



BOOK OF ABSTRACTS

CARPA7

Elastic Writing in Artistic Research

Performing Arts Research Center (Tutke),

Uniarts Helsinki Theatre Academy

CONFERENCE 26-28 AUGUST 2021

PRE-CONFERENCE 25 AUGUST 2021

**UNIARTS
HELSINKI**

X THEATRE ACADEMY

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PRE-CONFERENCE SESSIONS

WEDNESDAY 25 AUGUST, 13:15-14:45
Daily Elastic Writing Workshop (DEWW)
part 1: Writing as playing with roles

MIKAEL BRYGGER

The first part of a series of loosely connected workshops utilizes a set of collaborative, experimental and generative writing practices. Within this tripartite workshop, we gather to write collaboratively according to generative rules. At the same time, there is a master rule in effect, one rule to rule them all, which is to redefine the other rules to best serve each of the participants and the task at hand. The workshop's collaborative focus is on creating a living and breathing open world of text, a sandbox for the participants to explore, communicate and interact with by reading and writing with/in a two-dimensional digital space.

On Wednesday we explore how assuming roles could contribute to the generative and collective processes when writing in a shared digital medium in collaboration with other participants. Additional context relates to using game-like structures to organize acts of artistic expression.

The workshop continues on Thursday 26 August and on Friday 27 August at 10:30-11:30.

Mikael Brygger is a poet and a visiting Professor in Writing at the University of the Arts Helsinki. Mikael is known for his interest in media-sensitive, conceptual, digital and gamified approaches to writing. In addition to writing three books of poetry, Mikael has been involved in several collaborations between poets and visual artists. Co-founder of the Finnish publishing house Poesia.

WEDNESDAY 25 AUGUST, 15:00-16:00
Writing to your chosen tree - a workshop
ANNETTE ARLANDER

In this workshop we will explore writing a letter to a tree of our choice next to that very tree and share parts of those letters with each other via zoom. Thus, the participants are asked to choose in advance a tree that is important to them, or to go to a nearby park and approach a tree that seems inviting. Please, be prepared to bring your computer or phone or other device with zoom connection next to the tree at the time of the workshop. And prepare pen and paper in order to be able to write the letter to the tree by hand. Looking forward to meeting you and the trees...

Annette Arlander, DA, is an artist, researcher and a pedagogue, one of the pioneers of Finnish performance art and a trailblazer of artistic research. At present she is visiting researcher at Academy of Fine Arts University of the Arts Helsinki with the project Meetings with Remarkable and Unremarkable Trees. Her artwork moves between the traditions of performance art, video art and environmental art. See <https://annetearlander.com>

WEDNESDAY 25 AUGUST, 17:00-18:00

Opening of CARPA7 conference
Various Elastic Writings: conference
committee introductory panel

**LEENA ROUHIAINEN, LYNDA GAUDREAU,
DAVIDEGIOVANZANA AND MIKAEL BRYGGER**

An evocative and performative introduction to Elastic Writing in Artistic Research with a welcoming speech to CARPA7.

Dr. Leena Rouhiainen is Professor in Artistic Research at the Theatre Academy of the University of the Arts Helsinki. She is a dancer and choreographer whose research interests lie in somatics, choreography, experimental writing, phenomenology and artistic research. She has published articles and co-edited journals and books in these areas, including *Dance Spaces: Practices of Movement* (2012) with Susanne Ravn, *Tanssiva tutkimus:tanssitutkimuksen menetelmiä ja lähestymistapoja* (2014) with Hanna Järvinen. She was chair of the board of Nordic Forum for Dance Research (NOFOD) between 2008-2010 and executive board member of Society for Artistic Research (SAR) between 2015-2020.

Lynda Gaudreau is an artist from Montreal. She has been leading an international career in Europe and in Canada. Her work which encompasses creation, research, and curatorship examines the choreographic approach and involves a constant dialogue with architecture, visual arts, cinema and writing. Her many collaborations include a long-time association with Flemish organizations, and a partnership with the Théâtre de la Ville de Paris which coproduced and presented her work for seven years. She completed a doctoral research in 2018 dedicated to asynchrony in art. She has occupied the position of postdoctoral researcher and staff at TUTKE, Uniarts, Helsinki between 2019-2021. (<http://www.lyndagaudreau.com/>)

Davide Giovanzana is a theatre director and researcher. His doctoral artistic research, *Theatre Enters!*, examined the playful manifestation and political application of the play within the play in post-dramatic theatre. His post doc artistic research, *The Imagination of Violence*, reconsidered the potential and limits of the representation of violence on stage. He is Honorary Professor of the Latvian Culture Academy, he has been visiting professor of artistic research at the Theatre Academy of Helsinki and he is currently lecturer in acting at the Tampere University.

Mikael Brygger is a poet and a visiting Professor in Writing at the University of the Arts Helsinki. Mikael is known for his interest in media-sensitive, conceptual, digital and gamified approaches to writing. In addition to writing three books of poetry, Mikael has been involved in several collaborations between poets and visual artists. Co-founder of the Finnish publishing house Poesia.

OTHER ADDITIONAL SESSIONS

THURSDAY 26 AUGUST, 10:30-11:30
Daily Elastic Writing Workshop (DEWW)
part 2: Writing with and designing constraints

MIKAEL BRYGGER

Drawing from experimental writing, we explore how different constraints and procedures applied to writing could enhance collaborative writing practices. In addition, we will design and redesign the tools used, where needed.

FRIDAY 27 AUGUST 10:30-11:30
Daily Elastic Writing Workshop (DEWW) part 3:
Writing with found and recycled materials

MIKAEL BRYGGER

We will create a collaborative text all together, read through the fragments and use already written text in order to complete the work. During the process, we will explore how to add intratextuality and desired patterns and qualities to the composition.

SATURDAY 28 AUGUST, 15:00-16:00
Closing of CARPA7 Conference
Elastic Writing in Artistic Research in hindsight

**LEENA ROUHIAINEN, LYNDA GAUDREAU, DAVIDE
GIOVANZANA AND MIKAEL BRYGGER:**

Together writing + reading questions + answers that CARPA7 provoked in its invited speakers, presenters and participants.

**PLENARY SESSIONS
SESSION 3:**

THURSDAY 26 AUGUST, 14:00-15:00

Techno-Writing

MODERATOR MIKAEL BRYGGER

A Zoom Lens for the Future of the Text

DR. CHRISTIAN BÖK

Professor (Level E)

School of Culture and Communication

University of Melbourne

Parkville, VIC 3010, Australia

When Murray Gell-Mann borrows the word 'quark' from *Finnegans Wake* by James Joyce in order to name the constituents of the nucleon, the physicist evokes an 'atomism' that has transected theories of both matter and poetry since the time of Lucretius. With the advances made by Murray Gell-Mann in quantum physics, IBM has, in turn, used a tunneling microscope to position 35 atoms of xenon on a plate of cooled nickel so that these dots of matter might spell out the trigram for the company, thereby pro-

ducing the smallest artifact so far manufactured by humanity. The logo, in effect, consists of letters made from atoms that might recombine to make other letters for other texts. How might matter itself become an anagram for such elemental alphabets? If the poets of my literary movement (called Conceptualism) might study the 'limit-cases' of writing so as to undertake speculative experiments at these limits, then surely atomic scales of expression must fall within the ambit of such 'conceptual literature' (as seen, for example, in my own project, entitled *The Xenotext* — a scientific experiment that uses biogenetic encryption to encode a message in proteomic molecules). All 'concepts' for poetry may, in fact, depend upon a premise about the minimal element of composition for a text — its unit, or its 'atom,' from which a poem might build a poetics through the recombinant permutation of such materials. This lecture explores the scales of such textuality (from atomic to cosmic), 'zooming' outward from the Planck length to the Hubble bubble. I suggest that Conceptualism seeks to prepare poetry for a future milieu, where all scales of writing can transect each other across an enormous spectrum of dimensions, from the puny scale of an atom to the vast scale of the void.

Dr. Christian Bök (FRSC) is the author of *Eunoia*—a best-selling work of experimental literature, which has gone on to win the Griffin Poetry Prize. Bök is one of the earliest founders of Conceptualism (the poetic school made famous, in part, by the activities of Kenneth Goldsmith). Bök has created artificial languages for two television shows: Gene Roddenberry's *Earth: Final Conflict* and Peter Benchley's *Amazon*. Bök has earned many accolades for his virtuoso recitals of "sound-poems" (particularly *Die Ursonate* by Kurt Schwitters). Bök is on the verge of finishing his current project, entitled *The Xenotext*—a work that requires him to engineer a bacterium so that its DNA might become not only a durable archive that stores a poem for eternity, but also an operant machine that writes a poem in response. The Utne Reader has identified Bök as one of the "50 Visionaries Who Are Changing Your World." Bök teaches in the School of Culture and Communication at the University of Melbourne, Australia. <https://twitter.com/christianbok>

SESSION 12:

FRIDAY 27 AUGUST, 14:00-15:00

Dis(guised) Writing

MODERATOR DAVIDE GIOVANZANA

In the interests of time:

fragments on performance and writing

TIM ETHELLS

Artistic Director, Forced Entertainment (since 1984)

Professor of Performance & Writing, Lancaster University (since 2015)

B.A First Class, English and Drama, Exeter University (1984)

Since the mid-1980's I've produced a body of artistic work in performance, much of it in my role as artistic director of the ensemble *Forced Entertainment*, as well as working in diverse other forms and contexts from art works in gallery and public space to experimental fiction short and long form. Alongside (or through) this creative work I've produced a parallel body of critical writing, speculation and inquiry which both examines and reflects on the work itself, as well as transposing and reimagining its formal and artistic strategies for the context of academic discourse.

My interest is in producing the kinds of insights and knowledge that can be generated through non-conventional approaches to discourse, specifically working via performative approaches and through an exploration of collage, fragmentation, inter-textuality and the dynamic relationship between fiction and discursive material. The lecture performance *In the interests of time* slips between discursive and poetic modes and enacts a kind of doubling of my approach. It's a text that reflects on the creative work and process in different contexts across several decades, as well as a reflection on the act of reflection itself and an exploration of the strategies I've developed at different moments to engage with creative work.

Tim Etchells (b. 1962, UK) is an artist and writer based in the UK whose work shifts between performance, visual art and fiction. Living and working between London and Sheffield, he has produced major commissions for public space internationally and has been presented in museums, galleries, biennales and fairs, including: Tate Modern, Hayward Gallery, Gasworks, and Bloomberg SPACE, London, UK; Turner Contemporary, Margate, UK; BALTIC, Gateshead, UK; Plymouth Arts Centre, Plymouth, UK; Kunsthalle Wien, Vienna, AT; Kunstverein Braunschweig, DE; Kunsthalle Mainz, Mainz, DE; Jakopič Gallery, Ljubljana, SI; Bunkier Sztuki, Krakow, PL; Folkestone Triennial, Folkestone, UK; Gotenburg International Biennale, SE; Manifesta 7, Rovereto, IT; Frieze Sculpture, London, UK; Perf4m ARTISSIMA, Turin, IT; and FIAC, Palais De Decouverte, Paris, FR.

Etchells has worked in a wide variety of contexts, notably as the leader of the world-renowned Sheffield-based performance group Forced Entertainment. He is currently Professor of Performance & Writing at Lancaster University. Tim's collection of short fiction *Endland* is published by And Other Stories, 2019. Etchells' work is held in private and public collections internationally. His performance work 'Moving Words' (2019) was recently acquired by Tate, UK. <https://timetchells.com/>

SESSION 21:

SATURDAY 28 AUGUST, 11:30-12:30

Forms of Writing (with No Hands)

MODERATOR LEENA ROUHIAINEN

Servant is now. But what was my name?

PROF. MARIA FUSCO

*Professor, Chair of Interdisciplinary Writing
Duncan of Jordanstone College of Art & Design, University of Dundee*

Visiting Professor at Hochschule fur Gestaltung, Frankfurt

Lead: Practice Research Assembly Scottish Graduate School of Arts & Humanities

Member: AHRC Peer Review College

Research: Assessor Carnegie Trust

"I do have some dim conception at the outset, one distantly related to what I am looking for, if I boldly make a start with that, my mind, even as my speech proceeds, under the necessity of finding an end for that beginning, will shape my first confused idea into complete clarity so that, to my amazement, understanding is arrived at as the sentence ends."
On the Gradual Production of Thoughts Whilst Speaking,
Heinrich von Kleist

Maria Fusco will present and discuss the experimental writing methodologies active in her new eleven-channel sound work, *Mollsspeak*. The generative piece, made in collaboration with French composer, Olivier Pasquet, changes infinitely, meaning that a listener never experiences the same thing twice. Bringing the working-class voices of servants, as a kind of subversive subservience, into a museological context through archival research, ambient object writing and 3D sound scans, she will examine how socio-cultural concerns, which are acting as subject, can at the same time structure how a work of writing is produced through active listening. The work's title is taken from an eighteenth-century phrase, *mollsspeak*, that some British employers coined to mock their servants' dialectical speech.

Professor Maria Fusco is an award-winning Belfast born writer, working across the registers of fiction, performance and theoretical writing. She is Chair of Interdisciplinary Writing at the University of Dundee, her texts are published internationally and translated into ten languages and she is Editor of *The Happy Hypocrite*, a bi-annual journal for experimental writing. Recent sound and performance works include *Mollsspeak* (2020), an eleven-channel sound installation in the Museum of Home; *ECZEMA!* (2018) a touring performance commissioned by National Theatre Wales to celebrate the 70th anniversary of the National Health Service, and *Master Rock*, a repertoire for a mountain, performed and recorded inside a granite mountain on the west coast of Scotland commissioned by

Artangel and BBC Radio 4. Her latest books are *Give Up Art* (2018), collected critical writings, of which Lisa Robertson has said "Fusco's scintillating mobility invites us to savour a new kind of critical empathy" and *Legend of the Necessary Dreamer* (2017) an ambient novella described by Chris Kraus as "a new classic of female philosophical writing". She is currently working on a new hybrid opera about the peacelines in her hometown, Belfast, supported by the Royal Opera House, London and The Abbey Theatre, Dublin. <http://mariafusco.net/>.

