

Abstracts (in the order of the program)

Iris Van der Tuin: “Doing in feminist research in the algorithmic condition”

Feminist research today implies performing with/in accelerated academia, producing and being produced by embodied, embrained, encultured, encoded images and therefore demonstrating enacted, affective, extended cognition. How to perform in feminist ways with/in such a context of exponential growth and lack of time? As most of us do work in dynarchives these days, this talk will reflect on finding and being found in such archives of the 'algorithmic condition' (Colman et al. 2018). Zooming in on case studies around found and finding female philosophers, I will unpack performances of both algorithms and of critical and creative scholars, arguing that the two cannot a priori be distinguished as scholar and algorithmic effect, including the dynarchival item itself, come into being "in the act" (Cassirer 1942).

Pilvi Porkola: “*Situated knowledges - Artistic research and feminism*”

In this presentation I will talk about the term “situated knowledge”, which is used widely in feminist theory. In feminist theory, “situated knowledge” is understood as a reaction and criticism to modern sciences’ understanding of objectivity and the idea of the researcher as a neutral observer (fx. Haraway, 1988). In the field of artistic research, knowledge is defined as embodied, intuitive and situated, made through action (Barrett, 2007). I am interested in how this term is used in these two discourses and how do they come together. Moreover, I will conceive how *performance* could take part in this kind of production of knowledge.

Hanna Järvinen: “*Intersectional Histories, or Decolonize Your Canon.*”

This paper briefly argues for intersectionalism as an alliance of the marginal against the white patriarchies of canon formation, institutional leadership, and media attention. Today, emphasising the needs of women-identified persons in terms of promotions, mentoring, and funding is insufficient in an art form that celebrates histories and aesthetic qualities unmarked as white. The genealogies represented in history classes, in programme notes, and in research have to change for audiences and critics to appreciate the genealogies of contemporary practitioners. This will require not only exploring but questioning the reasons why some dance makers and forms of dance have been silenced, forgotten, and pushed aside to create the textbook canons – in other words, to see canons as formations of power.

Tero Nauha: “*Some feminist strategies of the Polish avant-garde*”

A presentation on the poetic, textual, conceptual and performative strategies of the Polish avantgarde from Natalia LL to Katarzyna Kozyra.

Annette Arlander: “*Revisiting the Rusty Ring – ecofeminism today?*”

In this presentation I will look at some recent contributions of ecofeminism to current debates on environmental justice, queer ecologies and reactions to global warming, combined with an

old video work in the series *Animal Years* (2002-2014). I will show and describe a revisit to the rusty ring on Harakka Island where the video work *Year of the Ox – Walking in Circles* was performed during the year 2010, briefly mention some ideas related to the work later, such as performing time through place (2012) and focus especially on the potentially provocative confrontation between the nesting seagulls and the human performer.

Tanja Tiekso: *“Listening Batsheba”*

In her short essay called “Bathsheba or the interior bible” (1993) Hélène Cixous reads Rembrandt’s painting *Bathsheba bathing* (1654). She writes:

“What there is not in Rembrandt: there is no da Vinci. Not the smile. Not the look that takes or the smile that flees. There is no smile: no exterior. No face that lets itself be looked at. That knows it is looked at. No face. No surface. No scene. Everything is in the interior. No representation.”

According to Cixous, Bathsheba is in a state of creation: she is writing, thinking, being in a state of waiting for what is yet to come. Bathsheba’s state of waiting is an attitude of philosopher meditating, and as Cixous writes, the philosopher is listening: “He is nothing but an ear”.

In my presentation, I will read Cixous’ essay as a philosophy of a (sound) performance. Bathsheba’s thoughtful body, her non-performance, the pure interior she represents. Her silent presence without a Man. What is Bathsheba listening to? What does she perform, to whom is she performing?

