

CARPA5 *Perilous Experience? – Extending Experience through Artistic Research*

31 August – 2 September 2017

Book of Abstracts

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KEYNOTES

Thursday 31 August

Professor Etzel Cardeña

Department of Psychology

Head of the Centre for Research on Consciousness and Anomalous Psychology (CERCAP)

Lund University

From Monkey-mind to Embodied Performance Presence

Sacred traditions in the East and the West as well as research in psychology concur that a typical mind constantly wanders on topics unrelated to his/her current tasks. I will first present research from our and other labs on mind-wandering in everyday life, and then discuss how some spontaneous or induced alterations of consciousness bring about a greater continuity of conscious experience. The third part of the presentation will focus on how ritual and performance experts use three processes to create a greater sense of presence in themselves and their audience through various processes:

- a) "Incantations" and verbally or otherwise suggested experiences.
- b) Reinterpretation of ongoing experiences.
- c) Use of intentional, physical actions to diminish or eliminate the gap between mental events and physical actions.
- d) Developing reverberating circuits between the ritualist/performer and the audience to create communal experiences.

This presentation will traverse through various areas of inquiry including laboratory research, fieldwork, analysis of successful and unsuccessful performances, and personal experience, to attempt to shed light on that rare creature, a fully embodied performance presence.

Etzel Cardeña PhD holds the endowed Thorsen Chair in Psychology at Lund University in Sweden, where he directs the Centre for Research on Consciousness and Anomalous Psychology (CERCAP). His main areas of research include exceptional (anomalous) experiences including ostensible psi phenomena, the neurophenomenology of hypnosis and dissociation, and psychological acute reactions to traumatic events. He has been elected fellow of a number of professional organizations and his more than 300 publications include *Varieties of Anomalous Experience* and the two-volume *Altering Consciousness: A Multidisciplinary Perspective*. He has also worked professionally as a theatre director, actor, and playwright in México, the USA and Sweden, and is currently the Artistic Director of the International Theatre of Malmö. He has been a consultant to the University of Huddersfield's Center for Psychophysical Performance Research and the NODE Center for Curatorial Studies.

Friday 1 September

Professor Lisa Blackman

Co-Head of Media and Communications
Goldsmiths, University of London

Speculative Science, Threshold Experiences and Transsubjectivities

This lecture will re-move (that is, put back into circulation) ways of experimenting with experiences at the edges of consciousness that open up to more speculative, inventive and creative ways of engaging with science. Focusing on practices, archives, and experiences often discarded from the history of *straight* science, it will illustrate the value of working with what is often considered odd, bizarre, peculiar, strange, anomalous and even as having an “alien phenomenology”. These threshold experiences reveal the indeterminacy of the human and the importance of approaching such phenomena as transitive and contiguous with the technical, ecological, historical, political, material and immaterial. Putting the milieu and “arrangements of forces” back into the experimental, the lecture will argue that it is important for artists to help proliferate new visibilities to help shape archives of the future. The lecture will draw from Lisa Blackman’s longstanding research into voice hearing, suggestion and a range of entities, practices and processes often associated with weird science. She will also draw examples from her new book, *Haunted Data: Transmedia, Affect, Weird Science and Archives of the Future*, to be published by Bloomsbury Academic Press in 2018.

Lisa Blackman is a Professor of Media and Cultural Studies in the Department of Media and Communications, Goldsmiths, University of London. She works at the intersection of body studies, affect studies, and media and cultural theory and is particularly interested in subjectivity, affect, the body and embodiment. She has published four books, most recently *Immaterial Bodies: Affect, Embodiment, Mediation*, (2012, Sage). Her other books include *Hearing Voices: Embodiment and Experience* (2001, Free Association Books); *Mass Hysteria: Critical Psychology and Media Studies* (with Valerie Walkerdine; 2001, Palgrave); and *The Body: The Key Concepts* (2008, Berg). Her work in the area of embodiment and voice hearing has been recognised and commended for its innovative approach to mental health research and it has been acclaimed by the Hearing Voices Network, Intervoice, and has been taken up in professional psychiatric context. She is the co-editor of the journal, *Subjectivity* (with Valerie Walkerdine, Palgrave) and the Editor of the journal *Body & Society* (Sage). She is particularly interested in phenomena which have puzzled scientists, artists, literary writers and the popular imagination for centuries, including automatic writing, voice hearing, suggestion and automatism. Lisa is part of a Wellcome-funded project, "[Hearing the Voice](#)" and will be specifically collaborating on a sub-project "Voices Beyond the Self" to run from 2017-2020.

Saturday 2 September

Professor Ray Langenbach

Live Art and Performance Studies
 University of the Arts Helsinki

“Riddle Coma”: Enthralment at the Neuro-receptor Theatre

Speaking of his experiences with mescaline in *The Doors of Perception*, Aldous Huxley proposed that “In life, man *proposes*, God *disposes*”. The proposition for Huxley appears to have been a provisional epistemological inquiry while the *disposition* was ontological and “objective”—“naked existence”, accessible via the direct experience of psychotropic “gratuitous grace”.

