

00 - DELAY

« THERE'S A SPECIAL
PROVIDENCE IN THE FALL OF A
SPARROW. IF IT BE NOW, 'TIS
NOT TO COME. IF IT BE NOT TO
COME, IT WILL BE NOW. IF IT
BE NOT NOW, YET IT WILL COME—
THE READINESS IS ALL.. »

(HAMLET TO HORATIO, V 2)



00' - MORE DELAY

« WE SHOULD BE ON BY NOW »

(DAVID BOWIE, TIME, 1973)

00' - TITLE

LA DOUBLE SÉANCE
(THE DOUBLE SESSION)

AFTER JACQUES DERRIDA & ROBERT MORRIS

2.2.2015 / TEAK HELSINKI



01 - EPIGRAPH (UNDECIDABLE)

"I AM ALWAYS ALREADY ABSENT FROM MY LANGUAGE, OR ABSENT FROM THIS SUPPOSED EXPERIENCE OF THE NEW, OF SINGULARITY, ETC. THAT WOULD MEAN THAT IN ORDER FOR MY PRONOUNCIATION OF THE WORD *JE* TO BE AN ACT OF LANGUAGE, IT MUST BE A SIGNAL WORD, THAT IS, IT MUST BE ORIGINALLY REPEATED. IF IT WERE NOT ALREADY CONSTITUTED BY THE POSSIBILITY OF REPETITION, IT WOULD NOT FUNCTION AS AN ACT OF LANGUAGE."

(JACQUES DERRIDA. DISCUSSION WITH R. BARTHES, G. POULET, J. KOTT, J. HYPOLITE, L. GOLDMANN, T. TODOROV, R. MACKSEY, P. DE MAN, P. PUCCI, J. P. VERNANT, AND R. SCHECHNER AT THE SYMPOSIUM:

THE LANGUAGES OF CRITICISM AND THE SCIENCES OF MAN.

JOHN'S HOPKINS UNIVERSITY HUMANITIES CENTER, OCTOBER 18-21, 1966)

01' – EPIGRAPH' (UNDECIDABLE)

MIRAR EL RÍO HECHO DE TIEMPO Y AGUA
Y RECORDAR QUE EL TIEMPO ES OTRO RÍO,
SABER QUE NOS PERDEMOS COMO EL RÍO
Y QUE LOS ROSTROS PASAN COMO EL AGUA
(. . .)

JORGE LUIS BORGES, *ARTE POÉTICA* -1960

TO GAZE AT A RIVER MADE OF TIME AND WATER
AND REMEMBER TIME IS ANOTHER RIVER
TO KNOW WE STRAY LIKE A RIVER
AND OUR FACES VANISH LIKE WATER (...)

01 – SIMULTANEOUS EPIGRAPHS (G-HOSTX2)





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02 – THE WAVE AND THE CLIFF

02 – THE WAVE AND THE CLIFF



02 – THE WAVE AND THE CLIFF



02 – THE WAVE AND THE CLIFF



02 – THE WAVE AND THE CLIFF



02 – THE WAVE AND THE CLIFF



02 – THE WAVE AND THE CLIFF

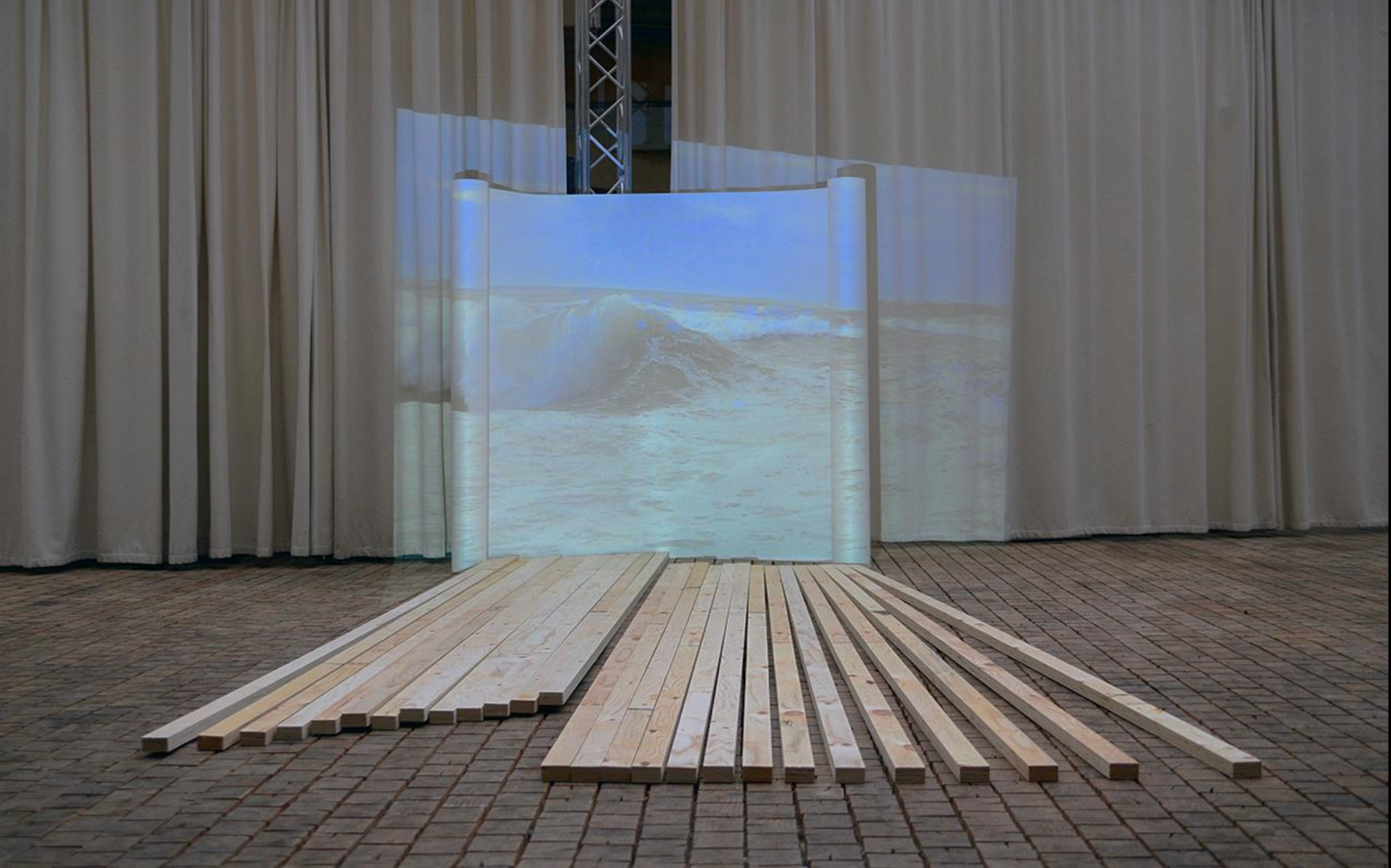


02 – THE WAVE AND THE CLIFF



02 – THE WAVE AND THE CLIFF





BACKDROP (BIARRITZ), TEST ONE, TEAK TORI, 2018 [>>> VIDEO](#)

02' - ?

« ON THE STAGE IT IS ALWAYS NOW »

(THORNTON WILDER, 1941)



03 – PROLOG/TEXT (DIALOGUE)

HANNA :

DEAR VINCENT, WE'VE RESCHEDULED YOU FOR MONDAY 2.2. AT 15.30-16.00. THE ROOM WILL BE 615. YOU WILL HAVE HALF AN HOUR BEFORE THE PRESENTATION FOR SETUP. DO LET US KNOW WHAT YOU NEED IN TERMS OF THE SPACE. FOR THAT EMAIL, PLEASE INCLUDE ANNIKA FREDRIKSSON, OUR RESEARCH CO-ORDINATOR.

VINCENT :

THAT'S GREAT, THANK YOU VERY MUCH FOR THIS RESCHEDULING! SEE YOU SOON.



04 – TWO DRAMA SCHOOL DRAMAS
DRAMA 1 – THE MISANTHROPE / MOLIÈRE



04 – TWO DRAMA SCHOOL DRAMAS

DRAMA 1 – THE MISANTHROPE / MOLIÈRE

ACT II / SCENE 1

ALCESTE, CELIMENE,

ALCESTE :

MADAME, WILL YOU ALLOW ME TO SPEAK FRANKLY? I AM NOT CONTENTED WITH YOUR WAYS OF ACTION; THEY STIR SUCH BITTERNESS WITHIN MY BREAST I FEEL 'T WERE BETTER WE SHOULD BREAK APART. YES, TO SPEAK OTHERWISE WOULD BE DECEIVING YOU. SOONER OR LATER, INEVITABLY, THE BREAK MUST COME. WERE I TO PLEDGE YOU TO THE CONTRARY A THOUSAND TIMES, I SHOULD BE UNABLE TO KEEP MY PROMISE.

CELIMENE :

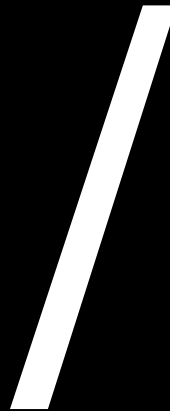
*C'EST POUR ME QUERELLER DONC, À CE QUE JE VOI,
QUE VOUS AVEZ VOULU ME RAMENER CHEZ MOI ?*

(IS IT TO QUARREL WITH ME THAT YOU HAVE WISHED TO BRING ME HOME?)