Zhenya Mukha: *“Documentary puppet performance as an attention-getting mechanism to the problem of LBT women in the North Caucasus of Russia.”*

Currently, the LGBT are being persecuted and killed in the North Caucasus (especially Chechnya) of the Russian Federation. LBT-women have double stigma in this region, as women and as queer persons. Traditions and political situation exacerbate this. Women often don’t have the right to simply leave the house. The discovery of sexual orientation and gender identity can be the cause of honor killings. The authorities do not investigate these killings, and the patriarchal society covers criminals. LBT-women-refugees from the NC during the evacuation process have often told me that they want to publicize their stories. LBT women are not represented in media covering the persecution of LGBT community in Chechnya. This moment was the beginning of our project *Voice (Golosa)*.

Documentary performance is one of the best ways to demonstrate a problem.

- Theatrical forms allow to reach out to different audiences.
- Documentary form and participation of the author in an interview make the stories true.
- Theater (unlike human rights reports) affects human emotions and feelings. People feel involved in the heroines.

We did the presentation and reading of our play on 2 December 2018. Now we are working on our documentary puppet performance in St. Petersburg now.

- Puppets are symbols and images. They carry different semantic layers.
- Puppet shows violence in a more detached way and are effective.
- The theme of our project is not safe. Puppets provide anonymity to actresses.

The main question of *Golosa* is the conflict between the personality of a woman and the patriarchal traditional society.

Katie Lee Dunbar: *“And I still want to work in demolition - Classism from a femme queer feminist perspective”*

My performance practice and research adopt a necessary queer femme, feminist white working-class perspective. It is through the performative process that I am able to address complicated perspectives and aim to deconstruct the complexities of experience through the making of performative work. My research focuses on the patriarchy in the personal and public sphere as an oppression specifically felt by femmes. I examine how the crossover of oppression in both spheres affects the energy for change. I am convinced that examining this from a classed, queer perspective creates an innovative perspective in the field. Two reflections that characterize my work are that art and political movements have been historically aligned and proof has been made that the voice and practices of women have been silenced in that context. Furthermore, I believe it is not an accident that a classed perspective is often reduced to sob stories about disparity rather than a space in which a research and performance practice can grow.

Within these observations, topics and tensions arise around a femme, queer feminist, white working-class perspective/ existence, and the current rise of fascism, misogyny, and racism. Interaction is integral to my work not only during performances, but also in my research. My proposed contribution is a reading of my poetry and a presentation about my experience as a feminist performer, within the context of my research, position and practice. I hope to cultivate a space that inspires reflection - in my work and in my contribution to this research day.

Kim Modig and Marina Valle Noronha: *“Performing professionalism: Why do we travel for art and what does it do to us?”*

“There is no vacation from modernity when the terms of travel are modernist [...] Modernity, which has mass produced differentiation and encouraged identity politics, cannot be effectively challenged by the politics of difference alone” Carol Kaplan, *Question of Travel* (1996).

The advent of mass tourism and the internet turned traveling into a fundamental part of a professional art career. The perpetual travelling, performed by art professionals and tied into colonial conquest, causes not only carbon emissions but fatigue, depression and burnouts. Rather than enabling change, we are incapacitated by travelling: our bodies drag themselves to seminars and biennials, but not much else. Art can offer vitalizing ways of thinking and doing things, but when was the last time you felt so? In this paper, we look at what is created by the pressure to travel, imposed by the so called “art professionalism,” and the effects it creates in the arts. Being “in” contemporary art begins to feel like being nowhere. Instead of looking at the practice of a specific artwork, we consider the collective performance of art professionalism that we all do. We question the nature of travelling and the modernist practices embedded in it—from dressing up to pleasing the rich— in order to resume a meaningful relationship with the arts. Our thinking relies on our making/ experiencing art as a lived performance of privileges, anxieties and obedience, within a system that increasingly affects our health and wellbeing in the negative and sustains a generic international-local-vibe that leaves no place for emotional honesty. Moreover, refusing the accelerated style increases our wellbeing and offers a materialist-feminist perspective on the current production and circulation of art.