The 3,4,5-trimethoxyphenethylamine (mescaline) molecules that attached to Huxley’s dopamine receptors produced an augmented sensorium: “The great change was in the realm of the objective.” The synaptic theatre of neuro-receptivity (observed in recent MRI studies) opens with the desegregation of the rich-club higher functions of the cerebral cortex, the frontoparietal lobe, inferior temporal cortices, and bilateral thalamus, producing an increased receptivity to environmental stimuli and a globalization of the experience of ‘selfhood’.

On the one hand, the deactivation of hub hierarchies allows for increased randomization of synaptic processes, producing enhanced *subjectification*, the feeling of wholeness and universal communication. On the other hand, disintegration of brain hierarchy leads to the precarious experience of *de-subjectification* and vulnerability for the entire organism. (Huxley’s classic British understatement: “What had happened to my subjective universe was relatively unimportant.”) Indeed, the experience of ego death or psychic death is incommensurable and beyond common signifying practices. How does one describe an act of will that perilously submits will to the flames?

I will consider this problem by building on the phenomenon of neuro-reception, and interleaving various performance systems and ephemera: Aldous Huxley’s *proposition* and *disposition*, Walter Benjamin’s messianic moment, Rudolf Bultmann’s eschatology, Christopher Cherniak’s “riddle coma”, and Bas Jan Ader’s negotiations with the tipping point, “the miraculous” and corporeal death.

Ray Langenbach creates conceptual performances, convenes gatherings, documents and writes on cultural theory, performance and queer culture. He has shown his work at Whitney Museum of Art, National Centre for the Arts Mumbai, India, Artspace, Sydney, Asia Pacific Triennale, Werkleitz Biennial, Gwangju Biennale, Malaysia National Art Gallery, Singapore Art Museum, National Gallery of Art Singapore, Kiasma Museum, Helsinki, Future of Imagination Festival (Singapore), Asiatopia (Bangkok), La Cite, Paris, *La Bas* Performance Art Festival, Cattle Depot Artists Village, Hong Kong, Hong Kong Art Centre, and Park 19 Artist Village, Guangzhou, China. His writings on SE Asian performance, propaganda and visual culture have appeared in *Performance Research*, *Oxford Dictionary of Performance*, *Mediating Malaysia: Media, Culture & Power in Malaysian Society* (Yeo, Routledge 2010), *Rigorous and Compassionate Listening, Dialogical Writing on Site-Specific Art* (Kantonen, KUVA, 2010), *Contesting Performance: Emerging Sites of Research* with Rae (Palgrave 2009/2012), *Histories, Practices, Interventions: A Reader in Singapore Contemporary Art* (ICA, LaSalle, 2016), *Narratives In Malaysian Art* Vols. 3 (2015) & 4 (2017). Langenbach is Professor of Performance Art and Theory, Live Art and Performance Studies, at the Theatre Academy of University of the Arts Helsinki.

SESSION 1 – Thursday 31 August

Modarator: Hanna Järvinen, Theatre Academy, Uniarts Helsinki

Hübner, Christophe, Dörr, Nooren & Weijdom

Transforming Absence. Re-creating Experience through Artistic Research

Children that suffer from absence seizures have little ways of sharing their experiences. Language does not suffice to explain the often fearful multi-sensorial hallucinations, and the moments of 'not being there'. Neurologists can measure brain activity to help the diagnosis, but fail to grasp the actual experience of these children. In the project *If You Are Not There Where Are You?* (IYANTWAY), science and art were connected to make absence seizures experienceable. The artists/researchers worked with a group of children and youngsters from a performative and co-creative perspective, in which knowledge is not only described, but generated through artistic utterance: artist and artwork are not only objects of research but its main actors. Artists worked alone and in pairs with the participants, in a creation process that transformed from collaboration into sheer co-creation. We like to show how artistic research has helped us to re-create experience, to realize impact on reality, and to strengthen our conceptions of co-creative work forms. We will address the questions this project has raised on ownership, co-creation and ethics, illustrating the perilousness of engaging with Absence seizures.

Falk Hübner PhD is a composer, theatre maker and researcher. He creates experimental stage works between concert, installation and performance as a conceptualist, composer and director. His present research focuses on the musician as theatrical performer, and the pedagogy of artistic research. Falk is core teacher for research at HKU Utrechts Conservatorium and researcher at the HKU Research Centre Performative Processes.

Nirav Christophe MA is a playwright for stage, radio and television. His radioplays have been broadcasted in twelve countries. He did his MA in Theatre Studies and Dutch literature. He is an internationally renowned writing lecturer and educationalist. Currently he is professor in Performative Processes at the HKU Utrecht University of the Arts.

