past ten years, working artistically with prisoners. Through narratives, photos, music and reflections from the participants, I will reflect what is at stake for the teaching artist when she enters the prison system as an artistic arena. How does the performance work affect the prison, the prisoner and the teaching artist?

Keywords: Teaching artist, performative approaches, theater in prison.

Bio:

Marianne Nødtvedt Knudsen, MA in applied drama and theatre, temporarily employed as university lecturer at the Department for Art and Media studies and Department for Teacher education at NTNU – Norwegian University of Science and Technology. Director of The Theater Behind Walls in Trondheim.

Academic interest in performance, improvisation, drama pedagogy and applied theater/drama/performance.

### **Hanna Korsberg & Outi Lahtinen, University of Helsinki: Cultural Practices of a Transnational Performance Research Pedagogy**

The knowledge of various performance conceptions and practices is combined with the conceptual, analytical and critical discussion of the discipline and explored in relation to transnational cultural flows. Transnational cultural flow is a concept coined by Ulf Hannerz (Hannerz 1992, p. 4); according to Risager, it is 'an attempt to make visible cultural practices and processes that cut across national structures' (Risager 2007, p. 17). Its purpose is to illuminate how various cultural flows spread via social networks of varying extents – from personal interaction at the micro-level to communication processes, mobility and the transportation of commodities at higher levels: national, transnational, transcontinental and global (Risager 2007, pp. 16–17).

Performance activity in its various forms participates in these flows in transnational communities and/or on the global market in several ways, both in terms of structures and individual interactions. Our experience of MAIPR strived for training intercultural performance scholars and practitioners who would recognize the levels of these flows and operate in and with them. The pedagogy that we found to be successful can be described as a blended learning design. It combined traditional, teacher-delivered lectures, students' case study projects carried out both in groups and individually, and a flipped classroom, which we found particularly useful in modules that were designed to create continuity in the curriculum from the students' viewpoint. In our teaching, as in Performance Studies in general, seeing performances together with conceptualizing and contextualizing them was an essential way for the discipline to implement the flipped classroom pedagogy in practice.

Bios:

Since 2008, Hanna Korsberg has been Professor of Theatre Research at the University of Helsinki. Her publications discuss theatre history, historiography and performance analysis. She is also a member of the Teachers' Academy at the University of Helsinki. Together with Sruti Bala, Milija Gluhovic and Kati Röttger she coedited a volume *International Performance Research Pedagogies* (Palgrave Macmillan 2017). [hanna.korsberg@helsinki.fi](mailto:hanna.korsberg@helsinki.fi)

Outi Lahtinen, Lic. Phil., is a part-time teacher at University of Helsinki and Aalto University / The School of Arts, Design and Architecture. Her research interests include performance analysis, theatre criticism and Finnish contemporary theatre. She works as a press officer at the Universum and a doctoral student at the University of Helsinki completing her thesis on the Austinian theory of performativity.

## **Tuomas Laitinen: How to be an audience?**

This is a proposal for collective real-time learning of skills of audiencing. As the research day will most likely consist of different situations where someone is performing and others take the position of an audience, I propose to use these situations as a platform to learn about the audience position. The participants of the research day will be offered 1-3 books with a pen attached to each. The books contain a short introduction to the concept of an audience and instructions on the use of the book. These instructions will propose that the reader will follow a presentation and then write an observation or a notion about how to be an audience. What does the presentation suggest, implicitly or explicitly? What kind of skills are needed to follow it? How to learn these skills? After writing, the book is to be passed on to someone else. The idea is, that during the day, the book(s) will collect more and more thoughts on the subject. The next reader will thus always have more material than the previous one.

The proposal does not need a slot in the program timetables, since it is communicated through the medium of the book and will take place during the rest of the lectures, demonstrations, interventions and experiments. The book itself can also be considered a performance.

### **Bio**

Tuomas Laitinen is a performance artist, director and writer. His work is focused on participatory and experiential event forms and has taken place for example in Reality Research Center, Kiasma theatre, Kuriton Company and widely on the freelance field of contemporary performance in Finland and abroad. His works might take the form of a retreat, a family gathering, a pedagogical system or a six-day mystery play. Laitinen has been in the editorial board of Esitys-magazine for 10 years and of Esitysradio since 2015. He has been teaching for example in Theatre Academy, Fine Arts Academy and Kankaanpää Art School. At the moment he is a doctoral candidate in the Performing Arts Research Center Tutke at Uniarts Helsinki.

## **Tero Nauha: From Laziness to Dispossession: Performance, Practice, Panic and the Capitalocene**

Instead of presenting a performance pedagogy as a method to contest the expropriation of knowledge production, and how performance, performance pedagogies or artistic research would do this, this presentation aims to view the apparatus that how 'artist comes to being,' as Barbara Bolt writes in her recent article titled as Performative Paradigm (2016). The aim is to inquire on some connections between the apparatus of the financial capitalism in connection with the artistic practices, first in the context of the late industrialism or Cold War and the recent context of neoliberal turn. The concept of so-called 'primitive accumulation', which is the process of rupture, and is renewed in every present moment, request us to regard the question for performance art, performance pedagogy and artistic research that how even immaterial knowledge production may be ripe for the accumulation for such accumulation for capital.