OTHER PRESENTERS SESSION 1:

THURSDAY 26 AUGUST, 12:00-13:30

Forms of Writing (with No Hands)

A Site-Specific Writing Dialogue
in Public Space

LENA SÉRAPHIN

Artist and postdoc researcher, Åbo Akademi University

This proposal takes writing to public space where we are influenced by commercial and informative signage. The aim is to do writing based on bodily perception and to let writing bridge the sensorial, corporeal and cerebral. Elasticity is regarded as a feature that is launched when doing this writing experiment titled *A Site-Specific Writing Dialogue in Public Space*. Elastic writing is seen as a quality that reaches beyond solitary writing and resists corporate language that dominates public space – it strives to embrace difference. In this experiment live-writing is further seen as a performative act as the participants writing in public space are observed by passers-by.

Please note that due to the current situation participating can also happen indoors by a window. For the writing parts participants are randomly placed in break out rooms in pairs. We begin with two warm-up scores. Firstly, write 3 minutes without adjectives and secondly write 3 minutes about things/people/beings/animals/phenomena in motion. The two persons alternate doing their 3-minute writing in turns by speaking. The warm-ups take 12 minutes. In the next part writing happens in a spoken dialogue format so that the two persons are engaging in a dialogue of observations for 15 minutes. The session continues with all participants in a discussion based on the experience of writing parallel to a solitary sphere. A topic is speech and dialogue as writing and if they could be seen as a form of self-publishing. Further topics are the spatial issues and if writing/s can affirm spatial interconnectivity and/or inter-subjectivity. Writing happens in a language that each writer chooses, including self-made ones, and one is free to shift between different languages, too. The session pays respect to a shared multilingual space, emphasising the tonal and acoustic qualities of spoken language as much as the meaning-sense of words.

Lena Séraphin is an artist and researcher based in Vaasa/Helsinki. Her research interest is site specific writing/reading/listening and publishing as an aesthetic research practice. Site specificity is performed in a public space when a group of writers make notes based on bodily perceptions. The writers interact in a collective score using constraints challenging writing to bridge the cerebral + corporeal. She is co-founder of the SAR Special Interest Group on Language-based Artistic Research.

Moving Writing - a workshop

PAULIINA LAUKKANEN

Doctoral Candidate, Performing Arts Research Centre Tutke, Theatre Academy, Uniarts Helsinki

The knowledge and logic through the body has its own, fleeting quality. In the performing arts, especially in dance, we enter this knowledge, quality and logic, working in the body and through the body. What is this knowledge like, if we try to put it into words, in the moment of experiencing? How does writing affect our experience of/in the moving body, how does the moving body affect the writing - how to bridge the different kinds of experiences and knowledges of the moving body and writing? What comes out if those two are merged? My workshop of Moving Writing explores how writing and movement can be joined together in an effort to capture something of the essence and logic of dance/movement. In this workshop, we will do some movement exercises that lead toward experimenting with Moving Writing. Moving Writing is a result of my explorations with my personal movement practice and reflective writing during my doctorate. For participating the workshop, you will need some space to move in, paper or a notebook (larger size is preferable, or several pages) and a pen or other writing tool. "A thought emerges during movement / and on the following wave of movement an attempt to write the thought / Time and space are lavished / Now the pen in its turn produces a thought / Movement just is / taking turns / the body is wavelike, so is the thought / Time is in pulses" (an excerpt of a practice, from my journal).

Pauliina Laukkanen is a doctoral candidate at the Performing Arts Research Centre Tutke, Theatre Academy, Uniarts Helsinki. In her research she focuses on creating trauma-sensitive dance pedagogy for adults, promoting self-knowledge and sense of connection attained through dancing and reflective practices. Previously Pauliina has been working on bringing dance to people's everyday surroundings, especially to elderly care units. She enjoys creative practices of writing as tools for self-discovery and for sharing of inner knowledge.

When the Act of Reading is Not Trivial**TUOMAS LAITINEN***Doctoral candidate at Performing Arts Research Centre Tutke, Theatre Academy, Uniarts Helsinki*

[the reader of this abstract starts to slow down already during the first sentence, and when reaching a full stop, takes a breath. Then the title:] When the Act of Reading is Not Trivial. In theatre, performances are called participatory when the form of audience involvement is not conventional. In writing, when unconventional participation is proposed to the reader, the event of reading is highlighted. [the reader of this abstract enters the second parenthesis, and feels a cool breeze (real or imagined), making the act of reading light, even playful.] Writing would in that case guide the reader into the act of reading, offering an instructive meta level of text in one way or another. This meta level enhances the event-based or performative nature of reading, and bridges literature with performative arts. Espen J. Aarseth, while approaching the subject from the context of electronic literature, has coined the term ergodic literature: “In ergodic literature, nontrivial effort is required to allow the reader to traverse the text.” [the third parenthesis serves as a pause.] For CARPA 7, I propose a lecture-performance (in the Medieval Latin sense of the word: ‘lectura’ = a reading) which would take (or guide the readers to take) a stroll in this terrain, considering the intersections of reading, participatory performance art and eventness. The writing, prepared by myself and materialized on paper, is re-instituted as an event when we, the participants of the lecture, attend it through reading. Reflecting the subject of the lecture, the writing will guide the participants into experimenting with a particular kind of collective reading practice. [.]

Tuomas Laitinen: My background is in participatory and experiential forms of theatre and performance art, with a focus on the position of the audience, including the ensuing conflicts and creative possibilities. The body of my work contains various performative formats, for example a retreat, week-long mystery plays, fighting circles and children’s theatre. I have worked as a director, performer, writer, teacher and curator. Currently I am working on an artistic doctorate *Audience as a Condition* (at the Performing Arts Research Center Tutke, Theatre Academy, Uniarts Helsinki).

SESSION 2:**THURSDAY 26 AUGUST, 12:00-13:00****Dis(guised) Writing**

Haunted Writing:

Words out of No(every)where

SUSANNA HAST, *Post doctoral fellow CERADA***MARYAM BAGHERI NESAMI**, *University of Auckland*

In this co-presentation, we investigate alternative languages of text and body. As a displaced artist, Maryam Bagheri Nesami’s practice of dance writing is a political negotiation around homing, gravity, grounding, and belonging. Thinking with Deleuze and Grosz, she takes advantage of the elasticity of boundaries of possibilities and impossibilities, the porousness of spaces, the non-linearity of time, and the indeterminate contour of the Body without Organs. Through veiling, she practices (in) an elastic space where the politics of visibility and risk of surveillance is negotiated. Through the embodied practise of veiling, as non-violent resistance, an alternative language is produced inclusive to those who cannot afford the linearity, sequentiality, continuity and coherence with the central (dominant) spatio-temporality of presence in arts and academia, their archival lineage and history. In the second part of the presentation, Susanna Hast uses masks inside text, reassembling a forgotten archive existing beyond the reach of language. She proposes creating a counter-document (Anne Anling Cheng 2001), which abandons sequencing and a continuum of closed events. Instead, writing emerges wildly from non-existing data and decades of silenced craze. A counter-document, or counter-archive, is unstable, indirect and while it appears confessional, it is, in fact, loaded with refusals. Susanna presents concrete writing techniques for dangerous subjects which she has developed while writing creative non-fiction. Together we approach language and the body from converging and diverging points connected with the thread of subtle resistance.

Dr. Susanna Hast is a researcher, song/writer, singer and body poet. She is currently a visiting fellow at the Center for Educational Research and Academic Development in the Arts at the University of the Arts Helsinki, Finland, and part of the *Subtle Corporealities: Propositions of Resistance for Creative Practitioners* project (funded by Kone Foundation 2020-21).

Maryam Bagheri Nesami is an Iranian dancer and dance writer based in Auckland, Aotearoa NZ. Coming from the underground community of dance in Tehran, Maryam’s PhD research at the University of Auckland focuses on the choreographic practice of solo as a potential site for practicing freedom. She is interested in choreography as an expanded field to discuss topics such as social justice, inclusion, non-violent resistance, strategic negotiations, and micro-politics. As an artist researcher Maryam has been working on a full time practice-led research project: *Subtle Corporealities: Propositions of resistance for creative practitioners*, with my colleague Dr. Susanna Hast. This two-year project is funded by Kone Foundation (2020-2022).

SESSION 4:**THURSDAY 26 AUGUST, 15:30-17:00****Techno-Writing****Digital Writing Platforms of the Future: Creative-Critical-Code Writing As Artistic Research and Performance****SARAH CISTON***PhD. Candidate, University of Southern California*

This research investigates writing/reading code and natural language together. It introduces a hybrid form of creative-critical-code writing I practice as artistic research, plus a platform I am developing to support this writing—emphasizing process over product, community collaboration, access, legibility, and the plat/form-content relationship. Spaces like Github are already being creatively misused for writing, offering expanded experiences of text, from details like predictive text and syntax highlighting to the holistic digital material object (its drafts, media, hyperlinks, code, comments). These hint at possibilities for more integrated platforms. Where existing web browsers were designed to hide code “under the hood,” this limits people’s ability to read programming languages as part of writing systems and to engage meaning across the boundaries of natural and code languages. Obscuring code limits readers’ engagement with writing except in its narrowest static forms—excluding the digital traces of drafts, diffs, comments, shares, and reposts as they exist as part of the writing itself. Instead, I examine how critical-code-embedded lyric artistic research essays and other writerly forms could exist as lively documents that reveal and enact their own processes, and trace their authors and collaborations. This proposed form, platform, approach, and ethic has distinct expressive and pedagogical possibilities—expanding the accessibility and interpretability of code, while questioning the siloed terms of academic engagement. Constantly digital, we rely on our platforms, “performing live” networked to them daily. What do traditional plat/forms ask us to leave out, that this liveness reveals? To rethink coding and writing together as live creative-critical-code composition is to invite the bodies who are composing back into our code and our literary forms—and to imagine new forms that can hold their imperfections, hesitations, revisions, and connections.

Sarah Ciston is a PhD Candidate at University of Southern California, a Fellow at the Humboldt Institute for Internet and Society in Berlin, and a graduate of the MFA in Writing from UC San Diego. They also lead Creative Code Collective—an interdisciplinary artist-programmer community. Their projects include an AI system to ‘rewrite’ the inner critic and a chatbot that explains feminism to online misogynists. They are currently developing a zine library called *The Intersectional AI Toolkit*.

Transcorporeal writing:**the interconnectedness between random stimuli in enhancing creativity training and involvement of AI into the practice of writing****MARIJA GRINIUK***The University of Lapland, Faculty of Art and Design***TUE BRISSON MOSICH***Msc, Roskilde University, Denmark*

The contemporary technologies, involving AI, are opening the wide spectrum of possibilities to enhance creativity within the academic writing practice, which usually is seen as an individual process. Involvement of AI into the individual writing can be compared to utilizing random stimuli in enhancing creativity methodologies, such as The Creative Platform. The research is exploring the role of text-based stimuli in the practice of academic writing, generated by an AI during the work. By the term transcorporeal writing the authors present a collaborative writing practice involving a collaboration between the academic writer and AI. The research question within this study is: How to practice transcorporeal writing, uniting the author and AI as a stimuli producer during the practice of creating the academic article? The data collected during the writing experiments in the research group was observations and notes of the group members and the samples of text developed by utilising AI as the source for stimuli. The AI used during this experiment is OpenAI’s GPT-2. The data is analysed from the perspective of the reflexive research, as the experiment is unfolded within the group of practitioners within performance art, academic writing and computer science. In the discussion the findings are compared to the earlier study by Byrge and Hansen and their concept of The Creative Platform targeted at the interdisciplinary user. The novelty within our experiments is combating creative blocks within academic writing by involvement of the newest technological means. We aim to present an article themed around transcorporeal writing, produced by transcorporeal means: involving humans and AI. The research raises the new possibilities of creativity training in the process of individual practice of writing. The presented research would be interesting for all involved in writing practices and interested in methodologies for enhancing individual creativity.

Marija Griniuk is a Lithuanian artist and a PhD Candidate at the University of Lapland, Finland. Since 2020 she is a lecturer in the subjects of Innovations and Creativity at Vilnius Kolegija/University of Applied Sciences, Lithuania. Her research concerns the new channels of performance documentation, derived from, usually invisible biometric data, such as brain activity.

Tue Brisson Mosich, Msc in Computer Science and Performance Design. After many years of working with music, he now works with artists and in teaching/facilitating positions.

Classic Gold Premium / The Wife of Them All

REBECCA CLOSE, *Doctoral researcher*

Classic Gold Premium / The Wife of Them All is a reading-performance of a speculative fiction story accompanied by sound and visuals. Classic, Gold, Premium (CGP) is a net.art work: a tool to consider the forms of reproductive work elicited by the so-called ‘bioeconomy’ as it intersects with internet infrastructures. The CGP interface re-appropriates user data surveillance technologies (local storage) as a device to visualise the ‘value’ of user interaction in real time in terms of ‘bioeconomic work’, ‘affective capital’, ‘data’ and ‘the assisted reproduction of race’. CGP responds to research around Europe’s commercial assisted reproductive technology (ART) market. *The Wife of Them All* is a short story based on personal experiences of networking and family-building in the context of data capitalism, restricted access to assisted reproductive technologies and the concomitant intensification of migratory control. The plot is organized around a ‘heist’ narrative in which the data extracted by data capitalist and bioeconomic platforms is re-appropriated and redistributed as visas and passports. This project dialogues with and pays homage to a lineage of cyberfeminist, blackfeminist, queer marxist and net.art works that have visibilized and appropriated reproductive work as a site of struggle, creativity, love and resistance. Together the works experiment with different registers of technowriting: while CGP ‘publishes’ the labour it elicits and capital it produces in real-time (rehearsing the dynamics of a possible ‘just interface’), *The Wife of Them All* constructs through poetry and fiction an alternative to the dominant narratives of reproductive control.

