

The Very **Second** Sensorium of Artistic Research

Curated by **ŌfēúđžŪ Artz**

11&12 OCT 2022



UiT The Arctic University of Norway



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Tromsø Art Academy (UiT) and **ŌfēúđžŪ Artz** research-cluster are happy to launch together The Very Second Sensorium of Artistic Research as a two-day gathering to be in touch with artistic research through performative forms of exposition. During these two days of Sensorium, artists-researchers who operate on /Performing Art Research Centre and the Fine Arts Academy doctoral and postdoctoral artistic research platforms (Uniarts Helsinki) will offer a panorama of original research presentations, whether performed or installed, in dialogue with proposals by Tromsø-based artists-researchers.

The event will be held in English.

With:

Jesper Alvaer (Tromsø)

Outi Condit (Helsinki)

Simo Kellokumpu (Helsinki)

Karolina Kucia (Helsinki)

Edvine Larssen (Tromsø)

Stephanie Misa (Helsinki)

Vincent Roumagnac (Helsinki)

ŌfēúđžŪ Artz is an expanding cluster of artists-researchers, finding its awakening in Tutke/Performing Art Research Centre (Uniarts Helsinki) on the initiative of Vincent Roumagnac, Simo Kellokumpu, and Outi Condit. Since 2019, **ŌfēúđžŪ Artz** initiates various forms of curated events, which take the development of the fairly new (un)discipline of artistic research forward with curiosity on queering its existing academic and artistic understandings and forms. *The Very Second Sensorium of Artistic Research* in Tromsø follows *The Very First one*, which took place in 2019 at the Finnish Institute (Institut Finlandais) in Paris.

With the support of Nordic Culture Point.

image: Atmospheric Choreography: Exoplanets, Simo Kellokumpu, 2019.

THE VERY SECOND SENSORIUM OF ARTISTIC RESEARCH

PROGRAM/SCHEDULE

(Subject to slight adjustment)

Tuesday 11.10

10-15: installation Outi Condit

MORNING

10:00 – 10:15 Welcoming coffee

10:15- 10:45 Vincent Roumagnac
(pause 5')

10:50- 12:20 Jesper Alvær
(pause 10')

12:30- 13:00 *How did this open senses?* (collective pad-writting)

13:00 - 14:20 LUNCH + free time to visit Outi Condit's installation

AFTERNOON

14:20- 15:20 Karolina Kucia
(pause 10')

15:30- 17:00 Edvine Larssen

Wednesday 12.10

9-14: installation Outi Condit

MORNING

9:00- 9:25 *How did this open senses?* (collective warming-up pad-writting)

9:30- 10:40 Vincent Roumagnac

10:40 – 11:10 pause + free time to visit Outi's installation

11:15 – 12:15 Vincent Roumagnac

12:15 – 13:55 LUNCH + free time to visit Outi Condit's installation

AFTERNOON

14:00 – 14:45 Stephanie Misa

14:50- 15:50 Simo Kellokumpu
pause

15:52 Vincent Roumagnac / Prep. + Procession to the seaside

17:00 Drinks by the sea + Discussion *How did this open senses?*





JESPER ALVÆR

CONSTANT SUPERVISION/EVENING SCHOOL (INTERMODAL EXERCISE)

This durational workshop, running from fall 2022 and until the end of spring semester 2023, seeks to restore confidence in Poiesis, the “knowing” that comes from the human capacity to shape both self and world.

The workshop is based on that capacity and encourages students to take responsibility for shaping their development as learners. The workshop is outlined as a hybrid format, with intermodality as a guiding principle and decentering as routine.

The notion of Intermodality will be exemplified as experience Tuesday October 11th embedded within the morning session of the SENSORIUM OF ARTISTIC RESEARCH from 10:50-11:20 at the academy.

