Response to a questionnaire concerning research at Uniarts

Event name: Theatre Academy of the University of the Arts Helsinki
Research Assessment 2021-2022 Survey

Event organiser: Theatre Academy

Event organiser's e-mail address: (removed)

Starts: 8.6.2021 0:00
Ends: 31.8.2021 0:00
Venue: Theatre Academy
Address: Haapaniemenkatu 6, 00531 Helsinki

The registration deadline is: 31.8.2021 23:59

Your information

First name: Annette
Last name: Arlander
Your title and unit/degree programme: visiting researcher (Kuva)
E-mail address: (removed)
Mobile phone number: (removed)

Keywords of your research: performance; performance studies; performance as research; artistic research; practice-as-research
Areas of interest: performance art, performance as research, artistic research, performance studies, performance theory, performance philosophy

A. Description of the research process

Research question and/or issues being explored: How to do things with performance?

In this project, we ask what can be done with performance - what actualises when a performance takes place, when it is documented, and when it is written about. Through these epistemological questions, we address the ontology of performance: in what ways can we understand 'performance' today, as a new materiality, as presence, and in the international, multilingual context where words, documents, and practices connote differently but are shared in online environments. We seek to update the theory of performativity vis à vis new materialist theories of agential realism and non-philosophy.

According the plan, the project's aim was to bring together four views on artistic research in performance. By asking what can be done with performance as research, the project partakes in recent discussions in artistic research, in performance philosophy, and performative and performance writing as well as in the emergent discussion of performance studies in Finland.

Methods and/or methodologies: The overall method used can be called artistic research, performance as research or practice as research, although each member brought in their own tools, from dance historiography, performance philosophy, performance art and posthumanist discourse. Following our research question, we explored "how", in what manner or
way, we could do things with performance in different academic contexts, although we also discussed what those "things" done might be.

Our joint editorial "How do we do things with performance?" to issue 11 of Ruukku Journal, provides a brief overview of the context http://ruukku-journal.fi/fi/issues/11/editorial

The references to that text are the following:
Maoilearca, John Ó. 2015. All thoughts are equal: Laruelle and nonhuman philosophy. Minneapolis: University of Minnesota Press.
performance provided by the different perspectives of each member, and to play with the possibilities for juxtaposition and contrast thus created. Rather than trying to find one common view on performance or how to do things with it, we came to emphasise and even dramatise the broad spectrum of performance. The process is documented in quite some detail on the Research Catalogue, here: https://www.researchcatalogue.net/view/281037/281038

Description of the relationship between the research process and artistic practice.

Artistic practice was an important working method for the majority of the research team, and some of the individual outputs took the form of public performances and artworks. Therefore the final event or "Grand Finale" was conceived as an exhibition, although taking place mainly online. A recorded tour is available here: https://www.uniarts.fi/en/events/online-event-how-to-do-things-with-performance-grande-finale/#grande-finale-exhibition-online-tour

We experimented with various artistic forms in our presentations at conferences, from participatory workshops (at SAR conference 2017) to theatrical stage performances (at SAR conference 2018) and various intermediary forms. The relationship between artistic practice and scholarly research was slightly different for each team member. In general, however, artistic practice served both as a method and working tool and as means of dissemination and presentation in our joint presentations and performances.

Research insights

One key finding that came up in several of the discussions at the end of the project was the importance of the mode of collaboration we practiced. Each team member was able to focus on their own interests, to do what they wanted to do, and then bring these materials to our joint meetings and shared performances. The sometimes surprising combinations thus created made the many possible understandings and interpretations of the notion of performance evident and palpable for us, as well as for those witnessing the presentations. The experiences of possible modes of collaboration, which were not at all the main focus of our research, are perhaps the most important findings from the project and will probably influence the work of the team members in the future.

During the project we could witness and contribute to the general opening up and even blurring of boundaries between various modes of scholarly and artistic output, of digital and live publication and presentation in academia, especially in fields related to performance. And our experiments with these diverse formats, including video essays, podcasts, and online events, will continue individually and in other constellations.