Henny Dörr MA is teacher in dramaturgy for scenographers and responsible for the artistic profile and curriculum of both BA and MA courses in Scenography at HKU Utrecht University of the Arts. As artistic researcher at the HKU her interest lies in parallel processes of learning and creating, designing and making and its effect on workspace and worktime. Recently she worked with Thomas Verstraeten and Mark Luyten on *Staging the studio* – a deconstruction of classical notions of workspace.

Marieke Nooren is coordinator of the Professorship Performative Processes at HKU. She is also working as a freelance creative producer and dramaturg in projects with a special interest in the area where arts and science meet. Consequently, she is involved in IYANTWAY for the long term. Marieke is co-initiator and creative producer of WildVreemd, an artist lab creating mixed media experiences. Together with Steye Hallema she created one of the first VR (music) videos that really challenged this new medium, with new ways of editing and storytelling.

Joris Weijdom MA is initiator of the HKU Media and Performance Laboratory, a practice led research environment of the HKU University of the Arts Utrecht, where he researches and develops the creative potential of mixed reality technology in a performative context. He has a background in 3D computer animation and he got his MA in interactive multimedia. Joris is researcher at the HKU Research Centre Performative Processes.

Holubowska

Creating Queer Safer Spaces through Music

Can sound create queer safer spaces? The presentation is based on the artistic research examining the relationship between queer safer spaces and music, both understood as situations, thus being performative. My understanding of queer safer spaces comes from my activist background and can be defined as a situation where different experiences can be celebrated and privileges challenged. This cherishing of various positions and holding the space for the experiences to be expressed links queer safer spaces to traditional music. Music understood not as a general and abstract category but as a living practice, performing the community and creating a situation where emotion can be worked through collectively. I am searching for queer, subversive elements in traditional Eastern European music and to engage these elements in sound performance and sound workshops that explore the concept of safer spaces. I approach singing as an analytical practice. I employ queer as my methodology and engage with dissonance and polyphony from a queer perspective, that is embracing fluidity, opaqueness and intersectionality.

Zosia Hołubowska Queer sound artist and music activist. PhD Fellow at the Academy of Fine Arts Vienna. Involved in feminist hacker space Mz* Baltazar's Laboratory and bands Prison, Wilcze Jagody and Fallow Ground. Founder and coordinator of *Sounds Queer?* music project for women and queer folks. Member of Collective Tantrums, a platform for supporting queer and feminist artists in DIY music scenes.

SESSION 2 – Thursday 31 August

Moderator: Tero Nauha, Uniarts Helsinki & Helsinki Collegium for Advanced Studies

Junttila Valkoinen & Jaakonaho

BECOMING DISABLED – a lecture demonstration

We will do a lecture demonstration of the performative workshop named *Becoming Disabled* held at the discursive program of the 2017 Venice Biennale. We will open up key questions and perhaps findings that arose from the workshop through embodied exercises, traces from the workshop, performative actions and critical reflection. Our wish is that through re-exploring the same theme and questions in action, but in a different setting, we will not present fixed knowledge, but rather find new insight on how we perform our disabledness. We want to explore how disability might suggest different affective and relational experiences in relation to oneself, others and the environment. The theme of the 2017 Venice Biennale is *The Utopia of Access* and the *Becoming Disabled* workshop circles around the theme of disability and access. It sees disability as a category that can be explored creatively, rather than as a biological fact. The workshop is influenced by performance theory, critical pedagogy and post-humanist, critical disability studies; notions of performativity, embodiment, materiality, dependency, relationality, and normativity.

Kristina Junttila Valkoinen is a Doctoral Candidate in art pedagogy at the Arts Academy, University of Tromsø, Norway. Kristina is a performance artist, working especially with different modes of participation, in both theatre, gallery and non-traditional art spaces. In her research, she is looking at the potential of an exercise in Live Art, investigating how exercises initiate action in a way that gives room for the not-yet planned to happen. www.kristinajunttila.com

Liisa Jaakonaho is a Doctoral Candidate at the Theatre Academy of University of the Arts Helsinki. Liisa is an interdisciplinary practitioner of dance pedagogy, movement therapy, socially engaged art, and performance. In her research she investigates ethical tensions in and around her artistic-pedagogic work with differently abled adults. She is particularly interested in intellectual disability, and what it enables for artistic-pedagogic research. www.liikahdus.fi

Fatehrad

You Are Conditioned

Taken Judith Butler' concept of 'Performative Acts and Gender Constitution' that "the mundane way in which social agents constitute social reality through language, gesture and all manner of symbolic social sign"; this paper provides models for understanding how social agents affect our making as artists. How do social barriers and the modes of social temporality retrain our freedom of making? On the one hand, artists operate in a field of almost limitless possibility and permission; globalisation and digital technology seem to collapse the boundaries of time periods, space, styles and concepts, allowing total freedom. On the other hand, we all seem locked into an inescapable economic, political and ecological endgame. This paper refers to the series of cross-disciplinary workshops titled *You are conditioned* that took place in collaboration with the Trinity Laban Conservatoire of Music and Dance (February-June 2016). A two-channel video and series of performances was the outcome of collaboration with dancers Alina Pappi, David Rodriguez, Massimo Monticelli, Stephanie D'Arcy Collins, Evie Oldham and Olivia Thynne, which would be included in the presentation.