Rebecca Close (b. U.K) is an artist, researcher and poet. Author of valid, virtual, vegetable reality (2018), a book that considers the relationship between technology, language and desire. They are a Kone Foundation funded Doctoral candidate in Art at Aalto University, Finland, with a dissertation on post-internet reproductive work. They are one-half of transfeminist and antiracist artistic research duo @criticaldías.

SESSION 5:

THURSDAY 26 AUGUST, 15:30-17:00

Forms of Writing (with No Hands)

The secret writing of the Samaúma

LAURA CASTRO

University of Bahia Candice Didonet, Assistant Professor (Federal University of Paraíba, Brazil)

SAMAÚMA is an enormous tree from the Amazon Forest, but it can also be found all over Brazil. Many indigenous

peoples understand samaúma as a living library. Its large roots are a kind of device to communicate within the forest, through the reverberation of sounds. In this proposal, SAMAÚMA presents to us a different way of writing with which we’re going to perform. Taking a tree as a collective body and as a crowd of different beings, like animals, microorganisms and plants, our role will be to create a translatory experience of multiple writings and bodies. In this way, this writing of a community of beings metabolised in the body of SAMAÚMA makes us think of the power of reading it as a cosmopolitical writing, and gives us a chance to notice that writing is a trace existing in multiple senses. The SAMAUMA’s body is full of life blood creating a pathway that connects sinuous lines around the trunk. Pathway as a writing. Lines as a materiality/manifesting of writing. SAMAÚMA is a cellular and ancestral element that connects alive technologies into doing, seeing and saying. The materiality connects moving procedures beyond words and letters. The text of writing is an alive body, strong, like SAMAÚMA’s trunk. A trunk, a tree with an enormous capacity to express their own language. The language of the forest, full of life. SAMAUMA gives us the possibility to address the writing in t(h)ree directions: 1) the power of a cosmopolitical writing, 2) a writing community around the SAMAUMA and its alive technologies, 3) a need for openness and a profound connection with epistemologies and ontologies of the indigenous peoples from the forest, in an academic and experimental investigation.

Laura Castro is a poet, performer and adjunct professor at University of Bahia, in Brazil, she works in the Interdisciplinary Bachelor of Arts and the Postgraduate Programme in Visual Arts. Her research interests cross literature in its expanded field and the different material possibilities of writing.

Candice Didonet is an artist of the body and assistant professor at University of Paraíba in Brazil where she works at the Performing Arts Department. She holds a MA in Dance from the University of Bahia. Her research interests cross the connections between writing and performance bringing images that suggest cosmopolitical views to choreography.

Love letters from the Santo Domingo square

FRIDA ROBLES PONCE, *PhD. Candidate, University of Applied Arts Vienna*

“I do not understand love stories”, was the starting point of an investigation about romantic love; activated by an act of public writing. During three months I worked as a scrivener at the Santo Domingo public square in Mexico City. My scrivener service was to write love letters, for free. Public scriveners are the professionals that write letters or documents for legal purposes, or for people who cannot read

or write. Mexico City still maintains this dying tradition and a community, of approximately 40 scriveners, goes to work everyday at the arcades of the Santo Domingo public square. Being a temporary scrivener was for me a nostalgic act and, as well, a means to have a direct interaction with passers-by. The public scrivener writes in the public space and his or her writing is affected by the other, the client. This lecture-performance will engage with the outcome and process of this long-duration performance which searches for the intersections between public writing, artistic gesture in the public space and the possibility of intimacy through the act of writing. A love letter became an excuse for an intimate encounter with the broad public on their reflections and affections on love. As an artist I am interested in the space that writing can offer, as personally it represents a space of freedom and calmness, as the page brings allows for another temporality. How to then inscribe the page in the public space? How to create encounters through the act of writing? A reflection on this together with a poetic reading of fragments of these letters and a performative exercise on sketching with members of the audience a love letter will be part of this lecture-performance.

Frida Robles Ponce is an independent artist and curator. She has been an artist in residence at Q21 (Austria), transeuropa festival (Germany), Botkyrka Residency (Sweden), Residency 108 (USA), Raw Academy (Senegal) and Clark House Initiative (India). She is currently a doctoral candidate at the University of Applied Arts Vienna. Her thesis focuses on contemporary performance artists from Southern Africa who deal with traditional healing methods to recount or embody social, collective and personal pasts.

Could research take the form of a letter?

ELINA SALORANTA, *Visiting researcher (CfAR)*

How to write as an artist? Could a research text take the form of a picture or a letter? These are questions that I posed to myself when working on my doctoral thesis, and as a result, each essay became a test, an experiment in writing. In my postdoctoral research, I continue exploring writing by engaging in correspondence with three 19th century sisters. In practice, I read their letters and “reply” to them from today’s perspective. Sometimes the reply is a text, sometimes a video piece. In my presentation, I will introduce my journey as an artist-researcher and show its latest outcome, an 8-minute video piece titled *A letter from Liisi* (2021). The video is based on a letter from April 17, 1912. On the same day, there was a solar eclipse, which the letter-writer was preparing to view through coloured glass. While waiting for the eclipse, she recalls the death of her sick brother and the birth of her sister’s new baby. The letter is thus a combination of intimate micro-history and huge, universal themes. On the image track, this is reflected by combining family pictures with astronomical glass

plates from early 1900s. My questions to the audience are very simple: Do you write letters? If yes, how is it different from writing a research text? What could we learn from the genre and practice of letter-writing?

Elina Saloranta: I am a postdoctoral researcher from the University of the Arts Helsinki. I am also someone who likes to write letters, and while I was working on my doctoral thesis Genre pictures and experiments in writing (2017), I became interested in letter-writing as a genre and practice. As a result, I have now engaged in correspondence with three 19th century sisters. I also teach writing to art students and help coordinate the Nordic Summer University’s study circle on artistic research.

SESSION 6:

THURSDAY 26 AUGUST, 15:30-17:00

Dis(guised) Writing

A [new] literacies dissertation: The paradox surrounding the literacy practices in academic research

RACHEL SANDERS,

Assistant Professor of Literacy, University of Texas at San Antonio

While the existence of new literacies –the modern understanding of the ways in which individuals communicate with each other– is recognized and discussed, their production has not yet gained acceptance as being a valid means of intellectual discourse in an academic world still narrowly focused on print-based text. Academic research, for example, continues to take the form of traditional literacy practices and seldomly acknowledges practices of research that cannot be captured by the historical definition of the term. Institutes of higher education hold on to an outdated understanding of the term “literate”, and seldom acknowledge research practices falling outside its traditional definition, jeopardizing their relevancy and obstructing the formation of a connection between art and knowledge. To be literate, however, individuals must engage in the consumption and production of diverse language forms, not just one. An important step will be widening the literacy practices doctoral students interact with. As the culmination of a PhD research program, the dissertation should push scholars to move outside familiar well-beaten paths in order to gain new perspectives that enable new questions, and the possibility of change. As a language and literacy education scholar, this researcher (a doctoral student at the time) examined the paradox surrounding the literacy practices in higher education –specifically the products of academic research– by producing a dissertation written solely outside privileged linguistic forms. Her dissertation and the defense opened to the public as a pop-up event at a local art museum. This presentation focuses on the art of

its making, taking a close look at diverse writing processes that support research in new literacy forms. The researcher provides snapshots of her original work, unpacking the “text” from the lens of an author throughout the writing process.

Rachel Sanders received her doctoral degree in language and literacy education after producing a dissertation written outside privileged linguistic forms. She seeks to broaden the types of scholarly research compositions accepted within higher education, imperative to advancing academic research in the ever-broadening practices of literacy. With the need for increased attention on writing instruction in mind, her research in new literacies focuses specifically on its production.

(un)prepare to be attacked!

STUART MUGRIDGE, *Dr. freelance artist/researcher*

Setting out from personal experience of doctoral study (employing writing-as-practice for a practice-led Fine Art) this presentation performatively (and playfully) shares reflective observations before casting an eye across the landscape of conventions within academic or scholarly writing as well as the general demands of rigour and analysis in doctoral working. And what the latter may mean for writing in (practice-led) artistic research. The presentation goes on to offer a selection of propositions or guerrilla tactics that the ‘elastic writer’ may entertain in the context of (disruptive) scholarly endeavour, including camouflage, undermining, and decoy. All are means of exploring and expressing ideas but, crucially, they are also methods of material generation in themselves, through provocation and vulnerability ... (un)prepare to be attacked! Moving on, along the way, this (iterative) generation of material creates a surface of ideas, a surface which grows; a surface of fractal simplicity. However, it is important to attend to the growth of this surface, to listen and act accordingly for it is a pleated surface full of cul-de-sacs and wrong turns (neither of which are bad things as it turns out). It is a landscape where ideas can be challenged and thought’s images analysed. This research is indebted to Deleuzo-Guattarian rhizomatic thought along with the Heideggerian joy and fascination with language (and language as the matter of thought) ... as well as his image of the holzwege. The presentation will also place importance in Dr. Kate Love’s work on experience and, in particular, her proposal of the mode ‘writing as a practice in the context of fine art’ in contrast to the more widely used ‘art writing’. The presentation shuns a conclusion, preferring a closure brought about through openness and discussion.

Stuart Mugridge is an independent artist-researcher and word meddler living in Norfolk, England. His work frequently deals with themes of landscape and language. Stu-

art gained a PhD from Birmingham City University (2018) for his thesis entitled *-becoming-#langscape-[fold here] intra-rupting landscape, language, and the creative act*. Stuart’s artist’s books are held in public and private collections worldwide.

Propositions for Writing Unfinished Thinking

JOA HUG

DA (Dance), postdoc artist researcher @ AREAL_Berlin

In my presentation I want to introduce the final written publication of my doctoral research, titled “Propositions for Unfinished Thinking: The Research Score as a Medium of Artistic Research”, which is published on the Research Catalogue. One of the key issues in my research is the division between physical practice and conceptual reflection, and one of its main outcomes is a practice that undermines this division: the so-called ‘research score’. In my thesis, I propose that the research score facilitates a kind of ‘unfinished thinking’ (Borgdorff 2011) in which thought is not the property of an individual, intentional, agential subject, but emerges from within an expanded network of inter-corporal relations; this kind of unfinished thinking is brought to expression via a way of writing that defies the making of definite statements, and that attempts to maintain the relations between language and its ‘affective tonality’ (Manning 2013). The challenge in writing the doctoral thesis was to keep alive the artistic qualities and the performative power of the research score, and, at the same time, to meet the criteria for an academic publication as they have been determined by the degree requirements. In my presentation I will revisit some of the propositions made in my thesis in order to test to what extent they STRETCH the boundaries of academic scholarly writing, instead of cutting and stalling the artistic practice. These are two questions that I have: 1. Do you think that the DIGITAL PUBLICATION FORMAT of my thesis benefits the material and aesthetic qualities of the artistic components of the research – or does it actually work against it? 2. Do you think that the digital publication format helps to stretch the boundaries of academic writing in a way that engenders new space for breathing and for the release of artistic practice?

Joa Hug (DA Dance/University of the Arts Helsinki) is a Berlin-based artist researcher with an academic background in the humanities and artistic experience as dancer and performer. His artistic research is crafted around Body Weather performance training and explores the epistemic potential of touch as a relational technique to renegotiate the separation between conceptual and more-than-conceptual modes of thinking and writing.

SESSION 7:

THURSDAY 26 AUGUST, 18:00-19:00

Techno-Writing

Phony Writings

ANA DE ALMEIDA

Freelance artist and PhD candidate at the Academy of Fine Arts Vienna

CHRISTIAN WIMPLINGER

University Assistant and PhD candidate at the Institute of German Philology of the University of Vienna

Freud strongly advises therapists not to write down a single word during the course of therapy sessions. Instead of taking notes, the therapist should suspend his attention evenly to all the patient’s statements and data, to receive all the information without interpreting or selecting. Therapists were advised to do the written report of each session at the end of the day. Freud, himself a writer in his own right, frames this listening technique by the metaphor of the telephone receiver, which is reproducing the unconsciousness of the patient in one’s own. Technically speaking, the telephone is the predecessor of writing devices such as dictation machines, voice recorders, or speech-to-text applications on our nowadays mobile phones. We wonder if these devices could be also linked with the unconsciousness of their users in a non-metaphorical way? To put it in another way, every act of writing is constituted by a three-fold interplay of symbols, bodies and instruments. Each form of writing is embedded in an historical situation which subjects the act of writing to a specific regime. On the other hand, each writing regime produces specific forms of resistance, which could be understood as articulations of a writing regime’s unconsciousness. From within the field of artistic research, basque artist Jon Mikel Euba deals with the possibility of resistance to conventional writing regimes through the development of an embodied practice that uses writing as a notation system that can be performed. In turn, Brazilian writer Clarice Lispector reinvented writing itself according to the logics of an idiosyncratic process analogue to the process of painting. Our proposal consists of the research on the interchangeability between the heard, the written, the performed and the spoken built upon trans-disciplinary practices such as the ones of Lispector and Euba and our own experimental collaboration between the fields of writing studies and artistic research.

Ana de Almeida is an artist from Lisbon living and working in Vienna. Her interdisciplinary artistic practice addresses memory and remembering processes; narrative constructions that connect space and subject; and plurispatial and multilayered narratives in general. She is a Ph.D. candidate at the Academy of Fine Arts of Vienna and 2021 recipient of the State Grant for Media Art of the Austrian Chancellery for Arts and Culture.