04 – TWO DRAMA SCHOOL DRAMAS
DRAMA 2 – *THE MEMORY FORGOTTEN IN THE
INSTANT*

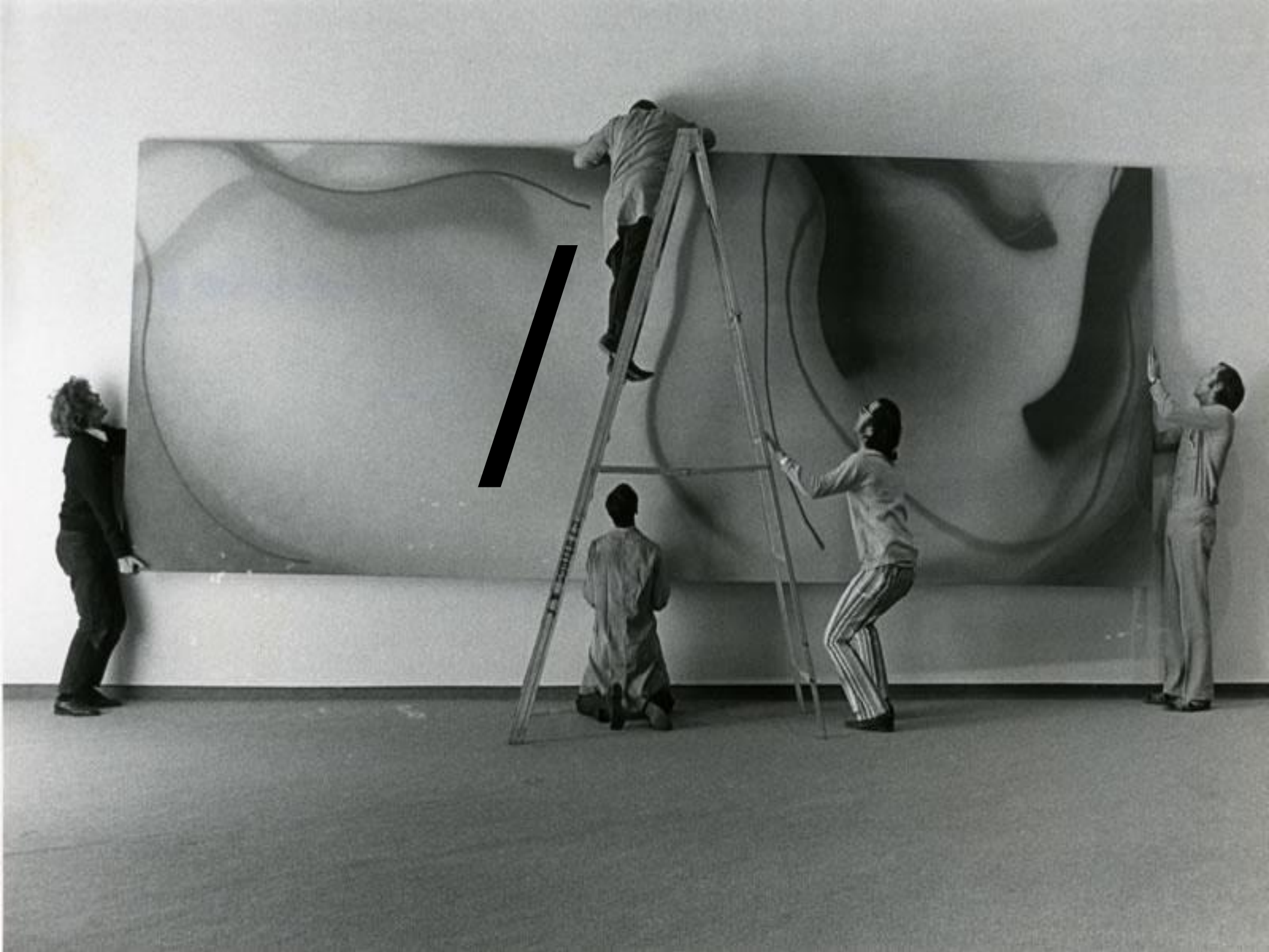


06 - SPACING (30'')



DISSOCIATION

dɪˌsəʊʃɪˈeɪʃ(ə)n





1924

ON THE EVENING OF NOVEMBER 27, A LARGE AUDIENCE, INCLUDING MANY ARTISTS SUCH AS MARCEL DUCHAMP, ANDRÉ BRETON AND FERNAND LEGER, ARRIVED AT THE THÉÂTRE DES CHAMPS ÉLYSÉES IN PARIS FOR THE OPENING OF FRANCIS PICABIA AND ERIK SATIE'S « INSTANTANEOUS BALLET » : *RELÂCHE*. THEY WERE SURPRISED TO FIND THE THEATER CLOSED WITH A LARGE SIGN BEARING "RELÂCHE" PLASTERED ACROSS THE DOOR. THE TITLE WAS THOUGHT TO BE A DADAIST JOKE, AS *RELÂCHE* IS THE FRENCH WORD USED ON POSTERS TO INDICATE THAT A SHOW IS TEMPORARILY INTERRUPTED.

05' – PAUSE

PAUSE

08 - ENTER THE GHOST
EXIT THE GHOST
RE-ENTER THE GHOST

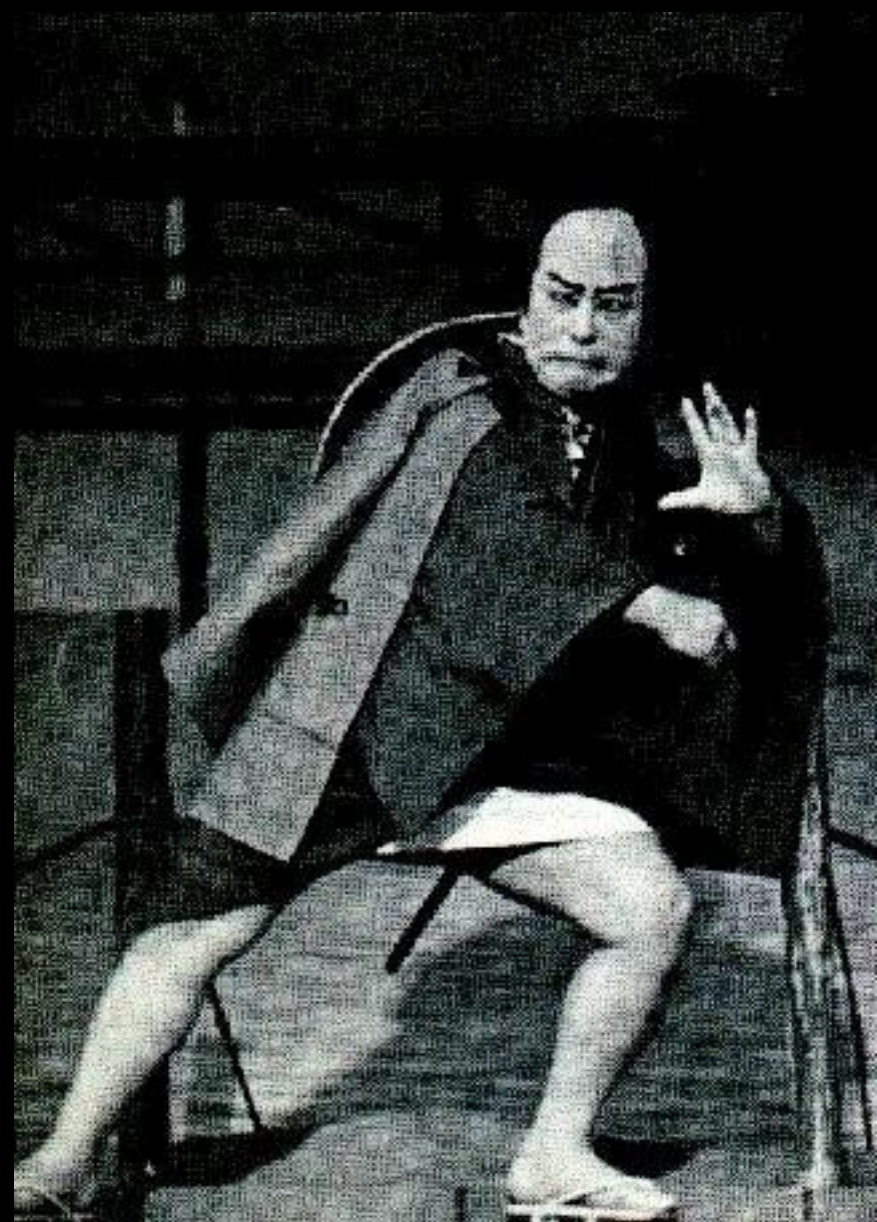
« THE TIME IS OUT OF JOINT »

(HAMLET - TO THE GHOST, I 5)



09 - MIE





09 - MIE



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10 – SCENE

1962

FRENCH FLUXUS ARTIST ROBERT FILLIOU DELIVERS HIS PIECE « NO-PLAY IN FRONT OF A NO-AUDIENCE » WHICH STATEMENT IS: "THIS IS A PLAY THAT NOBODY MUST COME AND SEE... NO ONE MUST BE TOLD NOT TO COME. NO ONE SHOULD BE TOLD THAT HE REALLY SHOULDN'T COME. NO ONE MUST BE PREVENTED FROM COMING IN ANY WAY WHATSOEVER!!! BUT NOBODY MUST COME, OR THERE IS NO PLAY. THAT IS, IF THE SPECTATORS COME, THERE IS NO PLAY. AND IF NO SPECTATORS COME, THERE IS NO PLAY EITHER... I MEAN, ONE WAY OR THE OTHER THERE IS A PLAY, BUT IT IS A NO-PLAY." BUT FILLIOU ACTUALLY WENT WITH HIS OWN BODY TO THE PLANNED PLACE OF THE PIECE...