Dr **Azadeh Fatehrad**'s research, artistic and curatorial practice are intertwined around a process of gathering information and generating new imagery in response to archival material she discovers. Fatehrad has presented academic papers such as *The Neo-traditionalist: Representation of women in post-revolutionary Iran*, Moderna Museet, Stockholm; and *Communal Social and Inter- Political Stage of Curatorial Practice*, Sharjah Art Foundation, UAE. She is based at the Kingston University, London.

SESSION 3 – Thursday 31 August

Moderator: Pilvi Porkola, Theatre Academy, Uniarts Helsinki

Pulkkinen

Workshop on the Boundary of the Conscious and Subconscious Mind

In this workshop, we practice opening ourselves more to the subconscious mind, away from the rational mind, away from our mindset as observers and watchers. Is it possible to leave out conducting yourself and planning your actions? Giving up fulfilling anything, just experiencing. Being curious, not using yourself the way you are accustomed to, not being interested in forms and manifestation. In the workshop, we do exercises with our minds and bodies to better identify the operation of the subconscious mind and aim to act more intuitively and authentically. Exercises are done with breathing and voice, movement may be involved. The workshop is based on Pulkkinen's background as an improvising interdisciplinary performer, extended voice artist and expert in archaic music. Following her artistic doctoral studies, Pulkkinen has turned her interest towards shamanistic ways of experiencing the world and how that appears in music and performance. Her studies in traditional Chinese and Indian mind and body methods have also had an effect on her artistic research.

In her series of doctoral performances, **Outi Pulkkinen** researched both the ancient Finnish *runo*-song and *jouhikko* traditions but also free improvisation with voice, movement and speech. Besides working as a solo performer Pulkkinen also appears with several ensembles. Pulkkinen's improvisational skills and extraordinary vocal techniques have led her to work with contemporary dance. Pulkkinen is also a teacher of folk music, voice training and holistic improvisation at the Sibelius Academy of University of the Arts Helsinki.

Lindman

Memo: Nose Ears Eyes

Since 2009, I have been learning an ancient Finnish healing technique, Kalevala Bone Setting. To me, carrying out Kalevala Bone Setting treatments is an explorative and creative event, where the person being treated and myself together treat and learn about ourselves as well as about each other. To do Kalevala Bone Setting is to read the particular language of one body – an embodied experience of a life. While giving a treatment I come close to a very minute and real reality of life: bones, ligaments, cells, fluids, but also will and emotion. While giving Kalevala healing treatments I sense energy in the person being treated as halos, movements, and blockages. Sometimes these energy flows appear to me as distinct colors, shapes, animals, and other living figures. These appearances are the base of the drawings in China ink and pastels that I make during a treatment. Although they are paintings, I prefer to call them diagrams, since they are momentous energy mappings of a person. In the presentation, I will show some of these diagrams and talk about the processes behind them.

Pia Lindman is currently Professor of Environmental Art at Aalto University, Finland. Lindman's performance-based work suggests new ways of combining research and art. As artist-in-residence at MIT (2004–2006) she studied humanoid robots and facial expressions. Lindman was commissioned by the 32nd Sao Paulo Biennale, *Incerteza Viva* (2016), to build and perform her healing piece *Nose Ears Eyes*. Starting August 2017, Lindman will become a doctoral candidate at University of Lapland.

Lindman offers the possibility to experience Kalevala treatments to CARPA5 attendees. Book your session with Pia Lindman by email: piuska@mit.edu. Sessions every Thursday 17-21 and Sunday 10-14 from 3rd to 27th of August. Reserve two hours for one session. Session is free of charge for all registered CARPA5 attendees.

Thursday 31 August, 17.30–18.30:

Presentation and discussion – ADiE project

Midgelow, Bacon, Damkjaer & Rouhiainen

Artistic Doctorates in Europe: Experiences and Perils

Artistic Doctorates in Europe: Third Cycle Provision in Dance and Performance (ADiE) is a EU-funded project with academic and cultural industry partners in Great Britain, Sweden and Finland that is led by prof Vida Midgelow between 2016-2019. The aim of the project is to share experiences and best practices as well as develop methodology and resources that support the education of artistic doctorates and their interaction with the professional field and cultural industries. Based on the first survey results, we will share our initial observations that identify key issues related to artistic doctorate provision and elucidate different experiences of those undertaking artistic doctoral degrees or those involved in supporting the completion of such degrees. The panel will then lead into an open discussion with the audience - which will also feed into the research project.