### **Bio**

Tero Nauha, DA, is a performance artist and visual artist. He is professor of performance art and theory at the Theatre Academy of University of the Arts Helsinki. His doctoral dissertation took a critical look at the relationship between artistic practices and capitalism. [www.teronauha.com](http://www.teronauha.com)

### **Pilvi Porkola: Material Aspects to Pedagogy. Performance Lecture**

In this performance lecture I explore material aspects of pedagogy and possibilities of performance pedagogy. I focus on visible and audible aspects of auditorium as a space of learning. Following feminist new materialists I'm interested in *what* participates in knowledge-making practices and how it happens. My aim is to give attention to matter around us and think performance pedagogy in relation to performative turn in the context of artistic research.

#### **Bio**

Pilvi Porkola, DA, is a performance artist, researcher and writer. In 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).

### **Mikko Snellman: Learning-teaching Performance Art Through Dark Forest**

In my dissertation *ECHOES FROM THE DARK FOREST – Affect in learning of contemporary art and (in) ecology of subjectivity (2018)*, I studied ways and potentialities of learning and teaching performance art along with other forms of contemporary art, like environmental art, painting, photography and fictional writing. All this “based” on the encountering a cold, dark forest with silence. The research material was constructed from a workshop with students (13-17 yrs.) in the Art School of Children and Young People in Kauhajoki, southern Ostrobothnia, Finland. From the experience of darkness and coldness and silence we continued to the processing of the experience and painting an exhibition which we also hung in the almost darkness. After this we continued to installation art and performance art. In the performance art the idea was not to show examples or models for the sketches and experiments which the students were planning. The research actually asks how is it possible to teach and learn this very unlimited art form. The key concepts are becoming-other or becoming-animal and the smooth space of the learning space as well as the ecology of subjectivity.

My presentation would be in the form of visual presentation. I try to discuss about potentialities of the openness of the performance art as a concept and practice which can open up the controlled and teacher-driven learning space through collaborative process in which materiality will be active and new subjectivity will be created through becoming-other.

#### **Bio**

Mikko Snellman is an art educator (MA) and visual artist (BA) as well as a PhD student from the Aalto ARTS, from the Department of Art. His dissertation will be published in October

2018. The research questions intertwine to experiential learning and affect theory, embodiment and intra-active pedagogy. Snellman is teaching at the moment in the Open University of Tampere.

### **Denise Ziegler: The Continuous Prototype research method and its possibilities for reading and developing public space**

In the lecture an experience in urban space is translated and communicated through experimental artworks and writing. My artistic research tests what future situation a given situation found in our present surroundings could be a prototype of. Prototype thinking uses the imagination to reverse the timeline: an existing situation provides clues for deducing a possible future situation for which it could be the starting point or prototype. In this experimental setup, the artwork reveals the prototypical potential of what already exists.

#### **Bio**

Denise Ziegler is a visual artist and researcher of public space. She was born and grew up in Switzerland, lives and works in Helsinki Finland. Studies in Luzern at Schule für Gestaltung. Masters degree and doctorate at Academy of Fine Arts Helsinki (DFA 2010). Theses title: *Features of the Poetic – The Mimetic Practice of the Visual Artist*. Currently post-doctoral researcher at Academy of Fine Arts, Uniarts Helsinki

### **Tone Pernille Østern: Choreographic Processes as Pedagogical Action in Contemporary Times**

In this performance pedagogy workshop, I aim at taking the participants with me on a performative inquiry focusing on how choreographic processes can be understood as pedagogical action in contemporary times. The impulse for the workshop is the ongoing artistic research project *Choreographic processes as poetic, political and pedagogical action in contemporary times*, see <https://www.dance-company.no/choreography-as-2016-20>  
In the ongoing project, I together with different artists, teachers, researchers and sometimes young people and children, investigate the body from different perspectives. Up to now, the project has resulted in the performance *200 billions and 1* in 2016 <https://www.dance-company.no/200-milliarder-og-1>, investigating the biological body, death, decay and new biological life, and *Baby Body* in 2017, investigating the immediate and relating body mingling with materials, <https://www.dance-company.no/baby-body-2017>. I am now preparing for three new investigations, also resulting in performances, about the posthuman body, the traumatised body and the aging body.

In these different investigations of different perspectives of the body, I challenge myself to have different choreographic approaches, as creative leader of the projects. This challenge – for me – consists of creating ruptures in established workflows as choreographer, and to distribute ownership and responsibility to the involved (human and non-human) bodies in new ways. As far as I am capable of it, I seek to call into question ideas about choreography and pedagogy. In this, I ponder about how the choreographic impulses and the choreographic process, function as or can be understood as poetic, political and pedagogical action, in contemporary times.

In this workshop, I will invite the participants with me to investigate especially the pedagogical dimension in choreographic processes. Choreography is here understood in an extended and performative way.

#### Bio

Tone Pernille Østern, with a Doctor of Arts in Dance from the Theatre Academy/UniArts Helsinki, is a dance artist and professor in arts education with focus on dance at NTNU Norwegian University of Science and Technology. She is active as Artist/Researcher/Teacher, with a special interest in socially engaged (dance) art, dance in dialogue with contemporary times, bodily learning, aesthetic approaches to learning, choreographic processes, qualitative and post-qualitative research methodology, and supervision. She is the leader of the Master program in Arts Education and extensively supervises master and PhD students in different Nordic countries.