11 – HETEROCHRONIC THEATER

HOW TO (UN)STAGE HETEROCHRONIC THEATER ?

(A PRACTICE-BASED ATTEMPT TO
DESTABILIZE THE PARADIGM OF
THEATRICAL UNITARY ~~CO-PRESENCE~~,
~~NOWNESS~~, CO-PRESENCE)



11 – DEFINITION (IN PROGRESS)

HETEROCHRONIC THEATER :

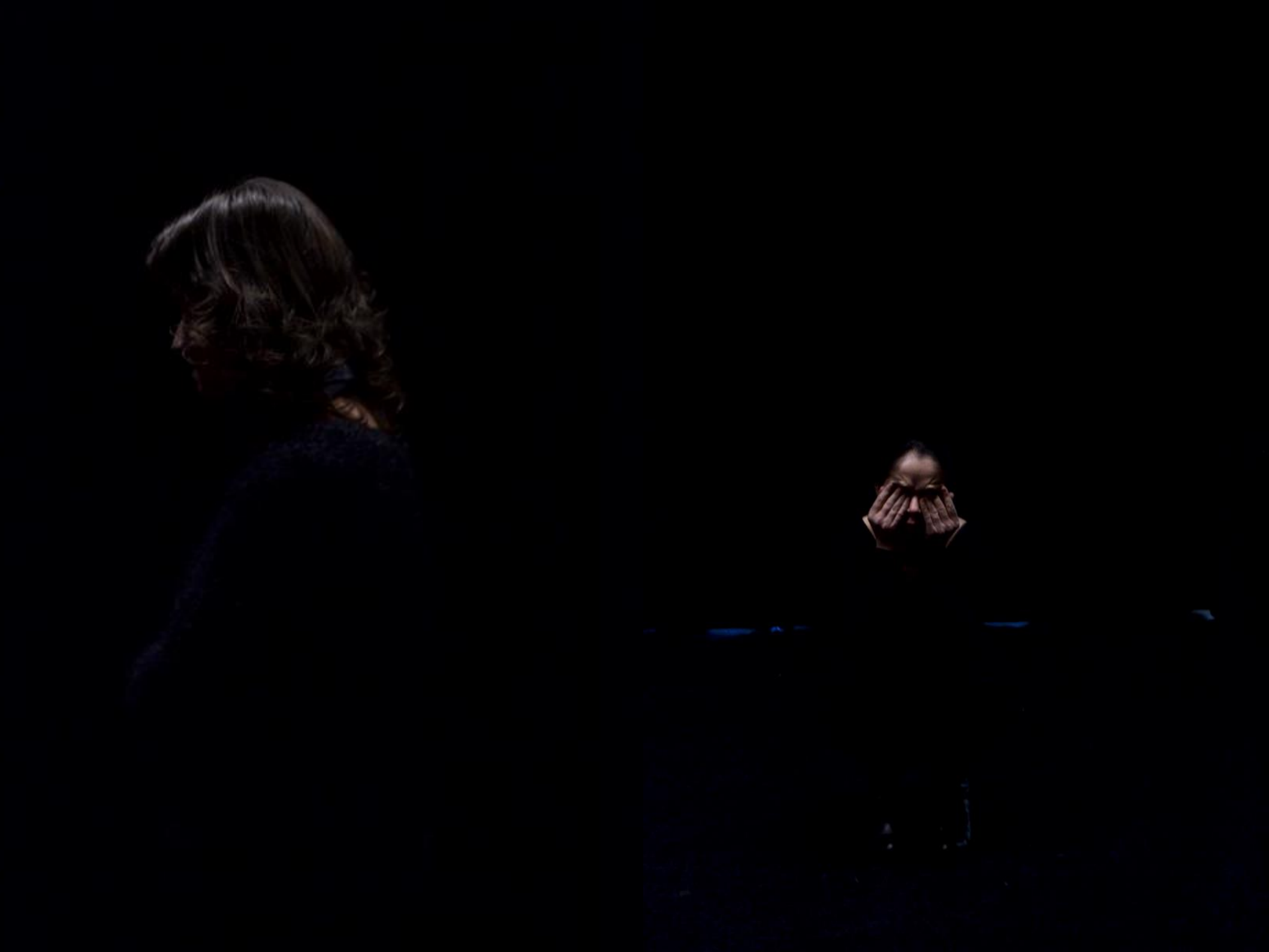
HETEROCHRONIC THEATER HAS TO BE DEFINED FROM ANTONYMY WITH *HOMOCHRONIC THEATER*. I CALL *HOMOCHRONIC THEATER* A THEATRICAL PRACTICE (ART PRODUCTION AND EDUCATION) BASED ON THE IDEOLOGICAL EVIDENCE OF TAKING THE HOMOGENEITY OF THE *HERE AND NOW* FOR GRANTED. *HOMOCHRONIC THEATER* ENGAGES WITH EPIPHANY, APPEARANCE AND CO-PRESENT COMMUNION WITHIN THE « HAPPENING » (AND ? « AWAKENING » BY REVELATION OF AN IMMEDIATE TRUTH). BASED ON THE « CONVENTIONAL AGREEMENT » OF A UNIFIED SIMULTANEITY OF THE TIME (PRESENT) OF THE DRAMA AND THE TIME (PRESENT) OF THE SPECTATOR (+ THE TIME OF THE PLAYWRITING (PAST AND PRESENT) + THE TIME OF THE ARCHITECTURE (PAST AND PRESENT)) *HOMOCHRONIC THEATER* STATES (~~AND STANDS~~ AND OPERATES) ON A DOUBLE OPERATION OF THE REDUCTION OF THESE TEMPORALITIES INTO *ONE* AND THE AUTHORITY OF THIS BELIEF.

AS OPPOSED, *HETEROCHRONIC THEATER* AIMS TO UNFOLD THESE DIFFERENT « TIMES » OF THE THEATRICAL PHENOMENON AS MATERIALITIES, AS MATERIAL OF THE REPRESENTATION UNTIL OPENING UP THE « TIME OF REPRESENTATION » ITSELF BY DIFFRACTING THE CO-PRESENCE (*I.E* THE UNIFICATION OF SEVERAL TIMES IN ONE HAPPENING REPRESENTATION)~~BEYOND THE TIME OF THE REPRESENTATION, IMPLEMENTING ON THE BEFORE AND THE AFTER, ON THE CONTINGENCY OF THE CO-PRESENCE, ON THE PERFORMATIVE POTENTIAL OF THE ISOLATION OF EACH ENTITY WHICH CONSTITUTES THE THEATRICAL SET OF « PRESENCES ».~~ PLUS, *HETEROCHRONIC THEATER* SEAKS TO, NOT ONLY CUT THIS FIRST « ~~CELL~~ NUCLEUS » (STAGE?) FROM INSIDE BUT ALSO TO DISSOCIATE EVERY COMPONENT : THE SPECTATOR, THE ACTOR AND THE « STAGE » ITSELF BY ASKING THE FOLLOWING QUESTION : *WHEN IS THE STAGE ?* (QUESTION WHICH INCLUDES ANOTHER FUNDAMENTAL ONE : *WHAT DO WE CALL A STAGE?*)