Vida Midgelow – Professor of Choreography, Middlesex University

Jane Bacon – Professor of Dance and Somatics, University of Chichester

Camilla Damkjær – Head of Research Education, Stockholom University of the Arts

Leena Rouhiainen – Professor in Artistic Research at the Performing Arts Research Centre of the Theatre Academy, University of the Arts Helsinki

SESSION 4 – Friday 1 September

Moderator: Paula Kramer, Theatre Academy, Uniarts Helsinki

Martin

Searching for the Fountain of Age – A Danced Lecture

Western theatre dance has often focused on youthful physicality and, as such, supports the increasing social demand to age successfully, the enduring search for ‘the fountain of youth’ in anti-aging research, and an unquestioned marginalisation of older bodies. However, dance is also a site for inventing unconventional and stirring ways of experiencing bodies of all kinds and presenting the more surprising moves of our always ageing, perilous, and precarious bodily existence. As such, dance also has the potential to question and dismantle normative representations and disempowering concepts of age(ing) that are not only a part of dance but also our everyday culture. My lecture unfolds the ambiguous space at the edges of what is young and what is old, healthy and pathological, controlled and uncontrolled, normal and abnormal, physical and metaphysical. And I make sure to dance it because I believe it is the privilege of artistic research presentations to widen and deepen our understanding of the world by creating a space in which knowledge and experience, creative play and analysis, fact and fancy, reflection and action can blend and blur and challenge us.

Susanne Martin is a freelancing researcher, performer, and teacher of contemporary dance. Her research focuses on questions of age(ing), life-long artistic practice, improvisation and contact improvisation. She studied dance at Rotterdam Dance Academy, Folkwang University, Inter-University Centre for Dance Berlin, and holds a PhD from Middlesex University London. Her PhD thesis *Dancing Age(ing)* is published by transcript 2017. www.susannemartin.de

Rouhiainen

Exposing breath: Nascent Experience and Experimental Writing-Reading

This presentation questions the form experience takes in an exposition about a practice of cultivating breath. It addresses the manner in which experimental writing and reading open avenues into translating the nascent experiences that diverse moments of breathing have entailed. The presentation is based in my involvement in somatic breathwork and reading into body studies and affect theory. More specifically, it introduces a read poetic writing that is a composition of different forms of articulation. While appreciating the immaterial inherent to the cultivation of breath, the textual exposition interweaves both derived and generated materials. Initiated through a process actual breathing, the composition of chosen quotes from theoretical materials and personal accounts of breathing redouble, mirror and, in the end, produces its own embodiment of breathing. What is here denoted by exposition is artistic practice as an aesthetic manifestation that exposes or reveals something while simultaneously making the performativity of this showing apparent (Mersch 2015). In turn, the immaterial denotes the experiencing body’s ability to feel and register such phenomena that are not easily perceived or understood and that undermine the knowing subject (Blackman 2008).

Dr **Leena Rouhiainen** is Professor in Artistic Research at the Performing Arts Research Centre of the Theatre Academy (Uniarts Helsinki). Her previous artistic research has focused on dance performance, somatic practices and choreography. She has edited several volumes in dance research, e.g., *Dance Spaces: Practices of Movement* (2012) together with Susanne Ravn and *Tanssiva tutkimus: Tanssintutkimuksen menetelmiä ja lähestymistapoja* (2014) together with Hanna Järvinen. She is a member of the board of the Society for Artistic Research.

Condit

Remote Control Human

RCH explores a precarious presentation mode engaging with the sci-fi, network technology, and gaming inspired notion of inhabiting and controlling another person. This experiment is presented as a speculative expansion of the corporeal and affective power relations at play in the theatrical apparatus. It connects to my ongoing artistic research project of finding ways to inhabit the problem of how performing bodies are assembled, come to matter, and make sense through different kinds of performance/performative practices, artistic processes, and configurations of the stage. Virtual presence on multiple platforms is already part of our everyday experience, along with networked forms of labour (i.e. Uber). Subjugating human agency as an embodied avatar is a logical continuation – one already being explored outside artistic research. My focus is not so much on the possible practical and commercial applications of this experimental arrangement (although its implications are somewhat disquieting) than on the experiences and embodiments created by such an assemblage. Within this work I will reach towards cybersomatics –the bodies, subjectivities and embodied experience of contemporary cyborgs

Outi Condit is a Helsinki-based actor/performance maker/researcher. Much of her work explores embodied power relations and intimacy, often in and through audience participation. She is currently doing her artistic doctorate on the embodied politics of the (participatory) stage in the Performing Arts Research Centre, University of Arts Helsinki. Her research project investigates how performing bodies are assembled and how they come to make sense through scenic configurations and artistic practices.

Aleksi Holkko – TeM, freelance avatar

SESSION 5 – Friday 1 September

Moderator: Liisa Jaakonaho, Theatre Academy, Uniarts Helsinki

Saloranta

Transparencies from the Past

My contribution consists of my video *Transparencies from the past* (10 min 47 secs) and a talk in which I focus on the “paranormal” aspects of making the piece: sensations of miracle and time travel. The video’s image track consists of glass plate photographs taken by the Finnish village photographer Frans Viljamaa (1888–1983) in the 1910s or 1920s. Most of the photos are double-exposed, overexposed or otherwise “wounded”. The soundtrack is based on an old recording in which a woman born in 1899 recalls her experiences of the Finnish Civil War in 1918. The title *Transparencies from the past* refers to the glass plates but also to a long, continuous shot of a window covered by a transparent curtain. The photos are projected on the curtain with slow cross-dissolves – as if they were slides of a magic lantern.