Christian Wimplinger is a university assistant at the Institute of German Philology of the University of Vienna, former Junior Fellow at the IFK (International Research Centre for Cultural Studies) in Vienna and is working on a dissertation on cooperative writing with a focus on the collaboration between Oskar Negt and Alexander Kluge. Christian Wimplinger is also an associated member of the research platform ‘Mobile Cultures and Societies’ at the University of Vienna and of the CENTRAL (Central European Network for Teaching and Research in Academic Liason) project *Transformations and Transfers. Space and Literary History* between the University of Vienna, the Humboldt Universität Berlin and the University of Warsaw.

The Actress The Sequel The Lead The Diva (screening), or, Writing As Between

OUTI CONDIT

Doctoral fellow at Performing Arts Research Centre Tutke, Theatre Academy, Uniarts Helsinki

In 2017, I worked together with theatre director and doctoral research fellow Vincent Roumagnac to make the stage piece *The Actress*, which became the first clearly defined artefact to be produced by my research process. Its success strengthened my conviction to keep producing objects, even, or perhaps especially, when the object is the researcherly body itself. During the past years I have provoked, performed and assembled research apparatuses around the elusive experience of being “more than one, less than many”, inhabited and moulded by relations, matters, (secret) agents, machines, and ghosts, yet still managing to find some space to wriggle. Repeatedly re-inventing “actorly” positions through collaborations has become a recurrent research strategy. Now, as the research winds towards its (however partial and provisional) sedimentation as “commentary”, this strategy asks to become recognised as writing. In Spring 2021, Vincent and I came together again to produce work which is simultaneously an independent piece and the final act of our initial collaboration. We used layered video projection and aural remediation to frame, once and for all, that promiscuous research-object-animal, *The Actress*, in a Russian doll act of a machine in a machine in a machine. My presentation will be a screening of *The Actress The Sequel The Lead The Diva* (approx 10 min) accompanied by a short talk on Writing As Between, introducing my experiences of writing (why call it that?) through undisciplined collaborations and transmedial translations.

Outi Condit: I am an actor and performance maker currently finishing my artistic doctoral project “How to be a Medium?” at the Performing Arts Research Centre. In my research I make use of the unfixedness of the actorly stance to tinker with the integrity of staged bodies and bodies-as-stages. My methods include techno-metabolic theatrics and undisciplined collaborations, through which I make art, learn, and teach.

SESSION 8:

THURSDAY 26 AUGUST, 18:00-18:30

Forms of Writing (with No Hands)

How to Write (about) Piano Music

That Might Have Come to an End?

NINO JVANIA, *Pianist, PhD, Associate Professor of Tbilisi V. Sarajishvili State Conservatoire***EKA CHABASHVILI**, *Composer, DMA, Associate Professor of Tbilisi V. Sarajishvili State Conservatoire***TAMAR ZHVANIA**, *Pianist, DMA, Teacher of Tbilisi V. Sarajishvili State Conservatoire*

Since 2018, we have been conducting an artistic research that aims to research sound production techniques of piano in the 21st century. We have been inspired by words of K.Stockhausen who declared, in 1992, that “piano music has come to an end and something quite different is coming... With the claviers made up to this time, there is nothing new to discover anymore.” The research resulted into a piece composed by a composer Eka Chabashvili in interaction with pianists Nino Jvania and Tamar Zhvania for two pianos, modified piano, video-installations and the virtual piano orchestra. The main aim of the piece *Has Piano Music Come to an End?* is to contradict Stockhausen and demonstrate various new possibilities of engaging acoustic piano in contemporary music. The piece reflects the most important achievements of piano music history and presents one of instrument’s future perspectives – the modified piano developed within the project. The process aiming to bring piano closer to some principles of contemporary musical thinking resulted into changes in tuning system and mechanism of the upright piano. The aleatoric techniques employed by Chabashvili enables us to demonstrate particular aspects of research presenting fragments of the piece. As we all have musicological background, it took us a lot of effort to avoid inclination towards scientific writing and choose appropriate media and formats to present the results of our research. The vision statement of CARPA 7 inspired us to offer to you an experiment: we will present particular research results performing fragments of the piece and demonstrating various artistic types of writing (music, video-installations, literary texts, etc.) and later offer to listeners the verbal explanation of the same ideas formulated in scientific writing style. We will also encourage audience to interact with us and help us to answer the question – are artistic forms of writing able to precisely convey the research concept and conclusions?

Nino Jvania studied piano and musicology at Tbilisi Conservatoire and R.Schumann-Hochschule Düsseldorf. She is the prizewinner of various international piano competitions and the author of several scholarly works and a monograph. Currently she leads the artistic research project *Has Piano Music Come to an End?* that is conduct-

ed together with a composer Eka Chabashvili and a pianist Tamar Zhvania and financed by Shota Rustaveli National Science Foundation of Georgia.

Eka Chabashvili – composer, prizewinner of international competitions, Doctor of Musical Arts, Associate Professor at the Tbilisi State Conservatory, Secretary of the Dissertation Board, Manager of Doctoral Studies, Director of *Contemporary Music Development Center*, Organizer of *Woman and Music* festival. She has participated in various international festivals and scientific conferences and has been invited to conduct master classes on composition at the USA and European Universities.

Tamar Zhvania – pianist, Doctor of Musical Arts, teacher at Tbilisi V.Sarajishvili State Conservatoire. She studied at Tbilisi Conservatoire and R.Schumann-Hochschule Düsseldorf (as a DAAD Grant holder). Prizes: I Prize and the Special Prize of the Mayor of Vienna at the Vienna International Piano Competition 2006; Diploma of Honor at IV Bialystok International Piano Duo Competition 2008. Tamar also participates at international conferences and publishes her papers in national and international periodicals.

SESSION 9:

THURSDAY 26 AUGUST, 18:00-19:00

Dis(guised) Writing

Last Year at Betty and Bob's

SHER DORUFF*head / mentor THIRD program, DAS Graduate School, Amsterdam University of the Arts*

The conference’s proposed strand on *Dis(guised) Writing* speaks directly to my artistic research project of the past seven years. In 2013, I began exploring fabulative storytelling as artistic research practice. Opting for a fictive, character-driven narratives, I wanted to trouble academic writing prescriptives by entangling critical theory with conceptual personae situated in multi-temporal landscapes. Influenced by Walter Benjamin, Donna Haraway, Octavia Butler and Ursula LeGuin among many others, a daily lucid dreaming/journaling praxis slowly warmed up my storytelling skills through techniques that channel theory and philosophy, un-disciplinary art practices, peer exchange. Waking life and dream life morph into semi-coherent fables. I took the decision to not overtly reference the many allusions to theorists and makers. This gesture is a nod to speculative literature through the subversion of academic languaging, crafting a writing style that matures through the durational rendering of the *Last Year at Betty and Bob's* novella trilogy. <https://punctumbooks.com/people/sher-doruff/> I hope to challenge readers with a subliminal invitation to follow breadcrumb trails and search for clues, easter eggs and the

potential of collective more- than-human dreaming in the goings on. For the conference I will perform excerpts from this series. The approach will be to compare this writing process to music mixing - to acute listening, to the layering of tracks of thought, to an embrace of dissonance and complex harmonics, to polyrhythms and slippery meters. I will interject the problematics and perceptions of Dis(guised) Writing in Artistic Research in the online lecture performance.

Sher Doruff, PhD., works in the visual, digital, and performance arts in a variety of capacities. For the past fourteen years her work has been situated in the expanded field of artistic research practice as an artist, writer, tutor, mentor, and supervisor. Her research practice currently explores fabulation and fictive approaches to writing in and through artistic research. *Last Year at Betty and Bob's An Actual Occasion* completes her Betty and Bob trilogy, published by 3Ecologies/punctum books.

Work diary as a method in artistic research**VANJA HAMID ISACSON***PhD candidate at Stockholm University of the Arts*

Since I started my artistic research 2017 I have been using the work diary as a method. Now 2021, I have hundreds of pages of work diary; how, when and why will I use them? The work diary has first of all been a method for reflection and development of ideas – both on my artistic work, my plays, and on my research questions and in that way leading to knowledge production. At the same time it has become the main documentation of my artistic practice. I am interested in discussing these different aspects of the work diary and how they are combined. I am also interested in the form itself: What is a work diary and how is it written? For whom am I writing? And how? What are the frames of the writing? In my presentation I will talk about these aspects of the work diary: reflection, development of ideas, knowledge production and documentation. I will talk about the “rules” that I have formulated for my work diary and compare them with unformulated rules for my private diary. I will give some examples from my work diary in relation to my research: excerpts that I will not use and why not, and excerpts that I will use and why.

Vanja Hamid Isacson is a Swedish playwright and PhD candidate at Stockholm University of the Arts since 2017, where she studies Performative and Mediated Practices with a specialisation in Performing Arts. Her doctoral project is entitled *The potential of Multilingualism in Dramatic Works*. It studies the relation between multilingualism and communicative, dramaturgical, political and emotional functions through a number of dramatic works. Identity, power and ideology are some of the core themes.

SESSION 10:

FRIDAY 27 AUGUST, 12:00-13:30

Forms of Writing (with No Hands)

Overlapping Bodies - Dramaturgies of Bodily Writing

KATARIINA NUMMINEN*doctoral candidate at Performing Arts Research Centre Tutke, Theatre Academy, Uniarts Helsinki, dramaturg, performance maker*

The proposal is about writing as a scenic, performative action. It is a set of performative experiments, which explore writing in relationship to the body. The experiments explore task-based dramaturgical structures, and play with different overlapping bodies that touch each other in the writing: the writing body, the (possible) fictional bodies in the text, performers’ bodies, bodies of audience, the body and materiality of the text. In this performative experiment writing happens through speech. The experiment plays with: Writing as editing, omitting, highlighting the body. Stage directions as a textual genre. The relationship of text and action: which one is proceeding and which one is following; to write to instruct /to write to describe? - gesture and dramaturgy - body as a fan of gestures. What kind of manuscripts are written body? - dream journal as a genre. The presentation stems from the rehearsal process of the performance *Käsi* (The Hand). Working group consists of a dancer, an actor, of me as a director-dramaturg. The premiere will be in this September. *Käsi* is the 2nd artistic work of my artistic research doctoral project. The research is about dramaturgy and composition, in the context of task-based working, thinking gesture, interruption and repetition as dramaturgical components. In the research, I am interested in the ludic in dramaturgy, and gestural and bodily in dramaturgical thinking and making. The project is inspired by the concept spacing, creating gaps, as Walter Benjamin describes the Brechtian dramaturgy. Possible topics for feedback and discussion: Writing as a scenic activity, as a gestural activity. Making writing, dramaturgy, dramaturgical relationships visible, scenic, what becomes visible/ tangible? What kind of gesture or interruption is writing? gesture and body in writing and in dramaturgy Relationship of overlapping bodies, writing as touching -Agency: who is writing whom?

Katariina Numminen is a Helsinki based performance maker, director, playwright and dramaturg. She is an artistic research doctoral candidate in the Theatre Academy in the University of Arts in Helsinki. Her interests include live composition, live dramaturgy and task-based ways of working. In her practice, she has often been working with documentary material. In addition to the artistic work, she has been teaching extensively dramaturgy, dramatic writing and contemporary performance practices.

Writing for and with Children in Artistic Research

TUIRE COLLIANDER

Doctoral Candidate at Performing Arts Research Centre Tutke, Theatre Academy, Uniarts Helsinki

My presentation introduces drawing as a practice of writing for and with children in artistic research. I will share my experiences gained during the fieldwork in a Helsinki City Kindergarten, where I discovered the potential of drawing as a supportive and essential tool for building common understanding and enhancing the distribution of creative agency. I will start with the example of translating the information sheet for participants into a drawn booklet for the children and the further transformations into embodied experiences by dancing the contents of the booklet with the children. In my research I am investigating early years dance pedagogy and focusing on questions of ethical and inclusive means of encounter through dance. My approach is dialogical, and I am working with children as my co-researchers, aiming at deconstructing the adult-child dichotomy and re-distributing the authority of knowledge. I propose that using drawing as a creative means of writing, the communication between an adult and a child as well as among children may become more reciprocal, playful and thus supportive for an intra-active artistic co-operation. By applying drawing as a method, it is also possible to choreograph the pedagogical settings in such a manner, that the artistic process becomes more inclusive for participants with diverse linguistic skills and backgrounds. I will also share a practice for co-creating a choreography through a storyboard method, where the ideas for the choreography are first translated into a series of drawings and used as a score for the dance. Storyboard was an initiative by the children participating in my fieldwork and it became a tool for co-constructing, learning and performing a choreography through a reciprocal and playful process. We will make an exploration into the process of the storyboard together with the conference participants in the last part of my presentation.

Tuire Colliander is a dancer, dance pedagogue and PhD student in Tutke, Uniarts Helsinki. Her dance pedagogic background is in the context of basic dance education in Finland. She also works as a freelance dance artist and is a member of contemporary dance company *Xaris*, Finland. In her doctoral thesis, she is investigating early years dance pedagogy and focusing on questions of ethical and respectful means of encounter through dance.

Writing as Research as Writing

NIRAV CHRISTOPHE

Professor Performative Processes, HKU Utrecht University of the Arts

DANIELA MOOSMANN

Researcher in the research collective Beyond free writing of the

HKU Professorship Performative Processes

NINKE OVERBEEK

Researcher in the research collective Beyond free writing of the HKU Professorship Performative Processes

MARJOLIJN VAN DEN BERG

Researcher in the research collective Beyond free writing of the HKU Professorship Performative Processes

When artists undertake artistic research, they open up their work and share their creative strategies. The writing describing their research is often considered a way of reflecting, rationalizing, explaining, and even controlling intuitive and embodied artistic processes. When we talk about artistic research and writing we should inquire into the phenomenology of writing. Can the writing process mirror the creative making process, by giving voices to the stuttering, the silence, the body or the not-knowing? The production processes of writing and researching have become more and more intertwined; the research and the work exist in dialogue with each other. Working from the perspective that dissemination of research can be an intrinsic part of the research and not only a report of research outcomes, we consider the very act of writing as a method of doing research. In the research group *Beyond free writing* within the Professorship Performative Processes of HKU Utrecht University of the Art, we explore and inquire how creative writing techniques are used as a method of artistic research and how knowledge on writing processes inform artistic research methodologies. Because we consider both writing practice and artistic research as co-creative activities our presentation will be a collective polyphonic dialogue. We will stage four crucial activities (writing, researching, teaching and dramaturging) as four performative voices or post-dramatic characters. In this performative polyphony we will suggest, share and discuss four strategies of combining creative writing and artistic research: peer-writing, source-writing, polyphonic writing, and focalization in writing. Describing and showing this network of molding strategies we hope to articulate the meaning and the beauty of elastic writing in artistic research.