Dissemination

The dissemination took place through publications and workshops and especially through presentations and performances at conferences, which also served at sites of experimentation, such as IFTR São Paulo; PSI #23 (WG) Hamburg; SAR 8 Helsinki 2017; IFTR, Belgrade 2018; PSI #24, Daegu; Cultural Mobility of Performance and Performativity Studies, Kraków; Alliances & Commonalities, Stockholm; SAR #9, Plymouth; Tutke Research Days, Kiasma Theatre, Helsinki; PARSE Gothenburg 2019; PSI #25 Calgary; SAR 10 Zürich; CARPA 6 Helsinki 2019. Some of the outcomes were compiled in Grande Finale at Theatre Academy (2021), and in the Epilogue, Research Pavilion (2021).

The process documentation on the Research Catalogue was public from the start, and we also maintained a blog https://howtodothingswithperformance.wordpress.com and made some podcasts. Attached below is a compilation of impact (not the final report) made for the concluding events.
You can add your final report, if possible.

**B: Provide references maximum to three most significant key outputs of your research project.**

Include a link to the output as all outputs listed in this section must be made available to the assessment panel. If the outputs are not available in the public domain, Theatre Academy must be able to provide them if requested by the assessment team. Depending on the nature of the output, this could also mean documentation of the output (for example of a concert, exhibition or a physical artwork).

**OUTPUT 1**
- **Author(s)**: Annette Arlander, Hanna Järvinen, Tero Nauha and Pilvi Porkola (ed.)
- **Output 1**: (including individual peer reviewed contributions by all editors)
- **Title output 1**: How to do things with performance Ruukku – Studies in Artistic Research #11
- **Year of publishing output 1**: 2019
- **Platform/venue output 1**: Ruukku - Studies in Artistic Research
- **The link to your output 1**: [http://ruukku-journal.fi/fi/issues/11](http://ruukku-journal.fi/fi/issues/11)

**OUTPUT 2**
- **Author(s)**: Tero Nauha, Annette Arlander, Hanna Järvinen and Pilvi Porkola. (ed.)
- **Output 2**: (including translations and introductions by all editors)
- **Title output 2**: Performanssifilosofia – esitysten, esiintymisten ja performanssien filosofiasta performanssijatteluun
  - [performance philosophy - from the philosophy of performances and performing to performance thinking](https://ruukku-journal.fi/fi/issue/11)
- **Year of publishing output 2**: 2019
- **The link to your output 2**: [https://nivel.teak.fi/performanssifilosofiaa/](https://nivel.teak.fi/performanssifilosofiaa/) or [https://helda.helsinki.fi/handle/10138/311478](https://helda.helsinki.fi/handle/10138/311478)

**OUTPUT 3**
- **Author(s)**: Pilvi Porkola (ed.)
- **Output 3**: (including articles by Annette Arlander, Hanna Järvinen and Tero Nauha)
- **Title output 3**: Performance artist’s workbook: on teaching and learning performance art: essays and exercises.
- **Year of publishing output 3**: 2017
C: Contribution to and recognition by the research community:
Describe the most important activities that make your research project known.

Journal editorship  The research project or team edited one journal issue, Ruukku #11.

Participation in grants committees  none (as project or team)

Fellowships  none (as project or team)

Prizes  none (for the project or team)

Membership of the Academy of Finland Research Council, a foundation board of trustees or similar national and international committees or organisations  none (as project or team)

Invited keynotes, lectures and/or performances, or conference chair roles  none (as project or team)

Refereeing academic publications or research proposals  none (as project or team)
Co-operation and collaborative arrangements in doctoral education

We organised some workshops, for example at New Performance Turku festival (2017); São Paulo Escola del Teatro (2017); for LAPS MA students and doctoral candidates of Tutke & Kuva (2020). We also welcomed doctoral students to our five Research Days and other events. All team members have worked as teachers and some have served as professors for periods during the project, thus ensuring a direct contact with education.

Anything else that you want to tell us?

The most significant academic and artistic outputs of the project were made individually, and are not foregrounded here. For example the PI published 22 peer reviewed articles on topics related to the project. One book in Finnish, Näin tehdään esityksellä [this is how things are done with performance], with articles by all team members, is in the making and will be published later in 2021 or in 2022. Other monographies are also in preparation, slowly...

Time of registration 12.8.2021 9:59