Keywords: feminist geography, mass tourism, modernism, affects, contemporary art, performance of self, professionalism

Minna Harri: *“Time Shapes”*

Our western concept of time is universalist. So far we, as a society, have applied science to explain time through the same “natural laws” everywhere in the known universe. An intersectional understanding of time could be seeing how varying cultures are continuously created in the molds of their respective times. Mostly in ways that escape words or, indeed, conscious experience.

Bodies-, time- and space-based practices are sculpting time. I describe some examples where artists weave time into punctures through the colonial Eurocentric culture. In my work time has become more and more the focus during the past 15 years.

Keywords: time, time-based practices, intersectional practices, time activism, time as a colonizing concept, performance time, decolonizing

Lim Paik Yin: *“IN[formal] INTERchange”*

Freie Universität Berlin

This anthropological film documents a dialogue between Lim Paik Yin and 12 Southeast Asian performance makers and was broadcasted on YouTube Live. It is a result of the event IN[formal] INTERchange on 11th March 2018 and it contains interview-performance-improvisations before the event. Together we explored the question “How can performance making online be collaborative?”

In seeking to understand what is performance in the context of South East Asia, this research engaged with Malaysian/South East Asian performance makers who use their body to create artworks in any form. The project engaged visual and performance artists who are not formally trained in academia (fine arts). This investigation stems from a dialogue with self-taught artist Djuawdi Ahwal of the Indonesian art/activist collective Taring Padi on his arts practice in 2017. [1]

By interviewing and collaborating through performances with Southeast Asian performance colleagues, this research brings into focus new approaches to digital anthropology regarding notions of field site, participatory research, and the anthropologist as author. Furthermore, the film explores immersive and interactive live streaming technologies as anthropological research tools and modes of representation. [2]

[1] Lim, Paik Yin (2017) *“NGONGKRONG AND ART - Djuawdi in conversation with Lim Paik Yin”* In *Art in Context: Learning from the Field: Conversations with and between Art and Cultural Practitioners*. Bosch, Susanne, and Herman Bashiron Mendolicchio, (eds) Berlin, Germany: Goethe-Institut, 2017.

[2] <https://youtu.be/2FkUqpHg4Cc>

Elina Saloranta: *“Correspondence with the past”*

My contribution is a short participatory experiment. Its aim is to produce material for a collaborative text and exhibition dedicated to the Finnish singer Elli Forssell (1871–1943), who is usually known through her husband, the Latvian painter Janis Rozentāls (1866–1916). The text will be published in the anthology *Functions, Fissures & Failures: Strategies of*

Artistic Research in 2020, and the exhibition will take place in the Rozentāls home museum in Riga in 2021.

The workshop starts with a reading of a letter that Elli wrote to her sisters and brothers in August 1909. The letter is a call for help, in which Elli describes her husband's irrational behavior. After the reading I will ask the audience to reply to Elli from today's perspective. What advice does Elli get from her 21st century pen-pals? What kind of advice would she get if the experiment was repeated in the next century?

The writing time will be five minutes, and when it is gone, I will collect the texts from those who are willing to share them. Of course, there is no obligation to participate, people can just sit and listen or keep their texts to themselves.

At the end of the presentation, I will read some letters collected last summer when I did the experiment for the first time. I will also present my own reply, the essay *Pitsihattu likalätäkössä* published in the anthology *Suo, kuokka ja diversiteetti* (ntamo 2018).

CRI (Teresa Albor, Lara Bufford, Moa Johansson): "CRI" – work in progress

We are a collective based in London who have gravitated towards each other based on our feminist approach to our solo work and the theme of locating our voices. We are three artists who identify as women, aged 27, 45, and 61, who use our bodies/voices to dominate space. We are inspired by Mary Beard who writes that women's voices have been silenced throughout history from torn out tongues to internet trolls. Artistically, we are interested in exploring the liminal space between reality and surreal fantasy; theatre, dance and performance art; therapy and ritual. We are also interested in how our difference in age informs our approach to making feminist performance and, moreover, informs the ways we negotiate our identities in terms of what we each perceive as current societal expectations based on our personal histories. For the research day, we would like to share a 7-minute film we are currently working on. We would really appreciate it if people attending the workshop would record responses to the film and email them to Lara Bufford (laravog@hotmail.ch). Moa Johansson will join the session via Skype after the screening.