Nirav Christophe writes for theatre and radio and his radio plays have been broadcast in twelve countries. He is an internationally-renowned creative writing lecturer and pedagogue, and has published books as *Writing in the Raw; the myths of writing* (2008), and more recently *Ten Thousand Idiots; Poetics, writing process and pedagogy of Writing for Performance based on Bakhtin's polyphony* (2019). Research focus: polyphony in transdisciplinary co-creative processes.

Daniela Moosmann, daniela.moosmann@hku.nl BA New Dance Developments, BA Writing for Performance, MA Theatre Studies), HKU-lecturer Writing processes and dramaturgy at BA- and MA- courses. Research focus: con-

temporary playwriting processes and the use of writing strategies as research methodology in Higher Art Education. Researcher in the research collective Beyond free writing of the HKU Professorship Performative Processes.

Ninke Overbeek, ninkeoverbeek@gmail.com (BA Writing for Performance, BA Theatre Studies, MA Comparative Cultural Analysis), fiction-author and author for performance, lecturer writing for performance/ theatre, research focus: ficto-critical writing and connections to embodied knowledges. Researcher in the research collective Beyond free writing of the HKU Professorship Performative Processes.

Marjolijn van den Berg, marjolijn.vandenberg@hku.nl (BA Writing for Performance, MA Education in Arts), lecturer Writing as Making within Higher Art Education, research focus: art-writing, generative writing and experiential writing education. Researcher in the research collective Beyond free writing of the HKU Professorship Performative Processes.

SESSION 11:

FRIDAY 27 AUGUST, 12:00-13:30

Dis(guised) Writing

Writ in Rock

ROLF HUGHES

DA (Dance), Professor of the Epistemology of Design-driven Research

RACHEL ARMSTRONG

Professor of Experimental Architecture, Newcastle University, UK

The full paper takes the form of a presentation/performance via an online conferencing platform lasting 30 minutes, including 10 minutes audience feedback. Positioning the locus of writing beyond the human, it questions our anthropocentrism by drawing on the notion that traces of worlds in motion create recognisable details (forms of writing) that can be read if we pay them the appropriate care and attention. Such issues are essential in our greater literacy for ecological thinking, and actions capable of engendering life-promoting practices. How we may read the writing of the more-than-human realm is not just essential for our own understanding but a communications issue in search of a better relating to a changing reality. Raising questions about the recognition of the “other,” the attention paid to atypical subjects and an ethics of care for those we do not easily understand, are subjects for broader discussion with respect to artistic research in assessing and deciding what kind of writing works and is valuable in artistic research undertakings. Writing is thus conceived as an ethical undertaking rather than a purely formal concern. Our chosen forms of writing direct questions to the

critical objectives of artistic research that is ecologically focussed, de-centring the human subject, and inviting new engagements through writing that can be presented in artistic research contexts and publications.

Rolf Hughes is Professor of the Epistemology of Design-Driven Research at KU Leuven and Director of Artistic Research for the Experimental Architecture Group which develops pioneering transdisciplinary research, design prototypes and immersive experiences for the emerging ecological era. A prose poet, he applies artistic and design-led research methods to explore ecological epistemologies that foreground ethical relationships with non-human agencies in architecture, bio-design and beyond.

Rachel Armstrong is Professor of Experimental Architecture at the School of Architecture, Newcastle University, Visiting Professor at KU Leuven, a Senior TED Fellow and a Robert Rauschenberg Foundation Rising Waters II confab Fellow. She holds a First-Class Honours degree with 2 academic prizes from the University of Cambridge (Girton College), a medical degree from the University of Oxford (The Queen's College) and a PhD (2014) from the University of London (Bartlett School of Architecture).

Writing letters to Trees with the Trees

ANNETTE ARLANDER

artist, visiting researcher at Academy of Fine Arts, University of the Arts Helsinki

This presentation is related to the strand in the sense of being an “experimental form of writing in artistic research”, with the aim to subtly “disrupt and displace conventions” and “queer scholarly writing”, related to “interests in fictioning and speculative fabulation”. The practice of writing letters to trees by the trees, a form of semi-automatic writing addressed to the tree with the camera as witness, has been developed as part of the project *Meetings with Remarkable and Unremarkable Trees* and explored with various trees in Finnish, Swedish and English. The presentation will include excerpts of videos depicting writing with trees as well as excerpts from the letters. This presentation proposes the perhaps controversial idea that a thought occurring to the writer while writing next to the tree might be provided by the tree, as their contribution to the conversation. This idea can be understood as a literary gesture or dismissed as pure fantasy, but it could also be seen as a possible solution to the dilemma of communicating with trees. Patricia Vieira proposes “the notion of inscription as a possible bridge over the abyss separating humans from the plant world [because] all beings inscribe themselves in their environment and in the existence in those who surround them.” (Vieira 2017, 217) Following this line of thought, although we could expect the human who writes to the tree to be doing the inscription, we could also

see the trees inscribing themselves onto the text, which emerges in the encounter.

Annette Arlander, DA, is an artist, researcher and a pedagogue, one of the pioneers of Finnish performance art and a trailblazer of artistic research. At present she is visiting researcher at Academy of Fine Arts University of the Arts Helsinki with the project Meetings with Remarkable and Unremarkable Trees. Her artwork moves between the traditions of performance art, video art and environmental art. See <https://annetearlander.com>

Heavy writing

HARRI LAAKSO

Associate professor of photography research, Aalto University

One of the few principles concerning artistic research, that I have been able to hold onto, is that it has to do with the relationship between images and words, and in particular with what resists that relation. The creative research impulse is directly related to a sense of containment, like a piece of graphite is simultaneously capable of serving a poet's or a draughtsman's hand and able to moderate a nuclear reaction. A piece of graphite? Yes: A few years back I was able to acquire a few heavy graphite blocks that were unused leftover material of a research nuclear reactor (Finland's first nuclear reactor F1R1, which operated from 1962 until 2015). Since then, the material has been mostly sitting in my studio, irradiating an air of creative potential tinged with danger. Next to it I have a couple of sacks of bentonite clay, a substance with equally divergent uses, ranging from cat litter to nuclear waste management. The performative lecture, with its direct reference to and use of the graphite, is an exploration of the volatile relation of artistic research writing, occurring alongside an artwork (or aside from it). The presentation consists of a series of performative acts and (writing) gestures involving the graphite and bentonite as well as a series of musings seeking an appropriate critical mass.

Harri Laakso studied photography and art in New York, Helsinki and Chicago and obtained a Doctor of Arts degree in 2003. He is Associate Professor of Photography Research at Aalto University, Finland. Laakso is an artist, researcher and curator interested in photographic images and theory, artistic research and word/image relations. He has led, and participated in, many artistic and research projects, curated exhibitions and published texts related to photography and contemporary art.

SESSION 13:

FRIDAY 27 AUGUST, 15:30-16:30

Techno-Writing

Untitled (Submerged)

VINCENT ROUMAGNAC

Visiting researcher at Performing Arts Research Centre Tutke, Theatre Academy, Uniarts Helsinki

DATA OCEAN THEATRE is a research project at the intersection of performing and visual arts, which speculates on the contemporary entanglement of myths, western theatre memory, new media, digital animism, climate emergency, and technological acceleration. The project poses, as a starting point, the physical metaphor of submersion as a contemporary condition and dynamic of living, and manifests through a series of polymorphic artworks and research supplements, based on the consideration of the double phenomenon of 1. the rising sea and ocean levels and 2. the exponential growth of big data in our informational age. The artworks produced in the framework of the project are intended to be simultaneously performed in diverse art grounded venues and shared through multimedia research expositions. After the first period of eight months of research and a series of inaugural artistic experiments, I propose to disclose in Carpa 7 the encountered writing challenges of the project through a 15' video essay. In addition to reflecting on the qualities of the video-essay-as-writing in the context of artistic research, I would like to open a dialogue on the project from an artistic point of view and from the correspondent perspective of its research iteration through the following questions: how to address the performative ever-changing liquidities and the aesthetic opacities of such a pelagic project in a practice of expositional writing that doesn't solidify the inherent movements and metamorphoses at play into a contained and stabilized rhetorical object? How to give experiential hospitality to the vastness, the unknowability, the depth of the research terrain, and at the same time providing the human community with a research compass for conceptually navigating the inappropriable and unmasterable swell? Are the forces, and correlative weaknesses, at stake in such a project, inevitably leading towards a radicalization of the artistic research language? How to write oceanically?

Vincent Roumagnac is a French-Basque theatre artist and a researcher interested in the way, the notion and the practice of the "stage" evolve through climate-morphing and techno-conditioning. In 2020, Roumagnac completes a Doctorate in Arts in the Performing Arts Research Centre of the University of the Arts of Helsinki based on the artistic research project *Reacclimating the Stage*. Thereafter, he initiates a three-year post-doctoral artistic research project titled *DATA OCEAN THEATRE (D.O.T.)*.

Surrendering to Zoom: composing artistic research and creative practice in a pandemic

BRUCE BARTON

Professor and Director, School of Creative and Performing Arts, University of Calgary

In the Winter of 2019, I began an artistic research exploration focused upon the relationship between human learning and machine learning. The combination of a highly precise, hybrid textual/movement-based score within a chance-based narrative framework requires all present—performers as well as audience members—to be hyper vigilant and attentive. To this end, the performances emphasize subtlety, silence, and small scale movement, and the audience was meant to sit in very close proximity to the performers. However, our plans, as so much else within all our lives, were up-ended in the Spring of 2020. A key question for many theatre artists at this moment relates to the availability of readily accessible technologies for at-distance creation and collaboration. Adopted by theatre practitioners for almost every aspect of creative processes, inexpensive videoconference options such as Zoom, Microsoft Teams, and Google Meet have quickly demonstrated their considerable versatility—and their substantial shortcomings—as sites for collaborative exchange and composition. Explicit technical limitations—such as the programs' inability to share sound from more than one participant at a time—represent only their most basic of challenges. Beyond these, substantial research has demonstrated the profound cognitive obstacles app-based videoconferencing presents to effective communication. For all of these reasons, videoconferencing would appear to be antithetical to the objectives of the previously described project, with its heightened emphasis on precisely scripted and choreographed interpersonal communication—unless, that is, the substantial complications of such exchange are intentionally embraced as both the form and the content of the performance. Adapting our originally conceived dramaturgy and environment will require us to focus upon, exploit, and surrender to videoconference limitations, rather than try to ignore, work around, or remedy those shortcomings.

Bruce Barton is a performance maker and scholar whose creative practice, practice-based research, and teaching focuses on physical dramaturgies in devised and intermedial performance. Bruce has published in a wide range of peer-reviewed and professional periodicals and is the author or editor/contributor of seven books. Bruce's is also the Co-Artistic Director of Vertical City (verticalcityperformance.com), and the Director of the School of Creative and Performing Arts, University of Calgary.

SESSION 14:

FRIDAY 27 AUGUST, 15:30-17:00

Forms of Writing (with No Hands)

Knowing about writing - or writing about knowing?

JOHANNA PENTIKÄINEN, *Researcher, writer*

Landings, paths, edges, and layers - what else? In my essay, I will discuss contemporary approaches to writing as an open-ended and transformative practice with enormous potential of producing spaces of hybrid understanding. However, the great contradiction of writing lies in the fact that writing is often defined as an artifact separate from the body that produces it, and accordingly, we often know what it is or should be instead of understanding how to get there. Writers are responsible for the production of their own maps, and even before that, they need to grant access to the landscape. I look at different attempts of defining the happening of writing (somatic, nomadic, companionship) and some tools that have been used in developing specific site-sensitive writing practices. Additionally, I discuss some hybrid memoirs as examples of how the multi-material writing fiber is produced, collected, and weaved together, as seen from the finished product perspective. My essay aims to discuss how embodied writing happens and why knowing about writing does not ensure one's own writing to happen.

Johanna Pentikäinen: I am a devoted writer as well as a writing teacher and researcher. My publications are on teaching literature, writing, and self-reflection skills through reading and movies. Besides that, I have developed a more innovative, reflective, and often arts-informed approach to writing when teaching writing in the universities of art. Recently, I have been writing hybrid essays and fiction.

Conversation-as-material

EMMA COCKER, *Nottingham Trent University*

Conversation-as-material is an artistic research practice that I have developed over the last decade within a series of collaborations including: (1) *Re—* (with Rachel Lois Clapham, 2009-2012), (2) *The Italic I* (with Clare Thornton, 2012-2018); (3) *Choreographic Figures* (with Nikolaus Gansterer and Mariella Greil, 2014-2019). Within the practice of conversation-as-material, conversation is conceived less as a means for talking about practice, but rather as an aesthetic practice in-and-of itself, site and material for the construction of immanent, inter-subjective modes of verbal-linguistic sense-making emerging through different voices enmeshed in live exchange. Conversation-as-material is a language-based practice that is attentive to, whilst attempting to make tangible, the live(d) experience of aesthetic co-creation. The practice involves an attempt

to find a vocabulary for speaking with, through and from the experience of practising, where linguistic content is not already known in advance, but rather emerges in and through a collaborative working-with of language. The rhythm of conversation can produce a different texture of textual articulation to conventional writing. The cadence of conversation — its pitch and intonation, the tempo of speech — can often be of rising and falling, dipping and peaking. Conversation — from con-meaning ‘with, together’, and versare, ‘to turn, bend’. Conversation-as-material is a practice of collaborative writing-with that unfolds through different voices ‘turning about’ together. It involves the quest for a not-yet-known vocabulary generated synchronously to the live circumstances that it seeks to articulate — an infra-personal poetics co-produced through the dialogic process itself, revealed only in retrospect once recorded conversation has been transcribed, then distilled into a dense poetic form.

