

SESSIONS 3 SATURDAY

~~stands as an alternative to reflection. That is, by providing a positive description of generativity not based on an origin, it allows for the development of analytical discourses on research / artmaking that are independent of paradigms such as medium-specificity and originality. Such a paradigm can thus be especially useful for those practices that most suffer from association with the myth of the genius as a creator ex nihilo. Moreover, the presentation will show how the paradigm of diffraction has the potential to outdate the concept of interdisciplinarity and the division between artmaking and art-critiquing.~~

~~Alberto Condotta is an Italian visual artist based in the UK. Over the last 5 years, he has exhibited his work regularly both in the EU and the U.S. He is in the final stage of his AHRC-M3C-funded practice-led PhD research in philosophy and fine art at Birmingham School of Art. He is also a member of the Radical Matter research group led by Professor Johnny Golding at the Royal College of Art. His main research interest – both as a practitioner and as a theoretician – is painting.~~

3D COLLABORATIVE SESSION: HOW TO DO THINGS WITH PERFORMANCE?

Session moderator: Annette Arlander, Uniarts Helsinki

TERO NAUHA, ANNETTE ARLANDER, HANNA JÄRVINEN & PILVI PORKOLA

What is Given?

This proposal relates to the research project “How to do things with performance.” The session approaches the theme of specificity by asking “What is given?” in performance: in the conditions that allow knowledge to become comprehensible? The session aims to create conditions for a specific investigation on the given, in and for a performance. How do given conditions specify a relation to / with things in the world? We ask what is given in performance, in terms of context, relationships, history and reflection. The collaborative session proposes four approaches on the topic, presented by the members of our research group. Each part is presented by the members, including participation or an action with the workshop participants. We have invited visual artist Karolina Kucia to create a specific spatial arrangement for the session. The workshop is thus not a paper-panel workshop but rather a demonstration of four different aspects on the topic of givenness. The session questions the givens of performance, in that the performative elements question their own making. The performances thus specify the discussion and participation allocated in the structure of the session.

Tero Nauha is an artist and a postdoctoral fellow at the Helsinki Collegium for Advanced Studies. He defended his doctoral research on schizoanalysis at the Theatre Academy of the University of the

Arts Helsinki in January 2016. In 2015, he published his first fiction novel *Heresy & Provocation* for Swedish-speaking publishing house Förlaget. His performance art projects have been presented at the Frankfurter Kunstverein and the New Performance Festival in Turku, among other venues. www.teronauha.com

Annette Arlander, DA, is an artist, researcher and pedagogue, one of the pioneers of Finnish performance art and a trailblazer of artistic research. She was Professor of performance art and theory (2001-2013) and Professor of artistic research (2015-2016) at Uniarts Helsinki. Her research interests are artistic research, performance-as-research and the environment. Her artwork involves performing landscape by video or recorded voice. For publications, see <https://annettearlander.com>

Dr Hanna Järvinen is a dance historian and performance studies scholar, and a docent in dance history at the University of Turku. Since 2011, she has worked as a Lecturer at the Performing Arts Research Centre of the Theatre Academy, University of the Arts Helsinki whilst conducting research on dance, historiography, and performative writing. She is the author of *Dancing Genius* (Palgrave 2014) as well as articles in journals such as *Dance Research*, *AVANT*, and *The Senses and Society*.

Pilvi Porkola is an artist and postdoctoral researcher at Uniarts Helsinki. She is a participant in the Finnish Academy-funded postdoctoral research project ‘How To Do Things With Performance’. Her performances have been presented in Sweden, Norway, Denmark, Germany and New Zealand. She is a co-founder and editor in chief of *Esitys* magazine (2007-2017) and *ICE HOLE – Live Art Journal*.

3E COLLABORATIVE SESSION: AURAL ITERATIONS

Session moderator: Michael Schwab, Uniarts Helsinki

MARTIN RUMORI

Stop Talking: Discourse through Artefacts

~~This workshop exposes participants to a prototypical property of sound: the interrelation of mediated and mediating space. We regard the special case of binaural audio, that is, referring to bodily pre-processed signals at the outer ears for capturing, constructing and projecting auditory environments. Starting off from a probably unfamiliar listening experience of entangled recorded and synthesised spaces, followed by a deepening collaborative reflection, participants are invited to explore similar dichotomies in their media and enact an artistic discourse by formulating statements as aesthetic forms. The workshop idea is based on an iterative investigation into the reception of sonic art as pursued in the Klangräume research project at IEM-Graz. Applied methods shifted from a more formal evaluation towards artistic reactions triggered by aesthetic experience along the lines of an analysis by re-synthesis. We aim at pushing this approach even further by narrowing down the aesthetic input to a concentrated essence. The reflected reduction will act as condensation point~~