Elina Saloranta is a visual artist and a doctoral candidate at the University of the Arts Helsinki, Academy of Fine Arts. She works mainly with film and video, which she has studied at the School of the Art Institute of Chicago (MFA 2001). Her essays have been published in the *Journal for Artistic Research*, *Lähikuva* and *RUUKKU*, and her video pieces can be seen on the website of *AV-arkki*, the Distribution Centre for Finnish Media Art (www.av-arkki.fi).

Nauha

An Advent of Performance

This presentation opens with presenting the term *fictionale*, created by François Laruelle, and my understanding of it in artistic research as *fictioning*. I will examine the term *an advent* in connection with the term *fabulation* used by Henri Bergson and Gilles Deleuze. If Deleuze is a philosopher of an event, then Laruelle is one of *an advent*. I suggest that an advent is not an arrival of an event, but an advent of the real. If an event is an actualization, transformation, or a rupture, then an advent is not such a ‘dark precursor’ of an event, but advent of sufficient reason. *Fictioning* is not representational, determined by sufficient reason, but *fictioning* is from the Real and not about the real. The performance as *fictioning* is not a liminal state, but enacting the between. It is a thought on the delivery, in advent of thought. An advent is an inseparable part of film, photography or performance practice — a *fictioning* that belongs to performance when not perceived through resemblance or correspondence with reality. *Fictioning* resists reductive philosophical thought, which in artistic practice takes the form of philosophizing.

Tero Nauha is an artist and a postdoctoral fellow at the Helsinki Collegium for Advanced Studies. He is a member of the Academy of Finland postdoctoral research project *How to Do Things with Performance?*. He defended his doctoral research on schizoanalysis at the Theatre Academy of University of the Arts Helsinki in January 2016. In 2015, he published his first fiction novel *Heresy & Provocation*.
teronauha.com / howtodothingswithperformance.wordpress.com

Luotoniemi

Dimensional Claustrophobia – Evoking the Occult Form

Originating in philosophy and mathematically formulated in geometry, the thought experiment of a fourth spatial dimension has roused interpretations not only in theoretical physics and visual arts, but also in occultism, mysticism, science fiction and fantasy. Possible worlds restricted to two dimensions were envisioned to articulate our difficulties in visualizing the occluded/occult hyperforms, and to rationalize the supernatural capabilities the omnipresent denizens of Higher Space would have over us 'flatlanders'. My doctoral work is an artistic research in the interdisciplinary context of mathematics and visual arts. I investigate the visual possibilities of hyperspatial geometry by building three-dimensional objects. Just as 3-dimensional solids can be drawn, unfolded, sliced, photographed or otherwise projected onto a 2-dimensional medium like paper or computer screen, the same techniques can be applied to arrive at 3-dimensional appearances of 4-dimensional structures. These objects provide a sensuous access to a concept rich with scientific, historical and poetic significance, and enhance our everyday experience of space with claustrophobic unease.

Taneli Luotoniemi is a Doctoral Candidate at Aalto University School of Arts, Design and Architecture, Department of Art. He also teaches geometry and topology to art, design and engineering students at his home university. In his doctoral research, he investigates the visual possibilities of higher-dimensional space.

SESSION 6 – Friday 1 September

Moderator: Outi Condit, Theatre Academy, Uniarts Helsinki

Hulkko

Minimalism, Mysticism and Dramaturgy

Minimalism may refer to a wide range of art forms and cultural phenomena. In the visual arts, it is usually associated with the Minimal Art movement – vibrant particularly in the United States from the mid-1960s until the early 1970s. However, the aesthetic connotations of the term vary from ancient Zen Buddhist gardens to contemporary musical compositions, such as those written by Arvo Pärt. Moreover, minimalism represents a quasi-philosophy, an alternative to the predominant consumer-oriented way of life. A growing number of online-minimalists teach us how to get rid of unnecessary stuff claiming that minimizing and simplifying material circumstances can help us save energy and time for more meaningful things in life, or, for the spiritual to emerge. My presentation discusses the link between minimalism and mysticism, with a special emphasis on the 'dramaturgy of minimalism'. I examine the ways in which minimalistic expression and structure arises out of reducing, subtracting, decelerating, slowing down and thinning out materials, and how this interfaces with mystical experience. Besides theatre, my examination draws upon music, visual arts, and architecture.

Pauliina Hulkko is a director, dramaturge and artistic researcher. She makes experimental theatre with an emphasis on the performer. Currently Pauliina works a Professor of Theatre Work (acting programme) at the University of Tampere, Finland. Her research interests extend from dramaturgy and composition to performer training and performance ethics.

