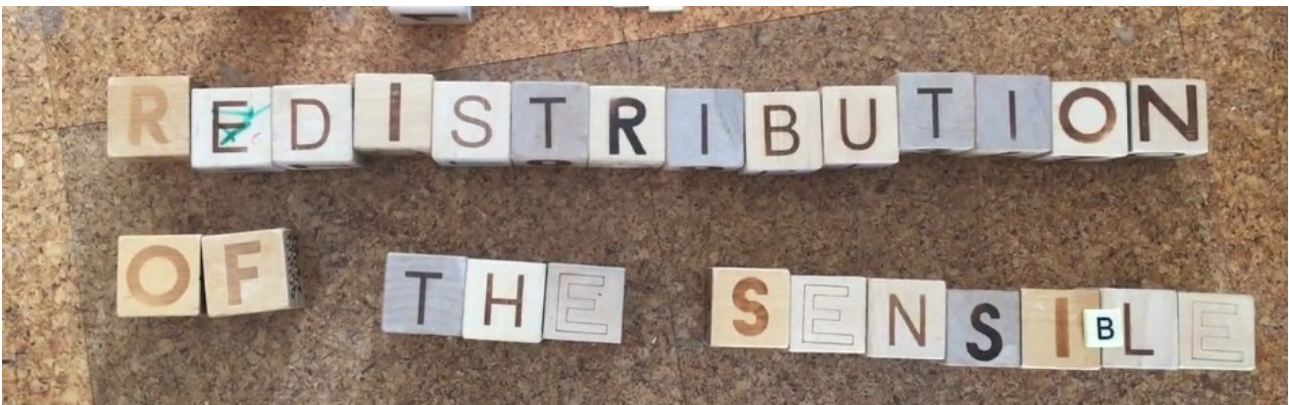


As a prologue to our assignment, I would like to articulate a short train of thought which relates to the notion of the



and its relation to artistic practice.

Ok...

Rancière posits an 'aesthetics' at the core of politics, an aesthetics that refers to a specific regime for identifying and reflecting on the arts.

[coughing]

For an artist-researcher such as myself, this is highly important (and *satisfying* as my teenage kids would say) as it introduces a set of foundational resonances that artistic practices may have on society at large.

That said, I would like to point out a problematic in relation to Rancière's argumentation, a problematic raised by the paradigm(?) of artistic research.

In the realm of artistic research, artist-researchers attempt to articulate their practices from the perspective of the practitioner. We do not only *think about* artistic practice, but

thinking takes place *in and through* practice. This amounts to a redistribution of agency and brings the forms, mediums and methods of producing knowledge into question. For example, artistic practice may lead to and study questions like

**how performance thinks?**

(to quote artist-researcher Tero Nauha from the introduction to the brand new book *Performanssifilosofia* (eng. Performance Philosophy)).

[adjusts the position of the cap]

The knowledge produced or the phenomena disclosed through artistic research practices is of a different order(s) from – philosophy [?] for example. This challenges Rancière's approach. [positioning Rancière here under philosophy was contested by Janne Porttikivi. Maybe it is so, maybe what Nauha calls 'performance philosophy' is closer to Rancière than I thought.]

[the listeners breathe]

A dance artist could **disagree** with **extend** [correction suggested by Janne] his articulation on what dance is. Or their practice might inhabit a territory which does not recognize the division between agreement and disagreement.

As would I ~~disagree with~~ **could extend** [correction suggested by Janne] his claim that theatre artists all think that the spectator must **overcome the gulf separating activity from passivity**. My practice does not support the claim. [Janne also proposed that Rancière discusses here only *political* theatre, theatre that wants to be political. I have to check *Emancipated Spectator* again, but when reading it, I haven't been able to get rid of the feeling that he is talking about all theatre makers, so also about me. Through practice the question of activity and passivity feels more complex. This is not to discredit the text in any way, it is one of the most important references for my research and an invaluable opening of a discursive landscape.]

So.

[a tiny rabbit moves across the lawn outside the window]

What can be said of

the **regime of art**

from outside of its practice?

What can be said from within?

What is lost in **translation?**