Emma Cocker is a writer-artist and Associate Professor in Fine Art. Her research unfolds restlessly along the threshold between writing/art, including experimental, performative and collaborative approaches. Cocker was co-researcher on the research project *Choreo-graphic Figures* (2014–2017); a contributing artistic researcher in *Ecologies of Practice*, Research Pavilion, Venice, 2019; and is co-founder of Society of Artistic Research Special Interest Group on Language-based Artistic Research.

If only - writing through the spatiality of the corporeality

KIRSI HEIMONEN

This presentation illuminates a process of writing through corporeality in artistic research, in which the impossibility of writing forms a challenge, in which re-writing and erasure, naming and un-naming produce on each occasion a certain kind of temporality through which something from the lived, sensuous experiences of moving may continue to resonate in the text. If only. The writer, within the disappearance of the known I, is lost in between the spatialities and temporalities of corporeality influenced by a somatic movement method, the Skinner Releasing Technique (SRT). Walking and standing, pausing and waiting, attuning to the lived experiences through the spatiality of corporeality leads one into a void as darkness and strangeness demanding the writer to expose oneself into the act of writing not being totally aware of what the written corporeality writes. Nevertheless, something may resonate, something unheard be called forth, given space to linger. In each artistic study, corporality as processual and relational becomes a spatial-temporal milieu or a passage through which events are channelled that generates a fragmentary and a spiral way of writing, in which language continues searching, meandering through its various rhythms, si-

lences and pauses going beyond discursive logic. What is the sense of this kind of inscription, in which the unnamable and vague yet lived resonance with its temporal intensity in corporeality may blossom and how much to argue for something that is grounded in darkness, ruptures and gaps? What does writing as forgetting, not naming, effacement, loss, violence, being lost or treachery do? Where does this non-personal circular writing approach aimed to nobody lead to, and what about its communicability? The presentation is mainly based on the practice of the Skinner Releasing Technique including theory it contains and writings by Maurice Blanchot.

Dr. Kirsi Heimonen is a University Researcher at the Centre for Artistic Research of the University of the Arts Helsinki. She is an artist-researcher with a background in dance, choreography, somatic movement methods and experimental writing, and her recent interests in artistic research have been circling around silence and insanity.

SESSION 15:

FRIDAY 27 AUGUST, 15:30-17:00

Dis(guised) Writing

Performing Experimental Economic Writing

GEORGIOS PAPADOPOULOS, *Athens School of Fine Arts*

My intervention for CARPA7 is built upon my own experiments with the intention to encourage different modes of individual and collective writing by introducing elements of randomness and instability in the flow of economic narratives. My methodology is inspired by the long lineage of cut-ups from W. S. Burroughs and Kathy Acker to Stewart Home. My hope is that experimental writing can liberate us from the normativities of scientific paradigms and the requirements of academic publishing in our attempts to engage with socioeconomic questions. Nonetheless, one can never be too careful with the limits that language imposes. Language is limiting, even self-contradictory in that it necessarily constrains and eventually testifies against the critique that it tries to articulate. My artistic practice and research become antagonistic to language and expand its limits, by challenging the fixed positions of authors, audiences, discourse, producing shifting mosaics of juxtaposition that assemble different and contradictory narratives about our economic hyperreality. The literary critique that I am aiming at creates frictions and can short-circuit the circulation of the mainstream neoliberal discourse, causing ruptures in the ideological veil that is laid by economics. It also raises a set of questions concerning the epistemic status of such experiments: In what capacity can experimental writing produce new knowledge or at least interesting hypotheses in economics? Are we just offering a didactic text or is there any performative potential that can allow a new

relation between audiences, authors and reality? Critically oriented artistic practices, can be like the political strategies of social intervention, appropriating discourses and inscribing them with new meaning(s). As a result, challenges to the mainstream economic interpretations of reality can emerge, contradicting the neoliberal ideology, and opening the space for new possibilities of social constitution.

Georgios Papadopoulos combines economics and philosophy with artistic research. In 2012, he was awarded the inaugural Vilém Flusser residence for Artistic Research by the transmediale and the UdK. He has presented his work at the Acropolis Museum, the Centre Pompidou, Haus der Kulturen der Welt, ICA London, MQ21 Vienna. Currently Papadopoulos is responsible for the Erasmus+ project *Creator Doctus* formulating a new standards for PhD education at the Arts at the Athens School of Fine Arts.

Internalizing the Strategy

MIA SEPPÄLÄ

Doctoral Programme in Fine Arts, Uniarts Helsinki

The performance *Internalization the Matter of Fate* is approaching the theme of dis(guised) writing by commenting on a newly released University of the Arts strategy. The performance takes place, by the internalization of the new research strategy, in a rather original way. The performance logs out from the normative academic way of writing, refusing to respond with the same method or strategy that has been given by the power discourse. Instead, the performance rewrites the strategy and takes the form of a pictorial and bodily act that introduces the absurd nature of a situation as a tangible internalization of the strategy text. As is known, free academic research is under the cross pressure of strategic weightings and demands imposed on universities by the Ministry of Education and Culture. If the research topic does not fit into a given frame of reference, the existence of research funding and free research as a whole is seriously threatened. Artistic freedom is not threatened in terms of the whole content of the strategy, and not all things that follow from the strategy are negative, but in principle, the requirements and conditions imposed from the outside are questionable. The strategy, as a means of an objective truth, requires some kind of subjective affirmation to become truth to us, and it is impossible get rid of objective uncertainty other than through faith. Through performative act, it becomes apparent how “strategical truth” becomes humanly significant when an existing subject (researcher) is in an internal relation to it. When we are in a passionate, inner relationship to paradox, it is a matter of faith.

Mia Seppälä is an artist, researcher and teacher at The Finnish Academy of Fine Arts, University of the Arts Helsinki. Her research interests and artworks are related to photography, performance and demonstration as research,

site-specificity and the environment by means of participatory art, video, performance and environmental art. She is educated as Master of Fine Arts from the Finnish Academy of Fine Arts 2017.

Dirty Words - A Collaborative Editing of Obscenity

BENJAMIN NICHOLSON

PhD Student at University of Southern California, Media Arts + Practice program

In a 1964 United States Supreme Court decision to determine the threshold for what could be considered ‘obscene’, Justice Potter Stewart wrote that, though he could not provide a definition for “hard-core pornography”, “I know it when I see it.” Embedded in this comment is an epistemological assertion, that there exist phenomena that cannot be known through written signification but rather only through sight, through the experience of seeing. And if knowledge can reside in the experience of seeing, could we not assert knowledge exists in experience as such? Do we not know through being, through doing? In affinity with the notion of *Dis(guised) Writing*, I propose a collaborative/performative experiment in the action of re-writing, otherwise known as ‘editing’: *Dirty Words - A Collaborative Editing of Obscenity*. Though *Dirty Words* will exhibit the apparent presence of writing (in the form of Justice Stewart’s two-sentence statement regarding obscenity copied into a publicly editable Google Doc), its intervention lies in the invitation for CARPA 7 participants to enact the heresy of directly and anonymously modifying a ‘source text’ so as to orient it towards our shared experience of ‘the obscene’. In practical terms, I intend to provide a brief teleconference presentation concerning ‘obscenity’ and its implications for the epistemology and ontology of ‘artistic research’; following this presentation, I will provide a URL to a Google Doc containing Justice Stewart’s statement and ask those in attendance to spend 5 minutes performing edits to establish a new and provisional knowledge of ‘the obscene’ through writing; the edited statement will be read aloud at the conclusion of 5 minutes, to be followed by a discussion of what forms of knowing might emerge in the process of profaning sacred texts, knowing that exceeds and contrasts what texts may tell us.

Benjamin Nicholson is a writer, musician, performer, and researcher currently pursuing a PhD in USC’s Media Arts + Practice program. Benjamin develops interactive performance works concerned with collaborative sociality and the limits of subjectivity. His practice and research interests include: the corporation as a model for neoliberal subject formation, necronology (ontology of dying), and performance as prefigurative praxis (PPP). He is particularly fascinated by corpses and potatoes.

SESSION 16:

FRIDAY 27 AUGUST, 18:00-19:00

Techno-Writing**Versificator: Algorithmic poetry and music composition****JUAN VASSALLO**, *Universitetet i Bergen*

The piece *Versificator* for vocal ensemble is conceived as a metaphor for and a manner of bringing alive the original versificator, a fictional device created by George Orwell in the novel *Nineteen Eighty-Four* (1949) whose primary purpose is to act as an automated generator for both literature and music. The core of the piece consists of a set of modular text and music generators programmed in Max MSP: The produced text mimics the nature of English language by means of an algorithm capable of determining formal rules according to parameters defined a priori, such as rhyme, alliteration and number of syllables or words per verse; later, a set of computer-assisted compositional tools will generate musical discourse by analyzing the generated text and extracting phonetic information and translating it into musical elements, such as pitches and durations. The work aims to bring the discussion about machine agency in the creation of art, pondering on some relevant inquiries about artificial intelligence, computer-assisted generative tools for art, and ultimately on the question of human agency on the process, which - in the words of Benner (2010) - remains ‘something of a mystery’, and therefore, since the essence or the basis of agency is not well understood in humans, there are no a priori reason to deny agency to non-humans, such as machines or algorithms.

Juan Vassallo (BMus, MA) is an Argentinian composer, pianist and media artist. Currently he is pursuing his PhD in Artistic Research at the University of Bergen (Norway). His music has been premiered internationally and awarded on competitions in France, China and Argentina. Currently integrates *Azul 514*, an experimental musical project based on the interaction between digital sound synthesis, instrumental improvisation and real-time processing of sound.

Simultaneous Writing (Machines)**HANS HOLGER RUTZ***Reagenz - Association for Artistic Experiments***NAYARI CASTILLO***MFA, TU Graz - Institute of Spatial Design*

The singular “writing” is always suspicious, as the source of truth and authority, as monism. The multiple on the other hand(s) seems like the supreme expression of the algorithmic. A potentially endlessly ongoing writing, iteration, recursion, re-instantiation, or as Frieder Nake put it: “The work of art in algorithmic art is the description of an infinity

of possible works.” Perhaps against the backdrop of capitalist-industrialist automated production and techno-optimism, when Cage was interviewed about HPSCHD, he said that “in the case of working with another person and with computer facilities, the need to work as though decisions were scarce—as though you had to limit yourself to one idea—is no longer pressing. It’s a change from the influences of scarcity or economy to the influences of abundance and—I’d be willing to say—waste.” Waste, surplus, excess. It is interesting that the work on computers is linked here with collaborative work. How can we arrive at a form of excessive and collaborative writing that does not subscribe to the techno-optimist logic or imperative that all writing should become inter-connectable, compatible, ready for optimisation and exploitation? We want to capture this idea of a surplus writing—writing with machines, through machines, writing with other artists—that resists becoming a network node, one that preserves the alterity of each agent in the process, as a simultaneous writing. Instead of defining a topology that assigns positions to each part, totalising the text’s meaning, simultaneous writing practices hodology, makes pathways, orients different texts towards each other, allowing them to come together in a space without establishing cause-and-effect or hierarchy among them. In this presentation, we work with sound and computation. We understand writing as an operation more generic than “linguistic” and discrete writing.

Hanns Holger Rutz is a sound and digital artist, composer, performer, and researcher. He holds a PhD in computer music, observing computer-based compositional processes. In his work, development and research on software and algorithms are crucial. He worked as researcher at the Institute of Electronic Music and Acoustics (IEM) Graz (AT), most recently leading the project *Algorithms that Matter*, funded by the FWF programme PEEK. He is chairman of *Reagenz - Association for Artistic Experiments*.

Nayari Castillo is trained as molecular biologist, and works as installation artist focusing on interventions in public space and collaborative art. With experience in cross-border projects and eighteen years of active art praxis, she explores space as material, using text, objects, photography, architectural solutions and video. Her work engages with history, personal experiences, time and place, claiming a semantic where tools/ideas and devices/forms merge. She is research assistant at the Institute of Spatial Design of TU Graz (AT).

SESSION 17:

FRIDAY 27 AUGUST, 18:00-19:00

Forms of Writing (with No Hands)

writing/over/writing

PAULA KRAMER*independent artist-researcher, affiliated as visiting researcher at CfAR, Uniarts*

This contribution presents > shares > shows > opens my book *Suomenlinna | Gropius: Two Contemplations on Body, Movement and Intermateriality*, produced in the context of my time as a postdoctoral researcher at CfAR/Uniarts (2016-2019), published in April 2021. This book is composed of narration, poetry and theory born out of specific experiences of moving-dancing, being, eating, choreographing, performing, in and with two sites. It is based in embodied research and explores the concept of intermateriality through asking: how does movement and choreography emerge in collaboration with site? More specifically: how do bodies, materials, sites, organisms, history, tuning, training, phenomena, events and the weather intermingle and speak, bringing forth what we later might call movement, dance or choreography? My presentation introduces and overwrites this book through mixed-media experiments. I will show and read from parts of the book, alongside mixing it with other documentary items from this research period, such as video clips, images, sounds. I will share writing, speak about writing, and mix some live writing in - I will practice writing/over/writing. In the context of my working practice all these registers are based in the body, based in experience, based in movement and seek to meet and unfold what embodied writing holds, rather than speaking about it. More about the book can be found here: <https://www.triarchypress.net/boje.html>

Paula Kramer (PhD) is an artist-researcher and movement artist based in Berlin, specialised in the exploration of intermateriality through site-specific, outdoor dance and movement. In her working practice, she collaborates with materials and organisms of many different orders - as active agents in the making of movement, performance and choreography, and as partners in the creation of daily life and sense-making. www.paulakramer.de

Performing Research, Writing Silence**ANDREW LOCK**, *assistant professor, University of Bergen*

I will take my recently completed spoken-word performance work *Between Our Words I Will Trace Your Presence* - from which I will perform an excerpt - as the starting point for discussing the place of writing in my work. Specifically, I will explore my artistic research’s capacity to examine different sites of silence; familial, textual and institutional. My work deals with silence not as a sensate phenomenon, but as something relational; something enacted or performed, founded in acts of repression and denial; its character always specific to a given set of circumstances, but always characterised by the presence of something unspoken or unheard. In my examination of such silences, I

have found myself adopting strategies which draw on Jane Rendell’s model of ‘site writing’. Also developing a mode of autofiction writing, which is informed by Mona Livholts’ conception of a ‘situated writing’ practice and which lays emphasis on insights localised in the writing-subject’s position. Together, these approaches create a writing subject, whose presence and experience are central to the creation of both site and knowledge. My writing also aspires to a performative - as opposed to an expositional - agency and through spoken word performances, I have been performing my writing. In this presentation, I will discuss my writing practice and introduce the issues raised by the proposition that my writing and my performance of my research have the potential to create distinctive relationships between researcher, knowledge and audience.