Terra

Learning about the Intensity of Light by the Almost Invisible

This is a meditative practice that aims to perceive and learn about light – the light that is present in the moment and environment we are in. Inspired by Light and Space artists from the 60s in California, the viewer perception is understood as the place where the real Art is constantly happening. With attention to inner observations, the participant is invited to this experience-based lighting class that is an investigative response to the needs of innovation in pedagogical methodologies of Light Teaching in interdisciplinary and MultiArts educational fields.

Mariana Terra is a performer-researcher connected to light-based art, participative installations and durational performances. She believes in art as healthful, and self-knowledge paths and Relational Aesthetics are present in her works. Nowadays she is a doctoral student at UFBA in Bahia, Brazil, and teaches Lighting in a multi-arts context at the Federal University of Recôncavo da Bahia.

SESSION 7 – Saturday 2 September

Moderator: Mika Elo, Academy of Fine Arts, Uniarts Helsinki

Honkasalo, Kajo, Päivinen, Rouhiainen & Saastamoinen

Presentation: Connecting Phone Booths – Sharing Perilous in an Intersubjective Space

The study on perilous experiences, *kumma*, can be located in the liminal zone between art, artistic research, the humanities, social sciences and neuroscience. For the epistemology of modern science *kumma* is merely surplus or dirt. In our society, *kumma* remains an object of psychiatric classification, ranked merely as a mental disorder with the serious consequences of stigma. The modern neurotheories interpret *kumma* as a bounded individual experience. The research project *Mind and the Other* has studied a variety of perilous experiences told in the first person. *Kumma* is expressed as lonely, as unspeakable or indescribable, appearing unexpectedly, in the midst of an everyday chore. It has the power to change the familiar to something uncanny, *Unheimlich*. In order to make *kumma* public and shared, our presentation has two parts. During the CARPA seminar, the Theatre Academy will open a public phone contact to the open entrance hall. Two phone booths are made publicly available. Anyone can answer the phone and hear a personal experience of the voice hearers and is consequently able to share their experiences. A presentation with open discussion will follow the performance.

Marja-Liisa Honkasalo Professor, The Research Centre of Culture and Health, University of Turku (2011-today); Professor in Medical Anthropology, University of Linköping, Sweden (2006-2011); Researcher, The Helsinki Collegium for Advanced Studies (2004-2006); Academy researcher, The Academy of Finland (1999-2004); Visiting Professor in Università degli Studi di Roma, La Sapienza (2002-2003); University of Stanford (2016); Visiting scholar, University of Harvard (1996 -1998).

Irene Kajo – Master of Arts (theatre pedagogy), lecturer in theatre pedagogy, Theatre Academy of University of the Arts Helsinki

Teemu Päivinen – Master of Arts, Teacher and artist Theatre Academy of University of the Arts Helsinki

Leena Rouhiainen – Professor in Artistic Research at the Performing Arts Research Centre of the Theatre Academy, University of the Arts Helsinki

Riku Saastamoinen – Master of Arts (theatre pedagogy), Senior Lecturer in Theatre pedagogy, Theatre Academy of University of the Arts Helsinki

Kirkkopelto

Paranormal Bodies in Performance

This 30-minute paper presentation consists of a series of practical examples and conceptual re-formulations concerning the way artistic research in performing arts forces us to rethink the processes of embodiment and how this opens new perspectives for the study of paranormal phenomena. One of the touching stones of empirical research of the paranormal entities is their (lack of) objecthood. But things we encounter have always a double nature: they are not only objects, they can also be conceived as bodies. The paranormal phenomena may be hard to objectify, but from that does not follow their lack of corporality. The scenic and performative embodied practices give a testimony of different kinds of corporality, which on the outset are not in contradiction with the entities met at the paranormal encounters. Insofar the playful and performative

aspects belong to the constitution of our everyday and empirical perception as well, it implies that that perception is also populated by this kinds of unidentified bodies. Following the logic more proper to artistic research, various paranormal phenomena can be conceived as symptoms of the processes of embodiment, whose dynamics has until our days remained rather unknown and unstudied, despite the familiarity of those processes in artistic contexts.

Dr **Esa Kirkkopelto** is a philosopher, artist-researcher, performer, former theatre director and playwright, convener of the *Other Spaces* live art collective. Since 2007, he has been working at the Theatre Academy (Uniarts Helsinki) as Professor of Artistic Research. His research focuses on the deconstruction of the performing body, both in theory and practice. Since 2008, he has conducted a collective research project called “Actor’s Art in Modern Times” on psychophysical actor training. He is the leader in charge of the Doctoral Programme in Artistic Research (Theatre Academy, Academy of Fine Arts, Sibelius Academy & Aalto University).