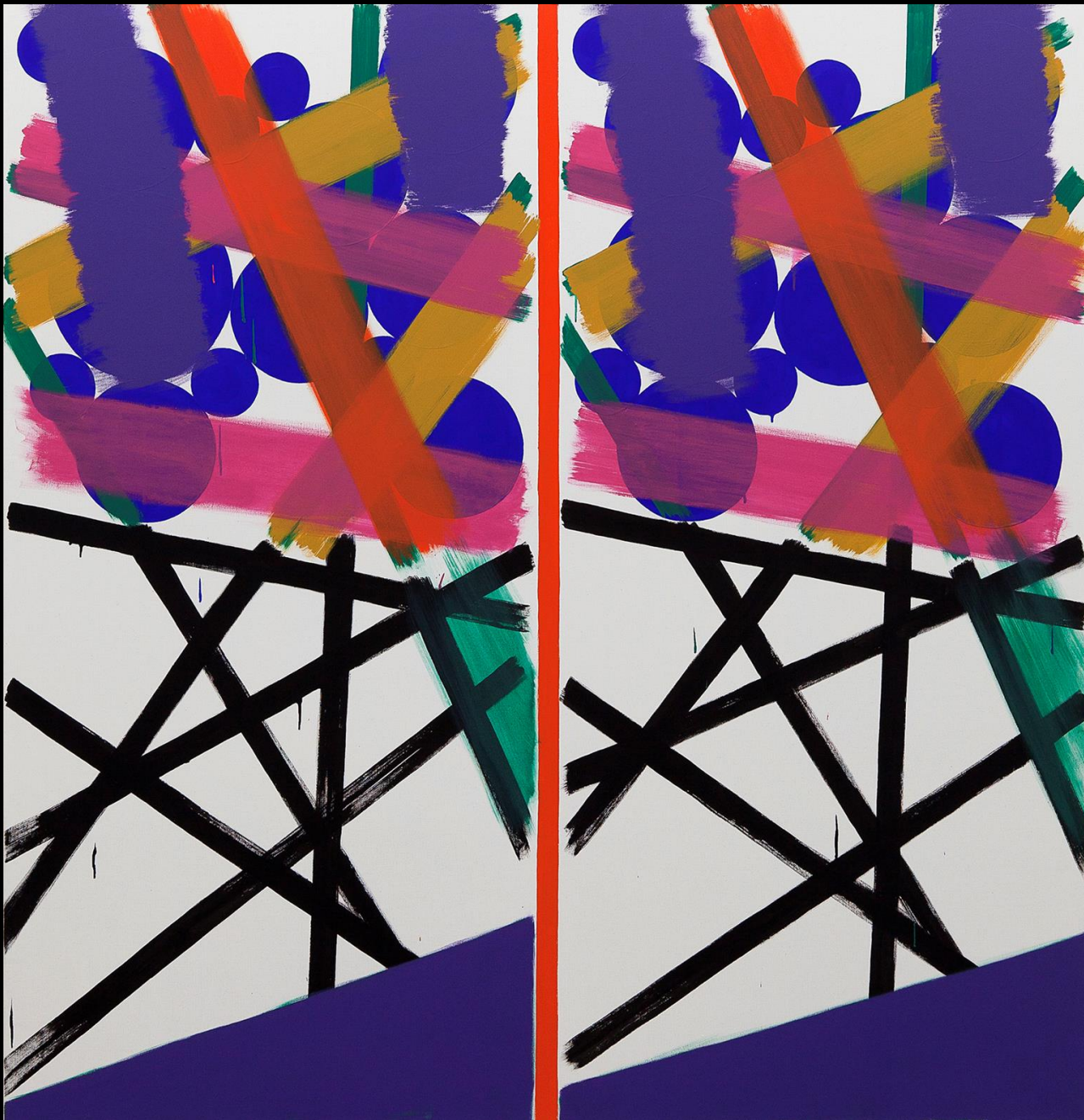


12 - (HI)STORY 3

1964

ROBERT MORRIS FIRST PERFORMED AND CONCEIVED THE LECTURE-PERFORMANCE 21.3 FOR A SERIES OF DANCE/PERFORMANCE EVENTS AT THE SURPLUS DANCE THEATRE IN NEW YORK IN 1964. IN THIS WORK, THE ARTIST (AND IN A LATER VERSION, AN ACTOR EMPLOYED BY THE ARTIST) LIP-SYNCHS TO A RECORDED READING OF A TEXT BY ART HISTORIAN ERWIN PANOFSKY, INSERTING MINUTELY CHOREOGRAPHED GESTURES—MOVEMENTS OF THE HANDS OR HEAD, PAUSES AND SIPS OF WATER.

13 – THE BERNARD PIFFARETTI GAME



(REPEAT, REMAKE, REFEEL)



15. RE-RE

LA ~~DOUBLE~~ SÉANCE REDOUBLÉE
(THE REDOUBLED* SESSION)

AFTER DERRIDA & MORRIS, SCHWAB AND BORGDORFF

~~2.2.2015~~ 11.2.2019 / TEAK HELSINKI

* « (...) EXPOSITION (...) IS MEANT AS A RE-DOUBLING OF PRACTICE IN ORDER TO ARTISTICALLY MOVE FROM ARTISTIC IDEAS TO EPISTEMIC CLAIMS » THE EXPOSITION OF ARTISTIC RESEARCH: PUBLISHING ART IN ACADEMIA (SCHWAB & BORGDORFF, 2014)

1963

« COMMENTER, C'EST ADMETTRE PAR DÉFINITION UN EXCÈS DU SIGNIFIÉ SUR LE SIGNIFIANT, UN RESTE NÉCESSAIRE NON FORMULÉ DE LA PENSÉE QUE LE LANGAGE A LAISSÉ DANS L'OMBRE, RÉSIDU QUI EN EST L'ESSENCE ELLE-MÊME, POUSSÉE HORS DE SON SECRET ; MAIS COMMENTER SUPPOSE AUSSI QUE CE NON-PARLÉ DORT DANS LA PAROLE, ET QUE, PAR UNE SURABONDANCE PROPRE AU SIGNIFIANT, ON PEUT EN L'INTERROGEANT FAIRE PARLER UN CONTENU QUI N'ÉTAIT PAS EXPLICITEMENT SIGNIFIÉ. »

MICHEL FOUCAULT, *NAISSANCE DE LA CLINIQUE*

Texte

Documents

DÉTECTER LA LANGUE

ANGLAIS

FRANÇAIS

ARABE

↔

FRANÇAIS

ANGLAIS

ARABE

Commenter, c'est admettre par définition un excès du signifié sur le signifiant, un reste nécessaire non formulé de la pensée que le langage a laissé dans l'ombre, résidu qui en est l'essence elle-même, poussée hors de son secret ; mais commenter suppose aussi que ce non-parlé dort dans la parole, et que, par une surabondance propre au signifiant, on peut en l'interrogeant faire parler un contenu qui n'était pas explicitement signifié. |

440/5000

To comment is to admit, by definition, an excess of the signified over the signifier, an unformulated necessary remainder of the thought that language has left in the shadows, a residue which is its essence, pushed out of its secret. ; but to comment also supposes that this non-spoken language sleeps in speech, and that, by a superabundance peculiar to the signifier, one can, by asking it to make speak a content which was not explicitly signified.

Envoyer des commentaires

<https://actascenica.teak.fi/huopaniemi-otso/>

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TO COMMENT ON

=

TO MAKE SPEAK A CONTENT

(WHICH WAS NOT EXPLICITLY SIGNIFIED)

DOCTORAL DEGREE REQUIREMENT

« THE COMMENTARY SHALL DEMONSTRATE AN ABILITY TO
ANALYSE, ARTICULATE, CONCEPTUALIZE AND THEORIZE
THE ARTISTIC DESIGNS OF RESEARCH, AND TO
CONTEXTUALIZE THESE IN WAYS THAT ARE
CHARACTERISTIC OF ARTISTIC RESEARCH.”

“THE DOCTORAL RESEARCH COMMENTARY SHALL PRESENT
THE AIMS, METHODS, STRUCTURE AND RESULTS OF THE
RESEARCH.”

ACCEPTED BY THE RESEARCH COUNCIL, JANUARY 1ST 2015

<https://www.youtube.com/watch?v=18C4HL2LyWU>

ADORNO

“(...) FOR ITS PART ART IS INTEGRAL
ONLY WHEN IT REFUSES TO PLAY ALONG
WITH COMMUNICATION.”

AESTHETIC THEORY, 1970/1997

"A SUPPLEMENT IS IN ONE SENSE UNDERSTOOD AS AN ADDITION TO
SOMETHING THAT IS ALREADY COMPLETE"

MICHAEL SCHWAB, *THE POWER OF DECONSTRUCTION IN ARTISTIC
RESEARCH*, 2008

"PUBLICATION PLATFORMS OF ARTISTIC RESEARCH CANNOT
SUCCESSFULLY PROVIDE A HAPPY MEDIUM BETWEEN ART AND
RESEARCH. WHAT THEY CAN ACHIEVE INSTEAD, IS TO BECOME LOCI
OF CRITICAL ALTERCATION, *AUSEINANDERSETZUNG*, IN THE ARTS
AND RESEARCH PRACTICES – BY TOUCHING THE LIMITS OF
KNOWABILITY."

