

Programme: Accessing Performance 17-18 May 2017

This two-day event includes presentations and performances to draw attention to how and whether live performance is made accessible. Instead of treating the issues involved in documentation of live events as a problem or a hindrance, we see in them as an asset and a possibility. Distortions and gaps produced by the technologies used - writing, recording, photography, film, drawing, notation, etc. - transform what was and allow us to constantly reimagine past performance practices, add to the lifespan of a singular event, and broaden its impact.

However, this attention to accessibility invariably reveals how performance events involve strategies of exclusion. Additionally, as technologies become obscure or obsolete, as writing erodes, sound fades, and bits on a diskette become unreadable data, what remains of a performance becomes limited in a new kind of technological materiality. Outdated documentation technology poses a concrete challenge to a discipline like artistic research where documentation has become a central means for assessing research impact. Although artistic research includes the discursive angle of describing, interpreting, and arguing what took place, what performed and where, the research itself takes place as material events in the world, making the documentation not separate and post factum but a performance in and of itself. We ask what is the role and impact of the document in artistic research, which, through performing research, actualises the world in which this performance takes place. A critical attitude towards the political, social, economic, and philosophical premises of research is produced and articulated in and as the acts of research.

Wed 17.5.2017

10-12 Open Workshop

Two presenters, Hanna Järvinen and Pilvi Porkola, who have prepared explorative tasks for the participants, lead the workshop. At the beginning of the workshop, the presenters frame their explorative tasks. Participants then explore the task and write something about what they explored in a manner outlined by the leader of that workshop. After both tasks have been concluded, those who so desire can share what they wrote, but this is not obligatory.

(12-14 Lunch break)

14-16 Seminar

Annette Arlander: **How to do things with performance?** presentation of the research project.

Hanna Järvinen: **From Document to Performance to Document to Performance to -- What?** is a presentation on a choreographic research project based on archival materials – documents of not only a past performance but of plans for a past performance, documents describing a performance prior to its first performance. This performance about the re-performance of a past performance disturbs the chronology of what was first, event or its documentation, and questions how we define

documentation and its role vis à vis performance. In a presentation that re-performs two performances, I ask when is documentation itself a performance? Creating a new performance of a performance about a performance inverts the relationship of document and performance asking what is the significance of past performance and documentation in the present and what is the role of the absences and silences in allowing for epistemological inquiry about performance, documents, and re-performance?

Tero Nauha: **Superposition of performance?**

The instrument of Theremin was invented in 1919, with a claim for ‘creating music from the aether’ — notwithstanding that theoretically aether had been proven to be a misconception by Maxwell and Einstein some years earlier. Theremin is an exemplary of a misconstrued application of theory in arts. This presentation aims to inquire between the decisional and relational events of immanence or change and transformation. From quantum mechanics to artistic research, the request for accessible knowledge is taken as given, that is to say, all knowledge need to become economically viable, useful and productive. This is what we may call an apparatus. However, this presentation is a proposition to shift focus from the economic apparatus into a fictioning, where performance thinks, already.

Pilvi Porkola: **The Library Essays - between different spaces** is a presentation based on a series of audio performances taking place at the Maunula Library, Helsinki, in 2016-17. In her research on Performance and Institutions Porkola explores how the performative turn can be understood in the context of public institutions: in a library, an elementary school, and an art museum. She is interested in what kind of performing, performances, and actions these institutions produce; how institutions can be understood as experimental places; and what performance art can do in that context.

Discussion

(16-18 break)

18-21 Performances and screenings

Tero Nauha: **A thought of performance?** will be a performance as an advent. Art is matter, and a thought of art is matter. The voice of the presenter, his narrative and presentation will be pre-recorded and cut on vinyl records, which will then be mixed with live sound and a performative act with a Theremin, vinyl records and voice. The performance articulates *cul-de-sac*, where ‘advent’ may lead practice, and simultaneously demonstrate a *clone* of these gestures of thought; the queer cloning of the superposition or performance on matter and waves.

Pilvi Porkola: **Fragments of Library Essays** – a performance attempting to re-create some fragments of the Library project.

Annette Arlander: **Animal Years I (2003-2009)** – presentation and screening of a selection of videoworks based on documented performances.

Thu 18.5.2017

10-12 Open Workshop

Two presenters, Annette Arlander and Tero Nauha, who have prepared explorative tasks for the participants, lead the workshop. At the beginning of the workshop, the presenters frame their explorative tasks. Participants then explore the task and write something about what they explored in a manner outlined by the leader of that workshop. After both tasks have been concluded, those who so desire can share what they wrote, but this is not obligatory.

(12-14 Lunch break)

14-16 Seminar

Annette Arlander: **How to do things with documentation?** Presentation of the documentation strategies of the project.

Hanna Järvinen: **From Document to Performance to Document to Performance to -- What?** is a re-performance of yesterday's performance. Through it, I ask, what happens when a performance about a performance about a performance is re-performed? What is the role of repetition in performance, repetition as rehearsal and repetition as something re-performed? In a presentation that re-performs two performances and itself, I ask what is the significance of my own past performance and its documentation in the present. What is absent and what is silent (and silenced) about performance, documents, and re-performance?

Tero Nauha: **Performance thinking**

The decision is a gesture of thought, which cuts matter through analysis, reduction, and withdrawal. This presentation regards the level of indeterminacy and indifference of performance as a practice of thought. The process of accessibility in knowledge or the 'standard' of art is an apparatus, which is generated by such gestures of thought, and therefore the presentation will inquire on these forms as non-standard postures taking place in performance.

Pilvi Porkola: **Presentation of the online magazine ICE HOLE – Live Art Journal** (the latest issue). ICE HOLE – Live Art Journal is an online journal focusing on Live Art. In this special issue, based on our kick-off seminar in 2016, we invited our colleagues to give their correspondence to the question "How to do things with performance?" The journal is published by Reality Research Center.

Discussion

(16-18 break)

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Pilvi Porkola: **Fragments of Library Essays** – a performance attempting to re-create some fragments of the Library project.

Annette Arlander: **Animal Years II (2010-2014)** – presentation and screening of a selection of videoworks based on documented performances.

For details of the project and of the presenters, see

How to do things with performance

<https://www.uniarts.fi/en/howtothingswithperformance>

Tero Nauha <http://teronauha.com>

Pilvi Porkola <http://www.pilviporkola.com>

Hanna Järvinen <https://www.uniarts.fi/en/hanna-kaarina-jarvinen>

Annette Arlander <https://annettearlander.com>