SESSION 8 – Saturday 2 September

Moderator: Kirsi Heimonen, Theatre Academy, Uniarts Helsinki

Jude

Attending to the Everyday Mystic: A Critical Workshop in Deep Listening

Deep Listening, a practice-based approach to composition developed by U.S. composer Pauline Oliveros (1932-2016) in collaboration with Heloise Gold and Ione, incorporates bodily movement and dream work in order to “expand the perception of sounds to include the whole space/time continuum of sounds”. Physical exercises such as extreme slow walking, guided visualization, and breath awareness are augmented by adaptations of Zen Buddhist meditation and Taoist chi energy exercises. Similarly, a multicultural approach to dreams synthesizes scientific research on hypnagogic and hypnopompic states with practice in dream-journaling and dream-sharing. In this workshop, participants will sample a variety of Deep Listening activities aimed at achieving heightened sensitivity to sound. Deep Listening is a case study for performing artists interested in how the experience of (altered states of) consciousness is fundamental to creative practice. Post-workshop discussion may critique ‘pan-cultural’ approaches: How can first-world/western practitioners who incorporate third-world/nonwestern mystical traditions avoid the pitfalls of cultural appropriation and universalizing?

Gretchen Jude is an improviser, composer and vocalist who works in site-specific collaboration with eclectic electronic and acoustic instruments. She holds an MFA in Electronic Music & Recording Media from Mills College (California) and is currently a doctoral candidate in Performance Studies at University of California Davis. Gretchen worked with Pauline Oliveros at Mills, and is now studying (via distance) at the Center for Deep Listening at Rensselaer Polytechnic Institute (New York).

Jalonen

Noise Time: 3

Noise Time: 3 deals with the experiences of depression and anxiety and the knowledge production of them. Severe depression and anxiety are often overwhelming, strange, scary and isolating experiences. They can feel endless, hopeless and deadly. At the same time depression and anxiety are theorized and re-theorized, medicalized, pathologised and popularised, sometimes in very contradictory ways. The performance considers the personal experiences of depression and anxiety in relation to medical, academic and popular knowledge production of them. It also takes part in this knowledge production in two ways: first as a noise improvisation, secondly in text form, as an incomplete listing of what and who participates in the entanglement of the so-called mental disorders or illnesses. The listing includes the gendered history of benzodiazepines as well as a dream of a beach, a chosen family as well as low magic, the mind-body split as well as neoliberal capitalism.

Vappu Jalonen is an artist and writer. She lives and works in Helsinki and Berlin. She is doing her doctorate in the Department of Art at Aalto University School of Arts, Design and Architecture. Her recent work includes text-based performances in Geneva, Warsaw and Luleå as well as in Byron Bay, Melbourne and Sydney (2016–2017), and collective editing and writing of the publication *No play Feminist Training Camp* (nGbK, Berlin, 2017).

INSTALLATIONS & EXPERIMENTS – From Thursday to Saturday

Arlander

Performing with Plants

Performing with Plants is an artistic research project which develops a post-humanist and new materialist perspective on performing landscape, by understanding the world as consisting of creatures, life forms and material phenomena with varying degrees of volition, needs and agency, which we depend on and constantly intra-act with. What forms of performing could be relevant in this situation? One possibility is to approach specific trees, and explore how to perform for camera together with them. Aware of the problem of assuming any experience, entity or behaviour to be abnormal as such, since the normal is constituted through material-discursive practices, which designate what is normal and abnormal in each case, I suggest this practice to be at least atypical. Besides the usual biochemical exchange, I assume an imaginary collaboration of posing for camera together, which could be considered anthropomorphizing, animistic, fantastic, or simply naïve, or then an imaginative and sensuous engagement with the environment. A video installation presents some of the material generated during the project. See <https://www.researchcatalogue.net/view/316550/316551>

Annette Arlander DA is an artist, researcher and pedagogue, one of the pioneers of Finnish performance art and trailblazers of artistic research. She was professor of performance art and theory (2001-2013) and professor of artistic research (2015-2016) at University of the Arts 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>

Goria

Sharing Silence

The project *Sharing Silence* investigates artistic features of sitting meditation. This work originates from my approach to the practice of Vipassanā meditation, in the tradition of Burmese teachers S. N. Goenka and U Ba Khin. Vipassanā consists of the systematic and non-judgmental observation of physical sensations throughout the body while sitting quietly with eyes closed. From March until May 2017 I arranged daily meditations in different spaces of the Theatre Academy of University of the Arts Helsinki. Students and staff were invited to join me in silence. Throughout these sessions, I became interested in the proxemics triggered by my choice of posture and place in the room, as well as by the spatial disposition of the other participants. Furthermore, the variety of spaces of the university building allowed me to explore the scenic/visual potential of diverse locations. In the occasion of CARPA5, *Sharing Silence* will take place in a classroom. Visitors are free to come and go; to join the meditation or to just witness; to try different postures and places in the room. Throughout the experiment, it is possible to leave silent comments in the room.

Gabriele Goria is an Italian actor, Kung Fu teacher and theatre pedagogue. As a Doctoral Candidate at the Performing Arts Research Centre (TUTKE), she is currently investigating Vipassanā meditation as an artistic practice.