MIKA ELO, *NOTES ON MEDIA SENSITIVITY IN ARTISTIC
RESEARCH*, 2014

prince amant de l'éclat

s'en coiffe comme de l'héroïque
irrésistible mais contenu
par sa petite raison virile
en fondre

soucieux
captatoire et pubère
moel

rire

que

Si

(La lucide seigneuriale aigrette de vertige
au front inviolé
scintille
puis oubrage

une stature mignonne lénébreuse debout
en sa torsion de sième

le temps
de souffler
par d'impaticentes squames ultimes bifurquées
un mystère

faux roc évaporé en draine

qui impose

une borne à l'infini

c'était

son stellaire

le nombre

EXISTÂT-IL

autrement qu'illumination éparse d'agonie

COMMENÇÂT-IL ET CESSÂT-IL

surdaut qui s'écroule et s'écroule
entin

par quelque prestation répandue en rareté

SE CHIFFRÂT-IL

évidence de la somme pour peu qu'il se

ILLUMINÂT-IL

ce serait

pre

rent

d'acoustage ni surmen

mais autant indifféremment

LE HASARD

(Cher)

la place

NOTHING

of the memorable crisis
when might
the event have been accomplished in view of every result null
human

EXCEPT
at the altitude
PERHAPS
as far as a place fuses with beyond

WILL HAVE TAKEN PLACE
an ordinary elevation pours absence

BUT THE PLACE
inferior lapping whatsoever as if to disperse the act void
abruptly which if not
by its falsehood
might have founded
perdition

in those regions
of the wave
in which all reality dissolves

apart from the interest
as to it signaled
in general
according to such obliquity by such declivity
of fires
toward

this must be
the Septentrion also North

A CONSTELLATION

cold from forgetting and desuetude
not so much
that it does not enumerate
on some surface vacant and superior
the successive clash
sidereally
of a total count in formation
watching
doubting
rolling
shining and meditating





Étoile qui brûle
Regard humide
Fil de la vierge
Pitié
Botte au vent
Cette compresse sur mon cœur
Trop vite trop vite et quel délire
Quelque chose vient de se casser
dans la MÉCANIQUE DE MA VIE

Paul Dermée

TRISTAN TZARA:
BULLETIN

Le Journal de l'Environnement est une revue mensuelle de grande et de petite lecture de France, d'Europe et du monde. Elle est publiée par l'Association pour le Développement de la Presse de l'Environnement (ADPE), 10, rue de la République, 92100 Nanterre. Les abonnements sont envoyés en France, en Europe, en Afrique, en Asie, en Amérique du Nord et en Amérique du Sud. Les tarifs sont indiqués sur la page 10.

It is also important to note that the model is not intended to be used for the purpose of predicting the effect of a single intervention on a single outcome. The model is designed to be used for the purpose of predicting the effect of a combination of interventions on a combination of outcomes.

à l'odeur de cendre froide vanille sature ménagère
crassement des arcs

on l'ajoute aux cartes géographiques
l'étendard cravatte

comme les autres de cette partie

54 83 14:4 formule la réflexion

maintenant la seule laborantine du campus à toute heure.

... ..

Journal of the American Statistical Association

de l'Europe et commencent le dialogue des idées

of long profit

... ..

is needed to make progress in forestry.

Les experts disent le le barchent Les États-Unis ont de nombreux experts.

5^{me} crime à l'horizon 2 accidents chanson pour violon
le viol sous l'eau

of the study, the 12 patients who had been treated with the

forment le cri

Point de départ

width (mm) = 2.5 (posterior)
length (mm) = 1.5 (posterior)
width (mm) = 2.5 (posterior)
length (mm) = 1.5 (posterior)



LE MARIN

It's all I want and I know it's all you need
 Together we can make it
 On a world we never will give up
 And we'll be the best of friends
 And we'll be the best of friends
 And we'll be the best of friends
 And we'll be the best of friends

Source: *Survey of the U.S. Economy*, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676

Membre de cette famille pure
 Oubliez tout des Pères
 Mieux il y a des laques d'acier
 admettent toutes les choses
 La science seigneurie et moi
 Enquêtes dans les verbes de l'homme
 même le plus profondément
 les connaissances sont
 même les choses les choses que la terre
 d'entre nous s'agit — la

it takes a year or more to get up, after surgery

Produktionskosten werden in der Bilanz als Aufwand verbucht.

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100

7814848 92484



M. J. Griffin & R. J. Whitham

La première œuvre d'art
de M. J. J. J.

per 90 Years

CALENDRIER

[illegible]

There are no data available at this time on the use of the following drugs in combination with the following drugs:

1. The data are very strongly skewed towards the right side of the distribution.

As the single described here is considered, possible replies to general and specific questions are suggested. The first question is: why would we expect to find fossils that are either localized or widespread in a certain area? In this discussion, the first set of ideas is given, and the second set of ideas is given. The second question is: why would we expect to find fossils that are either localized or widespread in a certain area? In this discussion, the first set of ideas is given, and the second set of ideas is given.

1918

EVERY PAGE MUST EXPLODE, EITHER BY
PROFOUND HEAVY SERIOUSNESS, THE WHIRLWIND,
POETIC FRENZY, THE NEW, THE ETERNAL, THE
CRUSHING JOKE, ENTHUSIASM FOR PRINCIPLES,
OR BY THE WAY IN WHICH IT IS PRINTED.

TRISTAN TZARA, DADA MANIFESTO

REPRESENTABLE AND/OR
UNREPRESENTABLE?

UN/NECESSARY

SUPPLEMENT?

ALTERCATION/

DISPUTE/

DEBATE?

BETWEEN

ART AND

RESEARCH

OR HYBRID

IZATION?

PRACTICE

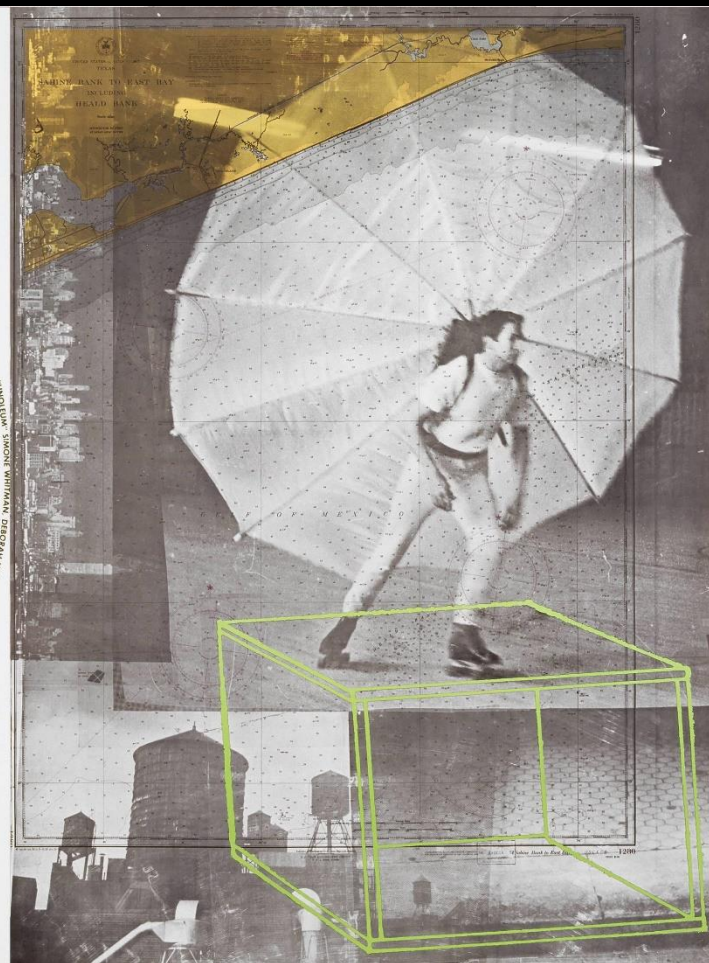
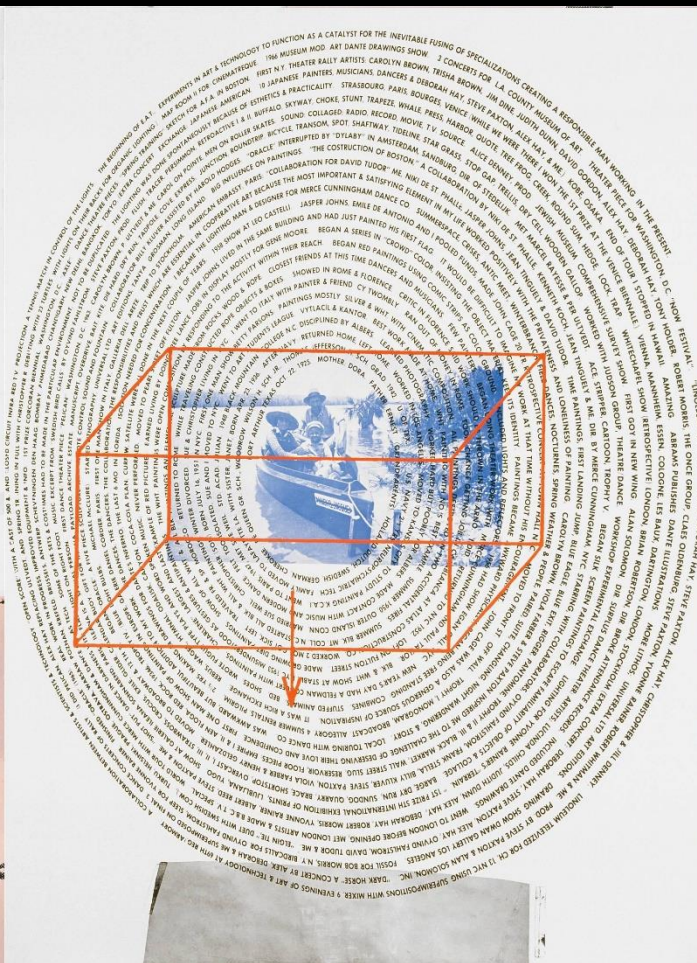
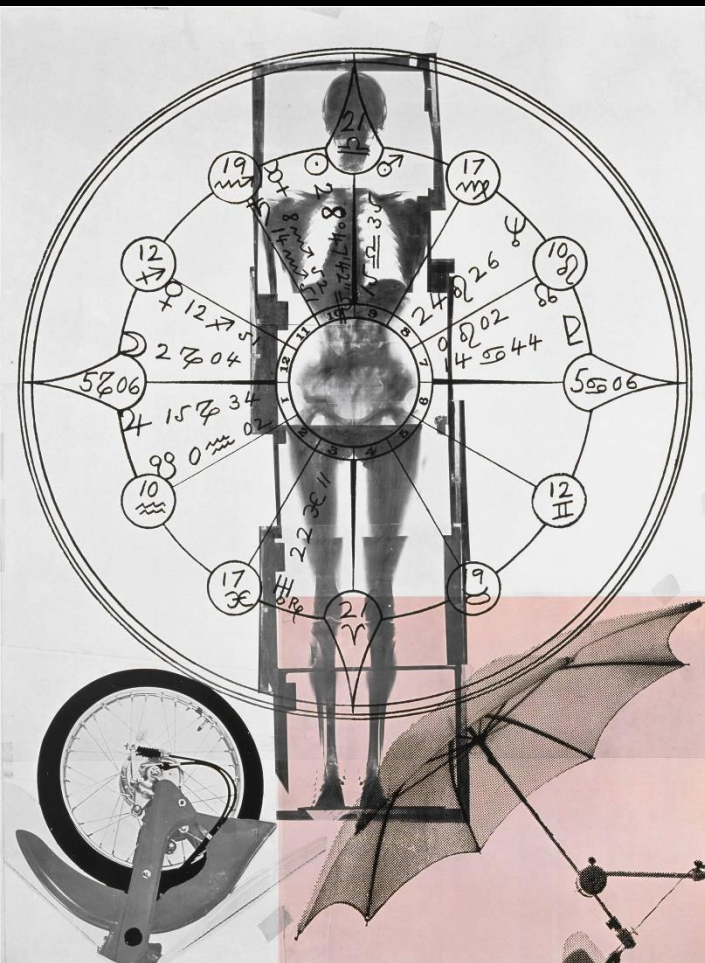
AND