Andrew Lock is an artist, researcher and educator. Andy Lock is currently an assistant professor at the University of Bergen’s faculty of Fine Art, Music and Design, where between 2016 and 2020, he was a Research Fellow. He has exhibited internationally and his current artistic research has appeared through commissions, presentations, exhibitions and other events, in Germany, Sweden, Cyprus and Norway since 2016; most recently published as part of *Fluid Territories* (2020), Sandborg et al.

SESSION 18:

FRIDAY 27 AUGUST, 18:00-19:00

Dis(guised) Writing**MONSTERRERS & HURRORS Oops!**

Did something go wrong?

KAROLINA KUCIA*doctoral student at Performing Arts Research Centre Tutke, Theatre Academy, Uniarts Helsinki*

What and where do you see as monstrous? The horrors of haunting pasts? Abuses of the present form of power? Or unthinkable futures? Monstrous mutates and leaks from unnamable into casual, from casual to unnamable, in time. Wouldn’t it be nice then, to be able to see when and how it operates between me, you and us, as we are here together, now, sharing? It wouldn’t, I guess... be nice, I mean. This workshop deals with “monstrous” within cooperation. It is organised as an online “comic book” storyline including bits of co-writing, bits of collective performance and a bit of discussion. The workshop begins with stories of hypocrisies, inadequacies and unease experienced within organizational settings and proceeds through the monstrous altering of those narratives. The characters of Vagina Dentata, Ass-Theth, M/Outhor, Zombie, Cannibal, Bug are introduced into the plot. These monstrous roles are based on myths, pieces of fiction and academic writing from the field of organizational theory. They either represent the

monstrous existing within organizational structures or the monstrous that is/was historically cast away from the social organizations as unsuitable, unproductive or unmanageable. The set of writing sessions opens up into a performative presentation/collective reading and finally into a discussion between monstrous positions and participants.

Karolina Kucia (she/her) is a visual artist with a background in sculpture and intermedia as well as in performance studies in process of doctoral studies in TUTKE, Teak. She develops organizational scores based on concepts of parasite, monster and slip in context of precarization of labor in post-neoliberal capitalism and current form of art institutions. Her research project is *Monstrous Agencies - models and tools for redefining cooperation in the production of art*.

SESSION 19:

SATURDAY 28 AUGUST, 9:30-11:00

Forms of Writing (with No Hands)

Apostrophe Plural

JULIA CALVER

PhD researcher, Sheffield Hallam University, UK

This presentation investigates how the experimental re-distribution of apostrophes in the sentence in English disrupts the allocation of grammatical agency. I understand the internal reading voice, which sounds words silently, as a performer. This performer, I suggest, has the capacity to hold the projective and retroactive movement of syntactical reorganisation that the mis-placed apostrophe intonates. Following David Bohm's experimental morphology of movement and flowing action (*The Rheomode in Wholeness and the Implicate Order*, 1980) through close reading and live vocalisation, I articulate how an experimental morphology moves a reader. Exploring the potential of the homophonic blurring of possessives and plurals (in their designation by the ending 's') I examine how it is possible to hold conflicting resolutions, to stand in two places, to allow for the irresolution of the sentence as a form of thought. I ask how formal linguistic experimentation, which draws on experimental literature and poetry, opens to the writing of research. How it can hold a space for what is sounded, for the productive hesitations provoked by an altered grammar, for attunement to a perceptible internality of performative vocalisation.

Julia Calver is an artist and writer working with experimental linguistic morphologies. She is undertaking a practice-based PhD at Sheffield Hallam University (SHU). Recent publications include works in *On Care (MA BIBLIOTHÈQUE)* and *Inscription: The Journal of Material Text* (with The Roland Barthes Reading Group). She has performed internationally, including Galleri Box, Gothenburg, and NL-

HSpace, Copenhagen, and co-organises the peer-led Writing for Practice Forum (Goldsmiths and SHU).

Performative Writing: Manifesto as Futuristic Speech Act

ANDREA LIU, *Goldsmiths WAL*

Manifestos are texts singularly invested in doing things with words; they are interventions. An intervention is predicated on action, interjection into a situation, immediate reconfiguration of relationships, as opposed to 'representation.' In his book *Poetry of the Revolution; Marx, Manifestos, and the Avante Garde*, Harvard Theatre & Comparative Literature Professor Martin Puchner describes the manifesto as a "futuristic speech act." He draws on J. L. Austin's "speech act theory," or speech that surpasses the realm of mere representation or abstraction, and actually executes an action in real life. Puchner argues that the manifesto is directed at an audience member that does not yet exist—the manifesto is a "speech act" which must performatively instantiate a future social condition in which the person for whom the manifesto was written will exist. One of Puchner's most ingenious claims is that a manifesto is not merely superstructure, but it is also the base. In Marx's terms, the base is the actual means of production whereas the superstructure is merely the cultural production superimposed on top. For him, a manifesto is not merely a description of a revolution, it views itself as in instrument of that revolution. This talk looks at the performative operation of manifestos, including *The Glitch Moment(um)* (Institute of Network Cultures, 2011) by Dutch visual artist Rosa Menkman. Glitch art is a movement that coalesced in the mid-2000's at School of the Art Institute of Chicago, rejecting the impeccable cleanliness of digital art and design. Instead it embraces the corruption or messy perversion of technological progress through short circuits or glitches. Menkman is almost evangelist in her advocacy of glitch art's critical subversive potential. This talk looks at the performative operations of her manifesto and how she conflates modernist discourses of 'newness' with postmodernist discourses of 'the death of the author' in her advocacy for glitch art.

Andrea Liu is a New York/Berlin-based art critic & artist. She was awarded artist residences at Atlantic Center for the Arts, Banff Centre, Art & Law Program, Centrale Fies Liveworks Performance Act Award, Ox-Bow, MFAH CORE, and is a fellow at Center for Experimental Museology. She gave talks at Centre for Postdigital Cultures (UK), Royal Central School of Drama and Speech (UK), Society for Artistic Research Conference (UK), Yale University Whitney Humanities Center, Sorbonne VALE (Voix Anglophones Littérature et Esthétique), CTM Festival (Transmediale Berlin), Geffen Museum (Los Angeles Printed Matter Artist Books Conference), NYU Performance Studies Confer-

ence, Black Mountain College Museum & Arts Center. She received her undergrad education from Yale University & was curator of Counterhegemony: Art in a Social Context.

Musing Memory / Diffractive Writing. Or how to get rid of "embarrassing graphic markers."

DR. ILSE VAN RIJN, *THIRD/DAS Graduate School Amsterdam*

This talk is grounded in my collaboration as a writer with visual artist and photographer Martine Stig. Starting from our shared interests in the relations between memory and imagination in a digitized world, we send each other snippets of our work reacting on each other's material. This open process, in which writing works with and along the images in a non-hierarchical way, will result in (a) work(s) to be presented in September / October 2021. Delving into my experiences of the process, this paper aims to present the notion of diffractive writing I developed over the course of the months with Stig. It builds on Karen Barad's understanding of diffraction / diffractive reading, and her understanding of the notion of the performative as intra-action. I will investigate what it means to be a 'sentence-thinker' (Trinh T. Minh-ha) and to actively engage with dis/orienting, haunting times and forms and/as matter. How can encounters between different entities and phenomena, and traditionally separate categories such as photography and writing, between matter and meaning, but also between makers 'cut together/apart' like Stig and I be translated? How to present writing that stresses its transversality, its movement (Manning) and processual becoming? I am wondering what forms text does and can take. And to what effects? Delving into materialist feminist readings of the relationships between text and 'the world', the discursive and the material, I aim to offer insights into what I perceive as the 'telling flesh' (Kirby) of contemporary writerly-artistic projects. Situating my work on the crossroads of theoretical study and practice, I will present experimental writing as a form of resistance, a means to subvert and transform a still reigning patriarchal discourse 'from within' (Cixous, Kaiser).

Ilse van Rijn is a writer and art historian. She researches the relations between image and language, practice and theory, nature and culture. She received a PhD from the University of Amsterdam (*The Artist's Text as Work of Art*, 2017). Her current research concentrates on materialist feminist affinities with(in) contemporary image/language practices, writing and/in memory work, and writing through orality.

SESSION 20:

SATURDAY 28 AUGUST, 9:30-10:30

Dis(guised) Writing

Wandering Writings - Curative Thinking, and Performing with Hysteria

JOHANNA BRAUN, *Lecturer, Academy of Fine Arts Vienna*
ELKE KRASNY, *Professor of Arts and Education at the Academy of Fine Arts Vienna*

We speculatively, and generatively, propose that artistic research can learn from historically (dis)guised writing practices performed by so-called hysterics. The disruptive potential of hysteria, especially within the performing arts, is well-known and studied by scholars with an interest in feminist, queer, and decolonial epistemologies. The disruptive, but also curative, that is healing, potential is understood in its affective and epistemic, yet less so, in its political dimensions. Per Freud, his case studies gave rise to the so-called talking cure—which is attributed to Anna O., today identified as the well-known Jewish feminist activist and social work pioneer Bertha Pappenheim; for the writing cure, and its method of free association, credit is given to Freud's patient Elisabeth von R., identified as Illona Weiss. But what about the hysterical wanderings, per hysteria, the wandering uterus, unlocking not only the talking cure, but also the writing cure? Has patriarchal epistemology normalized, and co-opted, the wandering knowledges of hysteria? This contribution aims to intensify the potential, and performative impacts, of wandering writings in artistic research. Braun's and Krasny's performative writing lecture draws on these historical legacies of free association and epistemic disruption to reformulate them under current conditions of neoliberal knowledge extraction and new forms of knowledge colonization. Wanderings are transgressive. Wandering writings are challenging disciplinary boundaries that have started to re-discipline academic writing in artistic research, in particular in writing, that is fixing, noting down, recording, live events, and ephemeral performance arts. This performative writing lecture will perform live-writing as the two presenters will perform live-writing instead of speaking. A digital setting will invite the listeners/audience to partake in this performative live-writing.

Dr. Johanna Braun is an artist-researcher, and just concluded her postdoc project *The Hysteric as Conceptual Operator* FWF: [J 4164-G24], which was situated at UCLA, Stanford University, and the University of Vienna (2018–2020). Her academic and artistic research focuses on (new) hysteria, disability, and performance studies. Most recently she published the volumes *Performing Hysteria* (Leuven UP, 2020) and *Hysterical Methodologies in the Arts: Rising in Revolt* (Palgrave Macmillan, 2021).

Elke Krasny, PhD, is a cultural theorist, educator, and curator. She is a Professor of Arts and Education at the Academy of Fine Arts Vienna. Her academic, and political, interests include feminist epistemologies, environmental and social justice, care ethics, social reproduction theory, and remembrance politics in art-making, architecture, and urbanism. Krasny contributed to the volumes *Performing Hysteria* (Leuven UP, 2020) and *Hysterical Methodologies in the Arts* (Palgrave Macmillan, 2021), introducing the term “hysterical studies” to describe radical disruption within the field of hysteria studies. e.krasny@akbild.ac.at

Hosting the first person

LAURA GONZALEZ

Athenaeum Research Fellow, Royal Conservatoire of Scotland

I am an intimate durational performance maker. This means that I perform to a restricted number of audience members – often only one in turn – and time itself is a material of the encounter. My works are based on Sigmund Freud’s written case histories of hysterical patients. In order to translate the work from text into performance, I created a method I call gHosting, in which I host the ghost of the patient in my own body. First, I read Freud’s writing with attention, carefully. On my second re-read, I re-write by hand the words I hear from the patient in the first person, erasing the voice of the doctor. I then record a reading of this new case history in my own voice and, instead of rehearsing the performance, I play it back to myself repeatedly, over several weeks. When I perform, I remember, rather than recite, what I hear, in the way the patients might have remembered occurrences or incidents when they told them to Freud. Thus, every one-to-one performance is different, an encounter created with the specific audience member in the room. My translation from case history to performance omits the doctor’s voice, and switches the patient’s words from third to first person – a powerful act of disguised writing. For this performative lecture, I will create a ficto-critical text, using poetic and / mimetic strategies to stage theoretical questions, through merging the voices of classic hysteric patients with the writing of psychoanalysis and my own experience of performing the work. Ficto-criticism is a form of resistance, as well as a way to make and to critique. This work will raise questions about the historical and contemporary medicalisation of hysteria and the role of the hysteric in resistance and revolt.

Laura González’s work falls between medical humanities, psychoanalysis, performance and Eastern thought, and investigates knowledge production and the body of the hysteric. She has published books on madness, seduction, intersemiotic translation and performance and is currently writing one on hysteria using a folding method with her collaborator Eleanor Bowen. She is also translating Freud’s case histories into intimate works and exploring the dramaturgical potential of a breath practice.