Amble Skuse: "Balancing Act"

Balancing act is a live processing done by woman and laptop running max/msp. It takes over 1500 female composers names and mixes and filters them into white noise. It brings those names to the concert hall, presents them through the computer's interface, and asks us to honor the disservice done by the whiting out of them.

Noise, our voices become noise, our names become noise, inaudible, unheard, filtered out. In response to deep misogyny, the piece serves as a ritual, a mantra, a magical spell, presenting 1464 names, female names, invisible names, to the concert hall. Composers who are "simply not there" are simply here, we "cannot rewrite history", we are not the ones rewriting herstory.

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Grace and Grace and Grace: "Louise"

We will screen footage from our most recent performance of LOUISE, at the international performance festival *Starptelpa (In Between)*, which took place in Riga Latvia, 11.06-17.06.2018. The footage is designed to be played as a loop. Duration of the looped footage: c. 6 min (three loops). Following the screening, Teresa Albor, a member of the collective, will join the session via Skype. We would appreciate observations and feedback sent to alborteresa@hotmail.com. (More about our work is available at www.GraceGraceGrace.eu.)

LOUISE is a homage to Louise Bourgeois which confronts the discontinuity of older woman and femininity. Normative ideals of femininity are constructed around an image of youthfulness (and fecundity), thus we risk suffering a kind of cultural exile from femininity accompanied by harsh moral judgements. If we wear pink fluffy clothes or show off our breasts, wiggle our hips and pout, this is seen as a parody of femininity. LOUISE, draws inspiration from a Bourgeois sculpture comprised of pretty lingerie hanging from old bones. We are a collective, interested in the intersection of the process of aging and considerations of gender. As a shortcut, 'gen-age'. Through our writings, performances and objects we address the social/interior with the psychic/interior in constructing a complex subjectivity – a militant subjectivity of the aging woman. Here we are at pains to present the nomenclature 'woman' as a term which embraces our own three differences, noting that these are just three amongst many. We are rebellious and use humor. We consider it hopeless for future generations to accept that age renders us invisible. Although gender has a different social construction to that of aging, it is the overlapping of these that is GraceGraceGrace's interest, and it is often from feminist thought that we have borrowed the means with which to configure images of ourselves as aging. Our premise is that we are bounded by archaic notions of class, race, sexuality or gender – all of which are modes of thought originating in patriarchy, colonialism, naturalism, essentialism, etc. By moving into a less confined /defined arena, we dump traditional relationships with our given identities. Our work recognizes the complexity of gender identity which is further compromised by the social loss of 'femininity' as we age. Yvonne Rainer writes: "If as de Laurentis and Mulvey say, women oscillate between masculine and feminine positions of spectatorship and identification, then it must be said that we also oscillate between knowing and not knowing that this is what we do." E Ann Kaplan writes "Personal shame, determined by cultural shame, is part of what redistributes, inhibits and makes invisible older women's erotic flair and flesh." Aging women have been thought of disparagingly for so long that it can seem problematic to think otherwise. If, as Rainer suggests, we oscillate between knowing and not knowing when we occupy a masculine and/or feminine spectatorship, this self-knowledge also applies to how we regard ourselves. Not only how we look at the older woman subject, but also how we subjectively feel as that subject. Knowing that we wish to continue to occupy a place of worth and insisting on doing so has been an integral part of the activity of GraceGraceGrace.

Louise Vind Nielsen: "Tongue reads Philomela"

In the performance piece "Tongue reads Philomela" Louise Vind Nielsen tells the story of Philomela through her own tongue, inspired by Ovid's writings on Philomela, a young princess of Athens, whose tongue has been cut-off. The story of Philomela has been said to be the beginning of a tradition in western culture of censoring the voices of women.