COMMENT ON?

PATHOS AND

LOGOS?





MORE TERMS OF ALTERCATION:

PRODUCTION OF KNOWLEDGE VS OPENING OF SENSES

ART AGENCY (MATTER) VS RESEARCH CLAIM (CONCEPT)

RESEARCH RESULTS VS TRIGGERING OF MULTI-POTENTIALS

MONOVOALITY/OMNIPOTENCE VS MULTIVOCALITY/COMMONS

DOCTORAL MOMENTUM VS DIFFRACTED (QUEER) LIFE PROCESS

ELLIPSIS VS EXECUTION

SUBJECTIVE VOICE VS OBJECTIVIZED VOICE

PEDAGOGY VS HERMETICISM

CLARIFICATION VS SOFISTICATION

LARGE AUDIENCE VS COMMUNITY OF EXPERTS

TERMS OF NEUTRAL* SPECULATION:

PRODUCTION OF KNOWLEDGE & OPENING OF SENSES

ART AGENCY (MATTER) & RESEARCH CLAIM (CONCEPT)

RESEARCH RESULTS & TRIGGERING OF MULTI-POTENTIALS

MONOVOALITY/OMNIPOTENCE & MULTIVOCALITY/COMMONS

DOCTORAL MOMENTUM & DIFFRACTED () LIFE PROCESS

ELLIPSIS & EXECUTION

SUBJECTIVE VOICE & OBJECTIVIZED VOICE

PEDAGOGY & HERMETICISM

CLARIFICATION & SOFISTICATION

LARGE AUDIENCE & COMMUNITY OF EXPERTS

**SEE ROLAND BARTHES'S NOTION OF "NEUTRAL" AS CREATIVE CANCELLATION OF DICHOTOMIES: THE NEUTRAL (LE NEUTRE), AS BARTHES DESCRIBES IT, ESCAPES OR UNDOES THE PARADIGMATIC BINARY OPPOSITIONS THAT STRUCTURE AND PRODUCE MEANING IN WESTERN THOUGHT AND DISCOURSE.*

UNA DISPERATA VITALITÀ

P.P.PASOLINI

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~~ABOUTNESS~~

WHY NOT?

- > MAINTAINING THE UNREPRESENTABLE
- > UN-REDUCING ART AGENCY AND MATERIALITY
- > UN-TAME FLOWS OF AFFECTS AND SENSES
- > DE-HIERARCHISING THE VERB
- > AVOIDING OMNIPOTENCE/GESAMTRESEARCHWERKE
- > COLLAPSING BINARY THINKING
- HAVING FUN
- (...)

(PRESENT CONTINUOUS) PAST(S) PRESENTATIONS

2016. ON THE DESTABILIZATION OF THE INSTRUMENTAL AUTHORITY OF THE
VERBAL ELABORATION IN ARTISTIC RESEARCH PRESENTATION (A DOUBLE
EXPERIMENT), SWEDISH RESEARCH COUNCIL'S SYMPOSIUM ON ARTISTIC RESEARCH
2016 RESEARCH ETHICS AND ARTISTIC FREEDOM IN ARTISTIC RESEARCH, VÄXJÖ,
SWEDEN.

Following Bruno Latour, in their chapter *Artistic Research*, the authors discuss the fundamental agency through which objects of knowledge (including works of art) are characterised. While agencies may be different across science and art, the authors argue that at the heart of any discipline lies the ability to produce meaning (and its translation) across diverse moments of action and publishing. The authors suggest that in expositions, 'matters of concern' engage with extended agency can emerge from those trajectories, and the inclusion of more complex characteristics that may otherwise be external to works of art.

In his chapter *Exposition*, Rolf Hughes focuses on the way in which art itself might count as research. The chapter starts with the tension between writing and rhetoric, between critical and creative practice, and the problem of communicating, even identifying, the experiential content of artistic research aims to address. Surveying central difficulties with the presentation of art and with its exposition as research – contemplating other things, the nature of the author in reflective art practice – Hughes asks whether or not our focus should shift to the quality of the encounter in conversation in artistic research.

Marcel Cobussen, in his chapter *Aesthetic Sensibility and Artistic Research*, bases his account of artistic research on a close reading of Kant's third critique. Following Kant, he characterises artistic research as a play between imagination and understanding, which in order to remain open to be defended against notions of translation or interpretation, must be based on understanding rather than imagination. Having shifted that basis, Cobussen emphasises the need for aesthetic sensibility that allows knowledge to come together in the aesthetic output of an artistic research project. Looking at a number of examples, he argues that attention to the aesthetic dimension of artistic research is essential for its legitimacy.

Notes on Media Sensitivity in Artistic Research

By Mika Elo

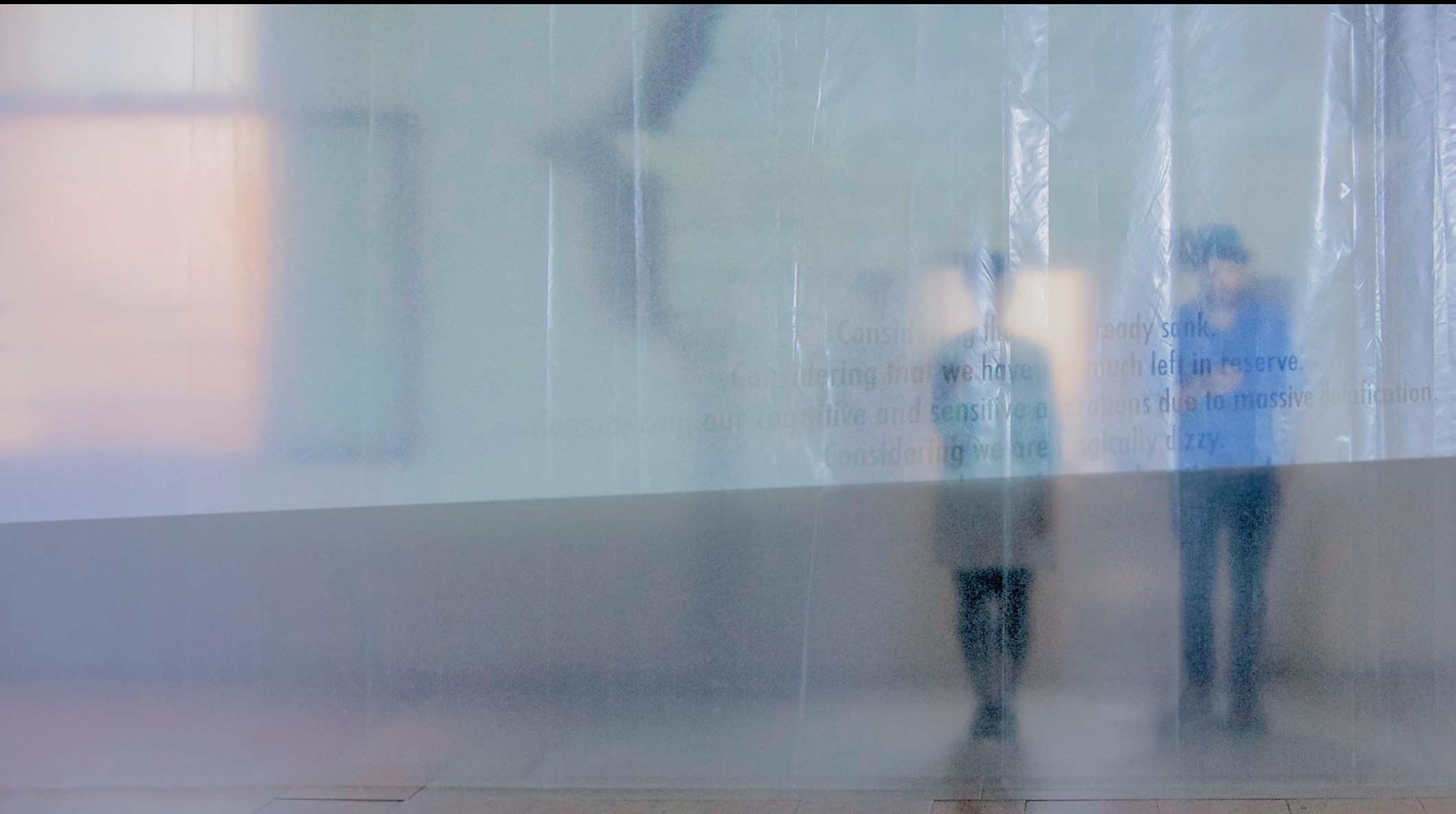
Art can be research in so far as it is exposed as such. The question of what might be at stake in such an exposition is not just a matter of research politics. As I will argue, the question concerns the very medium of research.