SESSION 22:

SATURDAY 28 AUGUST, 13:00-14:00

Techno-Writing

Brain Dérive & Detournement. A neuro-philosophical situated GPT-2 writing game

MARGARETE JAHRMAN, *Prof. in the artistic research PhD program of the University of Applied Arts Vienna*

CHARLOTTA RUTH, *choreographer and researcher, PhD candidate Artistic research University of Applied arts Vienna*

GEORG LUIF, *Technical Support*

With this game performance, we aim to introduce a new form of technological writing in artistic research. We apply the technical settings of the actual Status Quo of Artificial intelligence in writing, generative neural network models. We use a certain “ludic method”, a concept developed within the Ludic Society project. We discuss pre-trained transformers as autoregressive writing styles, connect Deep Learning, automatic writing and choreography. As the departure for our proposed technological ‘détournement’ we use the contextual setting of a philosophy reading and explore how we can feel rather than understand the text. The concept of Dérive, deliberated from Debord’s notion and interpreted into Alice Becker-Hos playful interpretation, is approached through philosophy of technology, artistic research and neuroscience. What happens to the notion of activistic play when technology is choreographing, writing and analyzing our moves in the game? Equipped with a brain-computer-interface, we invite online audiences in a LIVE ONLINE writing session. Focusing on technology bias we approach reading as a performative act situating the philosophical content in practice and approaching audiences as an oracle-intelligence. In this way the setting, the game-mechanics and the audience activities acknowledge the session itself as an assemblage, subversively performing (doing), underlining and showing without telling what is at stake. Here we build on the artistic research project *Neuromatic Game Arts/ art games: critical play with neurointerfaces* (<https://neuromatic.uni-ak.ac.at>). At the end of the game loop, a second new text is generated. The words and concepts of the attendees have been algorithmically fed into a Generative Pretrained Transformer in order to generate endless versions of it. into the loop! The artistic research question concerns the generation of ethical and political questions concerning the measurement of the self.

Margarete Jahrmann, is an artist, researcher and game designer. She is Univ.-Prof. in the artistic research PhD program of the University of Applied Arts Vienna and leads since 2020 the Austrian Science Fund FWF research project *Neuromatic Game Art: Critical Play with Neurointerfaces*. As professor Game Design at Zurich University of Arts she developed a focus on Game Art and Neuro-

Epistemology. exhibitions: CIVA Contemporary Immersive Arts 2021, Parallel Vienna 2020, Amaze Playful media 2018.

George Luif is a game developer and researcher, who lives and works in Vienna., Austria. Completed studies in Digital Arts at the University of Applied Arts Vienna and Interactive Media/Games at the University of Southern California. Artistically researches the convergences of art, games and technology.

Charlotta Ruth (S/A) plays with time and perception inside choreography, participatory art and arts based research. The last years her main topic of investigation has been performative aspects of communication, questioning forms of societal participation and what happens to “liveness” in our updated environment of interfaced reality. Ruth is approaching artistic research with a media independent but site and context-specific approach ranging between stage, gallery, public space, institutional in-between spaces and online.

Writing is not the last word: reflections on an iterative creative research project

MICHAEL MURPHY

Professor, Media Arts, University of Montana

RÓISÍN O’GORMAN

lecturer in Department of Theatre at University College Cork

Writing, as it moves into and through collaborative research and the construction of artwork is, in our experience, a fracturing process, a violence of somatic presence/absence that allows for correspondences between intimate space and distance, that recognizes and honors the geographical displacement and the attempted collision of digital technology and touch. We work, as collaborators, at the intersection of digital and somatic ways of knowing/accessing/presenting. Our work contains strands developed in shared spaces and apart, between Ireland and the U.S.A.—with distance sharing and re-purposing of material and the evolving ideation that has led to a freedom from and perhaps destabilization of meaning in a traditionally academic sense. We trace the connections across specific histories, which are ongoing, where bodies and lives are disappeared by apparatuses of oppression, colonial legacies, and the extractive regimes of consumption and climate destruction. Strands of work search for their helical being-ness, looking to attach themselves to other meaningful material. We consider the ways writing moves us towards or away from each other, the other. We consider the ways words screen us and yet might offer a bridge between worlds; the way images replace words and screens disrupt the normative. We write towards touch and away from it. Touch ablates the tensions, /melts the distances. We are out of touch. So, we write. We also draw, talk, film, record and move. We po-

sition writing within a tapestry of interweaving practices, allowing writing itself to have some companionship, some kinship. Easing the burden on writing to deliver, contain, and maintain knowledge paradigms, perhaps enables understanding of knowledging as wrighting; that is, at least some of the time, creating knowing is a place of play, craft, and pleasure, even as we confront the devastating crises of the world writ large.

Michael R. Murphy came to academia after a career as an actor and director in theatre, film and television, both in New York City and Los Angeles. His areas of teaching include directing, acting, and interactive media performance and design. His work covers a range of areas, including filmmaking, theatre, opera, video design and performance installation work.

Dr. Róisín O’Gorman lectures in Department of Theatre at University College Cork. Her current research examines performance as an interdisciplinary epistemology. Her work articulates the joint space between creative arts practice and traditional scholarship interweaving practice as a Somatic Movement Educator along with creative arts practice and traditional scholarship. This work results in arts-based research projects, essays in international journals, book chapters and video essays which develop conceptual knowledge and integrate those concepts through the varied form.

SESSION 23:

SATURDAY 28 AUGUST, 13:00-14:30

Forms of Writing (with No Hands)

Having to write, or say, anything at all

LIN SNELLING

Professor at the University of Alberta /Dancer

THEA PATTERSON

Choreographer, Performer, Dramaturg PhD student University of Alberta Performance Studies

As dance artists what is this writing we do? What are these marks in space we make? While writing offers the possibility of permanence, of (supposed) archival stability, at the same time, dance’s very ontology is traditionally marked by its disappearing nature, it’s resistance to sitting still. There are arguments to be made as to what this ontology offers in terms of resistance to certain hegemonies of visibility (Phalen 1996), and perhaps also what it neglects in terms of a certain melancholic notion the disappearing now (Lepecki 2005). This tension between the ephemeral written asks how we can think with the dancing body as a site of research where knowledge is generated in unconventional forms not easily taken up with the words. Words will surely fail, (as much as succeed), just as dancing will

also both fail and succeed (whatever this might mean at the end of the day), and yet / words or writing are always also there. It is with this continued tethering to the place of writing or the writing of place in both their practices that Canadian dance artists Thea Patterson and Lin Snelling ask the questions: what can writing teach us about dance? And what can dancing teach us about writing? Conceived as a lecture performance this work unfolds as a scored improvisation where Snelling and Patterson source from conversations and written correspondence over the period of the pandemic about their relationship to dance dramaturgy, improvisation and dance pedagogy. In this work they speak directly to each other, interrupting and querying each other as they share their thoughts and their written letters about dancing; and sometimes dancing their way out of having to write, or say, anything at all.

Lin Snelling's performance, writing and teaching is based in the qualities that improvisation can offer as it applies to dance, theatre, visual art and somatic practice. As Professor at the University of Alberta she is presently teaching dance, experiential anatomy and composition and is Coordinator of the MFA in Theatre Practice program 'Rewriting Distance', her on-going research collaboration with Belgian dance dramaturg Guy Cools continues. www.rewritingdistance.com

Thea Patterson (BFA, MA, PhD Student) is a Montreal-based choreographer, performer, and dramaturg. Her research investigates the potential of the dancing body as the site of embodied theoretical discourse. Here, dance practice does not demonstrate an idea, nor is the idea danced, rather the two converse/converge in the entanglement of something between, something that "lives betwixt and between theory and theatricality, paradigms and practices, critical reflection and creative accomplishment" (Conquer-good). Thinking, as expressed through the dancing body, moves the theory from body into the world.

Nibbling Wormholes

EMILIE GALLIER

choreographer and Dr. affiliated with DAS Research (Amsterdam) and the Centre for dance research (Coventry University)

With this presentation I expose wormholes in my practice-as-research PhD *Reading in Performance* (2021). These wormholes demonstrate my polyphonic approach for this dissertation balancing on an edge between academic methodologies and a more panoramic and choral approach that dance requires. Some wormholes were carved through my practices as dance artist, as spectator, and as writer who uses words, signs, drawings, collages, layout, edible and non-edible papers. Some wormholes were and are still nibbled by readers who write through the act of reading.

Building upon Roland Barthes's thinking (in 'S/Z', 1974) I work with the entanglement of texts and readers conjuring worlds. The wormholes in my dissertation are also threads inviting readers to weave the thinking time and time again. What they produce is a reading, which is also a dance, iterative, more or less than linear, with jumps and syncopation. This dance, delicate gesture, might be like turning pages and nibbling through piled papers in order to perceive the unwritten which thrives in the written. This gesture leads us to sense our implication with the texts and with the plurality of others in them. One of my questions in *Reading in Performance* is: how are documents active in performance? My writing chews related questions: how does the writing characterize content rather than explicate? How is my dissertation in action, offering itself as a text to be read and transmuted to the next body to be nibbled upon. One of my peers in Amsterdam, Jennifer Lacey, wrote about my research: 'texts tread lightly and trippingly through the world as through the bowels: ingestion, digestion, sublimation' (2021). In my presentation *Nibbling wormholes*, I invite attenders for an encounter with texts, creaking documents, scores, jokes, poems, characters and ghosts, for a dance that has never been danced.

Emilie Gallier is a choreographer researcher based in the Netherlands. She holds a PhD from the Centre for Dance Research (Coventry) with the support of THIRD at DAS Graduate School (Amsterdam), in which she developed the idea and practice of reading in and as performance (*Reading in Performance* 2021, <http://post-cie.com/texts.php>). Her engagement with artistic research as a researcher, peer, tutor, bookworm and spectator, shapes her attention and experience with forms of writing and publishing.

Words That We Feel: Work That Resides in Our Bodies

ALLYSON PACKER

Lecturer at the University of North Texas College of Visual Arts and Design

This paper explores the way writing is used as a tool to activate a viewer's embodied experience. Words, especially when used in the capacity of a performance score or imperative text directed at the viewer, have the capacity to elicit a precise somatic awareness: When Bruce Nauman describes "tension in the muscles, pain where the bones meet, fleshy deformations that occur under the pressure" (1), or Gerlach en Koop state "Instantly enveloped by water, the surface closed above my head" (2), we feel it. The artists' words in these examples, both part of text-based artworks, become a vehicle to deliver a distinctly physical experience. The artwork itself resides in our bodies. At a time when our daily experiences are increasingly taking place in virtual spaces, there is an attendant cultural myth that our bodies are quickly becoming an irrelevant factor in interpreting our relationships to that material world.

This paper interrogates that myth by exploring writing's capacity to reach across the physical distance that virtuality creates and engage us in intimate shared experiences. It will cover both examples from the author's own artwork, as well as contemporary and historical examples from other artists. Accordingly, the paper will be delivered as a lecture-performance, that, instead of creating a passive viewing experience, will use text and performative strategies to evoke the audience's embodied responses. As we become more removed than ever before from the traditional sites of exhibition and participation, both author and audience will examine how writing may be used to deliver a physical immediacy that is missing in our current reality.

1. *Body Pressure* (1974) by Bruce Nauman
2. *Instantly enveloped by water, the surface closed above my head, I understood how my body made the sea level rise* (2017) by the collective Gerlach en Koop

Allyson Packer is an artist and educator whose work investigates what embodied experience can articulate at a time when it is increasingly less common to make physical contact with the people, spaces, and institutions that impact us the most. She has exhibited at Nahmad Projects in London and Hyde Park Art Center in Chicago, among other venues. She is represented by Birds + Richard in Berlin and lives in Dallas, Texas, where she teaches at the University of North Texas.

SESSION 24:

SATURDAY 28 AUGUST, 13:00-14:00

Dis(guised) Writing

Reading and writing at the same time - translation as performance and performance as translation

PABLO ALVEZ ARTINPROCESS

Performance artist and Phd student

We explain how the interaction between a book (which inspires my performances) and my performance art (which leads me to re-read the book) accounts for topological transformations of its text which then are sketched out in writing. This implies I am re-writing the book. Concretely, the presentation describes a performative experiment I developed under the curation of Unspecified Involvements, which defines itself as "a travelling space to share writing practices (experimental / partial / fragile / unstable) through reading / performing in an informal setting". We show how this experiment provided me with keys to write my thesis differently: (1) to use the reading of alternative translations of the original book (from French to Portuguese and to English) to perform the text, and to realise the text is performing, by exposing the multiple meanings those translations actually help unfold; (2) to redirect this "calectoscopisation" of meanings to my own process

of writing, with all its implications in graphic terms (this will be explained and exemplified during the conference); (3) to expose in our way of writing (our own writing, and to some extent too our re-writing of the original book) the distinction between "text as received" and "text as processed", including, again, how this is mirrored also in terms of the graphical space occupied by quoting the text and looking critically into it; and (4) to show how performance art plays a central role in this process of re-writing. These choices are political: by exposing them, we are showing awareness of how a doctoral research in the arts risks going beyond questioning the artistic practice to instead put it in question. As a reaction to that transgression, we show how the subject-object direction can be inverted or smudged, with advantages to both academic and artistic practice and respecting their integrity.

Pablo Alvez Artinprocess is a professionalised performance artist and holding a phd in poverty economics (Univ. de Évora), I am currently conducting a doctoral research supervised by Laura Cull (Univ. of the Arts of Amsterdam) and Kati Köttger (Univ. of Amsterdam) on how ethics can empower aesthetics. As a performance artist I received training from e.g. Steven Cohen, Rocio Boliver and Dirty Martini, among others. My latest performance was awarded by Gulbenkian Foundation and received production support by Pompidou Brussels.