

## Response to a questionnaire concerning research at Uniarts

Event name	Theatre Academy of the University of the Arts Helsinki Research Assesment 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 intrest	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	<p>How to do things with performance?</p> <p>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.</p> <p>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.</p>
Methods and/or methodologie s	<p>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</p>

way, we could do things with performance in different academic contexts, although we also discussed what those "things" done might be.

Intellectual and/or creative context or a brief literature review upon which the work draws	<p>Our joint editorial "How do we do things with performance?" to issue 11 of Ruukku Journal, provides a brief overview of the context <a href="http://ruukku-journal.fi/fi/issues/11/editorial">http://ruukku-journal.fi/fi/issues/11/editorial</a></p> <p>The references to that text are the following:</p> <p>Arlander, Annette, Bruce Barton, Melanie Dreyer-Lude, Ben Spatz (eds.) 2018. Performance as Research: Knowledge, Methods, Impact. London &amp; New York: Routledge.</p> <p>Auslander, Philip. September 2006. "The Performativity of Performance Documentation." <i>Performing Arts Journal</i>, 28(3), pp. 1–10.</p> <p>Austin, John. L. 2016. <i>Näin tehdään sanoilla</i>. suom Risto Koskensilta. Tampere: Niin &amp; Näin.</p> <p>Austin, J. L. 1999. <i>How to do things with words</i>. Cambridge, MA: Harvard UP (1962).</p> <p>Barad, Karen. 2003. "Posthumanist performativity: toward an understanding of how matter comes to matter." <i>Signs</i> 28(3): 801–831.</p> <p>Barad, Karen. 2007. <i>Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning</i>. Durham &amp; London: Duke UP.</p> <p>Bolt, Barbara. 2016. "Artistic Research: A Performative Paradigm?" <i>PARSE Journal</i>, 3, pp. 129–142.</p> <p>Bolt, Barbara. 2008. "A Performative Paradigm for the Creative Arts?" <i>Working Papers in Art and Design</i>. Volume 5.</p> <p>Braidotti, Rosi. 2013. <i>The Posthuman</i>. Cambridge: Polity Press.</p> <p>Butler, Judith. 1993. <i>Bodies that Matter: on the discursive limits of "sex"</i>. New York: Routledge.</p> <p>Butler, Judith. 1990. <i>Gender Trouble: feminism and the subversion of identity</i>. New York: Routledge.</p> <p>Cull, Laura. 2014. "Performance Philosophy – Staging a New Field." In Laura Cull and Alica Lagay (eds.). <i>Encounters in Performance Philosophy</i>. Basingstoke, UK: Palgrave Macmillan, pp. 15–38.</p> <p>Haseman, Brad. 2006. "A Manifesto for Performative Research." <i>Media International Australia. Incorporating Culture and Policy: Quarterly Journal of Media Research and Resources</i>, 118, pp. 98–106.</p> <p>Kershaw, Baz and Helen Nicholson (eds.). 2011. <i>Research Methods in Theatre and Performance</i>. Edinburgh: Edinburgh University Press.</p> <p>McKenzie, Jon &amp; Roms, Heike &amp; Wee, W.-L. (eds.) 2010. <i>Contesting Performance: Global Sites of Research</i>. Basingstoke: Palgrave Macmillan.</p> <p>Maoilearca, John Ó. 2015. <i>All thoughts are equal: Laruelle and nonhuman philosophy</i>. Minneapolis: University of Minnesota Press.</p> <p>Schechner, Richard. 2006. <i>Performance Studies – An Introduction</i>, 2nd ed. London and New York: Routledge.</p> <p>Van der Tuijn, Iris. 2015. <i>Generational Feminism: New Materialist Introduction to a Generative Approach</i>. Lanham: Lexington Books</p>
Process of discovery	<p>The process of the research 2016-2021 (extended due to covid) involved periods of collaboration and individual work, with regularly (once each term) organised research days as well as extensive participation in conferences where we experimented with new modes of performing and presenting our research each time. We learned to accept and even highlight the multidisciplinary or interdisciplinary approach to</p>

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. Describe how the output exposes practice as research.

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. Describe the findings, discoveries or creative outcomes of the research process.

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. How and where were the research outcomes shared?

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 Pavillion (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 (impact compilation added) 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 2019  
output 1  
Platform/venue output 1 Ruukku - Studies in Artistic Research  
The link to your output 1 <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 Performanssifilosofiaa – esitysten, esiintymisten ja performanssien filosofiasta performanssijatteluun [performance philosophy - from the philosophy of performances and performing to performance thinking]  
Year of publishing 2019  
output 2  
Platform/venue output 2 Nivel 12. Teatterikorkeakoulu 2019.  
The link to your output 2 <https://nivel.teak.fi/performanssifilosofiaa/> or <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 2017  
output 3

Platform/venue output 3 THEATRE ACADEMY HELSINKI PUBLICATION SERIES, NRO 61.  
The link to <https://helda.helsinki.fi/handle/10138/224586>  
your output 3

**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