The inception of artistic research can be seen as a symptom of an extensive cultural shift that has led to a situation where the non-discursive conditions of knowledge production are gaining currency. This shift has been described from different points of view in terms of various turns, such as 'medial turn' (Münker 2009: 12-13). In terms of 'medial turn' we can observe a shift in the main focus of cultural theories away from the symbolic structure of languages and 'symbolic forms' towards an examination of their material-sensory structure (ibid.). Using Marshall McLuhan's famous dictum, 'The medium is the message', we could say that the 'medial turn' implies the recognition of the medial embeddedness of all forms of communication as well as a certain destabilisation of hierarchical relations between different media or modes of signification. On the level of research institutions, this shift is manifested in a destabilisation of the structure and status of modern disciplines and faculties, among others those of art and aesthetics.¹ The cognitive model on which the division of academic labour depends is under transformation, and the search for a legitimate frame for artistic research is part of this process.

This cultural shift makes up something of a precondition for the discursive emplacement of artistic research. Artistic articulations that are not based

2017. CONSIDERINGS, RESEARCH PRESENTATION, CAMINO EVENTS, RESEARCH PAVILION, 57TH VENICE BIENNALE, VENICE, ITALY. WITH EMMANUELLE CHIAPPONE-PIRIOU.

[HTTPS://WWW.RESEARCHCATALOGUE.NET/VIEW/410551/411514](https://www.researchcatalogue.net/view/410551/411514)



2017 *NEGANTHROPOSCENIC CHRONOTOPIAS; THREE EXAMPLES*, THE CONTEMPORARY
CONTEMPORARY CONFERENCE, AROS MUSEUM, AARHUS, DANEMARK.

[HTTPS://VIMEO.COM/225085156](https://vimeo.com/225085156)



2016 – THE THEATRE SEASON [LECTURED]

[HTTPS://WWW.RESEARCHCATALOGUE.NET/VIEW/303340/443173](https://www.researchcatalogue.net/view/303340/443173)



THE THEATRE SEASON [INSTALLED] [DOCUMENTED] [EXAMINED]

[HTTPS://NIVEL.TEAK.FI/POETICS-OF-FORM/](https://nivel.teak.fi/poetics-of-form/)

- LATION

TRANS -DUCTION

- SCRIPTION

[HTTPS://VINCENTROUMAGNAC.COM/PORTFOLIO/TRANS/](https://vincentroumagnac.com/portfolio/trans/)

W.A.R.

[HTTPS://ARWRITINGBLOG.WORDPRESS.COM/5-2/](https://arwritingblog.wordpress.com/5-2/)

IF I WOULD WRITE THE BOOK...

(TITLE) REACCLIMATING THE STAGE

=

(CHAPTERS)

1. DEEPENING THE STAGE

2. QUEERING SCENIC TIME

3. REDIRECTING ATTENTIONS/AGENCIES

4. (DOUBLE) TRANSITIONING PRACTICE

(DIRECTING>REDIRECTING + ARTIST>ARTIST-RESEARCHER)

5. WEATHERING AND GLITCHING, SIMULTANEOUSLY

6. ECOLOGIZING DRAMATURGY

7. EMANCIPATING SCENOGRAPHY

8. HIPERDRAMATIZING THEATRE

TIME ECOLOGY (CRISIS OF TIME)

TEMPORAL TURN (SCENIC) 1 : EXIT THEATRE METAPHYSICS OF PRESENCE

TEMPORAL TURN (SCENIC) 2: BIOSPHERIC NONHUMAN, WEATHER, GLOBAL WARMING

TEMPORAL TURN (SCENIC) 3: BIG DATA, ALGORITHM ORIENTED TECHNO-CONDITION (THE NEW BLACK BOX)

QUEERING SCENIC TIME

THROUGH

HETEROCHRONY

PLURITEMPORALITY

ANACHRONY

TRANSTEMPORALITY

IDIORITHMIE

MAIN STRATEGY

THERE IS NO OUTSIDE OF THE STAGE ANYLONGER

NO MORE STAGE AND NO MORE BACKSTAGE (CANCELLATION OF THE SEPARATION)

STAGE AS A MIDDLE

TIME ECOLOGY (CRISIS OF TIME)

TEMPORAL TURN 1 : EXIT THEATRE METAPHYSICS OF PRESENCE: COMMENTARY?

TEMPORAL TURN 2: BIOSPHERIC NONHUMAN, WEATHER, GLOBAL WARMING COMMENTARY?

TEMPORAL TURN 3: BIG DATA, ALGORITHM ORIENTED TECHNOCONDITION (THE NEW BLACK BOX) COMMENTARY?

QUEERING SCENIC TIME COMMENTARY?

COMMENTARY? THROUGH

HETEROCHRONY HETEROCHRONIC COMMENTARY?

PLURITEMPORALITY PLURITEMPORAL COMMENTARY?

ANACHRONY ANACHRONIC COMMENTARY?

TRANSTEMPORALITY TRANSTEMPORAL COMMENTARY?

IDIORITHMIE IDIORITHMIC COMMENTARY?

MAIN STRATEGY

THERE IS NO OUTSIDE OF THE STAGE ANYLONGER

NO MORE STAGE AND NO MORE BACKSTAGE (CANCELLATION OF THE SEPARATION)

STAGE AS A MIDDLE COMMENTARY AS STAGE AS MIDDLE?

1993

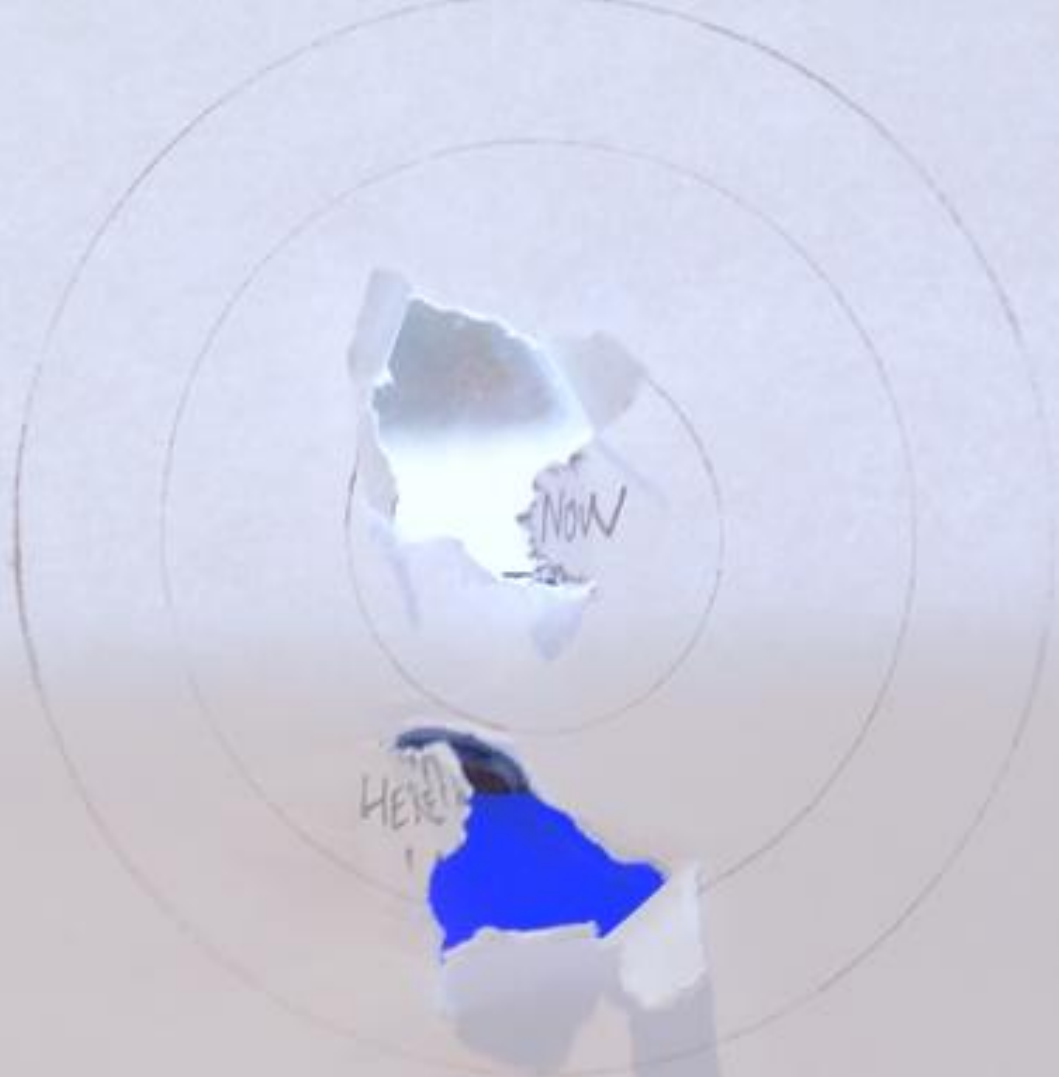
"THE NOTION OF TEMPORALITY OUGHT NOT TO BE CONSIDERED AS A SIMPLE SUCCESSION OF DISTINCT "MOMENTS," ALL OF WHICH ARE EQUALLY DISTANT FROM ONE ANOTHER. SUCH A SPATIALIZED MAPPING OF TIME SUBSTITUTES A CERTAIN MATHEMATICAL MODEL FOR THE KIND OF DURATION WHICH RESISTS SUCH SPATIALIZING METAPHORS. EFFORTS TO DESCRIBE OR NAME THIS TEMPORAL SPAN TEND TO ENGAGE SPATIAL MAPPING, AS PHILOSOPHERS FROM BERGSON THROUGH HEIDEGGER HAVE ARGUED. HENCE, IT IS IMPORTANT TO UNDERSCORE THE EFFECT OF SEDIMENTATION THAT THE TEMPORALITY OF CONSTRUCTION IMPLIES. HERE WHAT ARE CALLED "MOMENTS" ARE NOT DISTINCT AND EQUIVALENT UNITS OF TIME, FOR THE "PAST" WILL BE THE ACCUMULATION AND CONGEALING OF SUCH "MOMENTS" TO THE POINT OF THEIR INDISTINGUISHABILITY. . . . INDEED, THE NOTION OF THE "MOMENT" MAY WELL BE NOTHING OTHER THAN A RETROSPECTIVE FANTASY OF MATHEMATICAL MASTERY IMPOSED UPON THE INTERRUPTED DURATIONS OF THE PAST."

JUDITH BUTLER

BODIES THAT MATTER: ON THE DISCURSIVE LIMITS OF "SEX"

SPECULATIVE INTERSECTING
DISPLAY STRATEGIES
FOR EXPOSITIONAL GESTURES:

- * ABSENCING / EX-CENTRING
- * SPACING (LIP-SYNC, OFF-VOICING ETC...)
- * PERFORATING (MATTA-CLARK, NISHIZAWA...)
 - * GLITCHING (MENCKMAN, LAUFER...)
 - * OTHERING, PLAYING, QUEERING...



DEEPENING
THE
STAGE



1

[HTTPS://VIMEO.COM/313333282](https://vimeo.com/313333282)

2

[HTTP://WWW.MILTONLAUFER.COM.AR/](http://www.miltonlaufer.com.ar/)

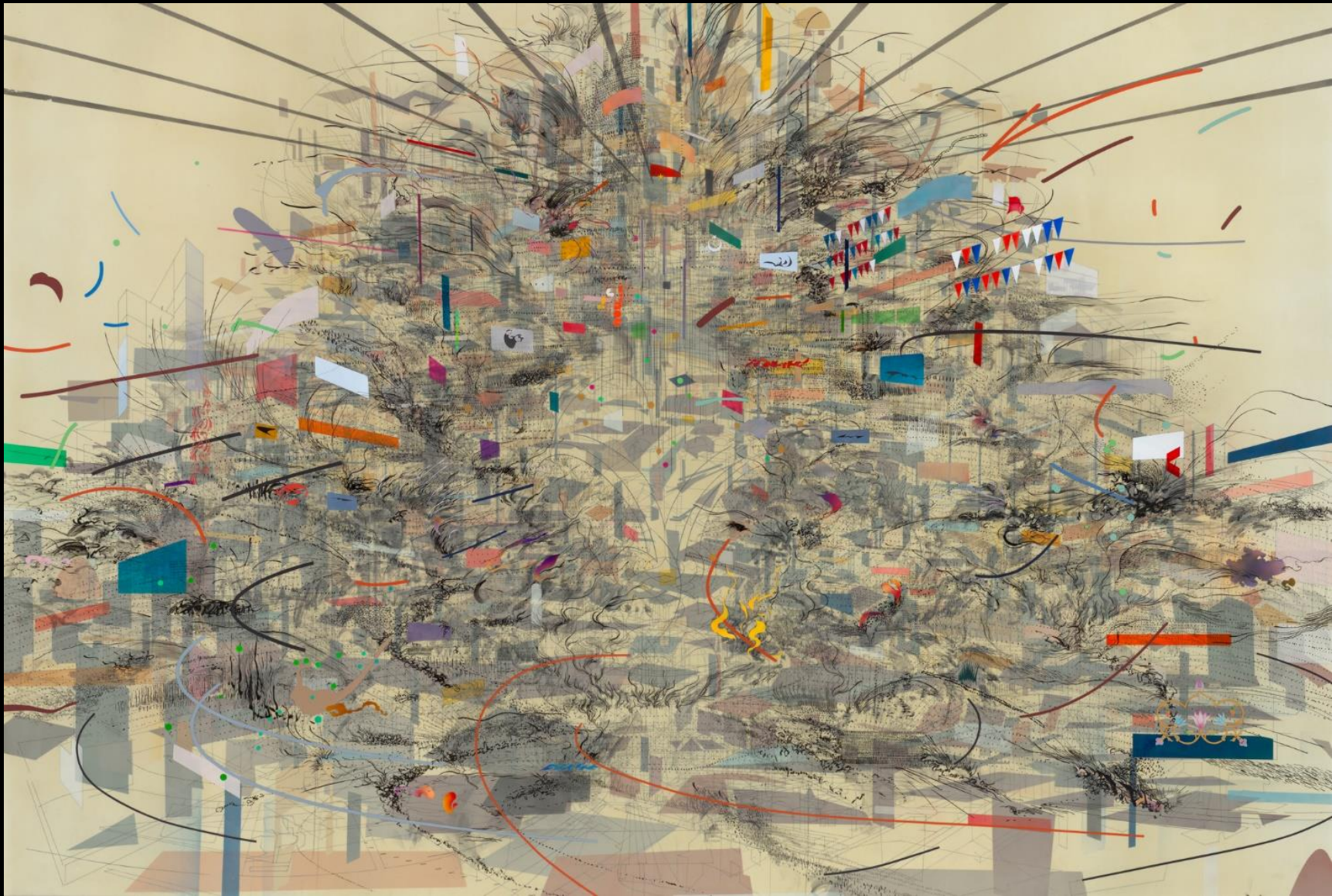
[HTTP://WWW.MILTONLAUFER.COM.AR/NODOS/](http://www.miltonlaufer.com.ar/nodos/)

TRAINING HYPER-READING

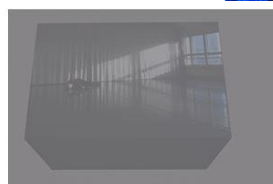
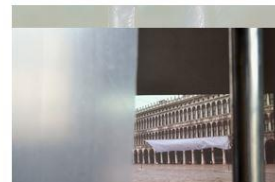
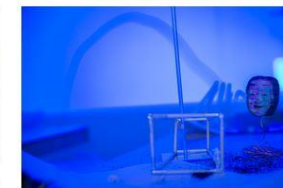
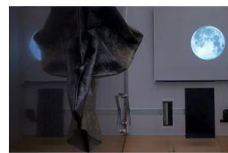
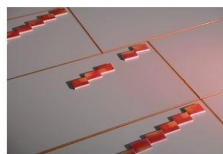
INSIDERS (EXAMINERS, PEERS)

OUTSIDERS (AUDIENCE?)

JULIE MEHRETU *EMPIRICAL CONSTRUCTION*, ISTANBUL 2003



27 SCÈNES



SPECULATION:

1. 27 SCENES REDISTRIBUTED (DOCUMENTATION
REACTIVATION)

(OVERLAPPING WITH)

2. VERBAL SUPPLEMENT?

27 ART HISTORIANS/CRITIQUES TEXTS/EXAMINERS
(AS RAW MATTER)

OR (AND?) DECONSTRUCTED/QUEERED SELF-PROSE
(IN COLLABORATION WITH MILTON LAUFER)



<https://www.researchcatalogue.net/view/308498/563838>

OTHER OPTION:







THANK YOU