Jesper Alvær received his formal training as an artist in Oslo, Prague, New York and Kitakyushu, Japan. He has for the last decade primarily been working in the Czech Republic and Central Europe. Many of his projects may be characterised as long-term investigations and work takes into account various life worlds and the effects of cultural constructions. His projects often materialise in form of installations, videos or undocumented interpersonal meetings.





OUTI CONDIT THE DIVA

« In 2017, I worked together with theatre director and fellow doctoral research fellow Vincent Roumagnac to make the stage piece *The Actress*, which became the first clearly defined artefact 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.

In Spring 2021, Vincent and I came together again to work on the final act of our initial collaboration. We 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. »

Outi Condit (she/them): I'm an actor, performance maker and researcher currently looking at the practices, discourses, corporeal and material arrangements of theatre(s) as apparatuses that produce and mould certain kinds of bodies and selves. This has led me to think about the existences shaped by ubiquitous techno-stages performing "me", and to look for ways to act on them from the perspectives of a pedestrian cyborg re-actress.



SIMO KELLOKUMPU

xeno/exo/astro

In Kellokumpu's site- and place –responsive choreographic practice the notions of 'site' and 'place' are projected into outer space. The title of the workshop refers to the prefixes, which the artist proposes to re-orientate their practice, each of them being connected to the re-thinking of embodiment under beyond-planet-Earth conditions. During one-hour workshop, the participants are invited to playfully examine through corporeal experimentation what could the place-responsive choreographic practice mean when locating the planet Earth not any longer in the center of the work. What happens to a body when moving within the non-geo-centered interplanetary scales and speeds? What kind of speculative embodiments and movements does toxic soil, deviant gravitational force, unbreathable atmosphere and constant radiation might form? What kind of site-specific choreographic art emerges once the site is imagined-experienced beyond immediate touch?

Simo Kellokumpu is a Finnish choreographer and researcher born in Lapland and based in Helsinki. Kellokumpu completed a Doctorate of Arts in 2019 in the Performing Arts Research Centre, Theatre Academy, University of the Arts Helsinki with the artistic research project Choreography as Reading Practice. They are interested in exploring the entanglement of contemporary science-fiction, space culture, and site-specificity. Parallel to the artistic work Kellokumpu works as a lecturer in the Theatre Academy, Uniarts Helsinki.



KAROLINA KUCIA

OOPS! DID SOMETHING GO WRONG?

Yes, Horribly wrong ... But when? 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, and 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 is a visual artist with a background in sculpture, intermedia and performance studies. At the moment they are finalizing their artistic doctorate at Performance Art Research Centre at the Theatre Academy of the University of the Arts Helsinki. Their thesis aims to develop organisational scores and "analytic tools" for artworkers operating in the context of the precarization of labour in post-neoliberal capitalism and the current form of art institutions. Said scores are based on concepts of parasite/parasitism, monster/monstrosity and slip/blunder/boo-boo.





EDVINE LARSSSEN

WHAT 間[MA] DOES, OR WHAT 間[MA] COULD DO

The concept of [Ma], considers the importance of the interstice, the unfilled or empty, as well as different states of being in-between or in tension. It also brings an enmeshed understanding of time and space, timing and spacing. [Ma] was the framework for Edvine Larssens Doctorate Artistic Research Project, researched through qualitative research methods combined with the making of, and reflection on 6 site bound artworks, of various durations. In this sensorium, Larssen will conduct a shared performative situation, where all participants together, will explore how this concept moves beyond language, as an invitation to a joint experience of what [Ma] does or could do. For the second sensorium Larssen initiates a third duration of 90 minutes for this situation, as she has previously conducted other durations of it in Paris in 2019 and in Stockholm in 2020.

EDVINE LARSSSEN is a Norwegian artist and researcher whose works move between the architectonic, the sculptural and the performative. She holds a Doctorate degree from the Norwegian Artistic Research Programme and NTNU (2018), and she is currently Professor at the Art Academy in Tromsø, Arctic University of Norway.





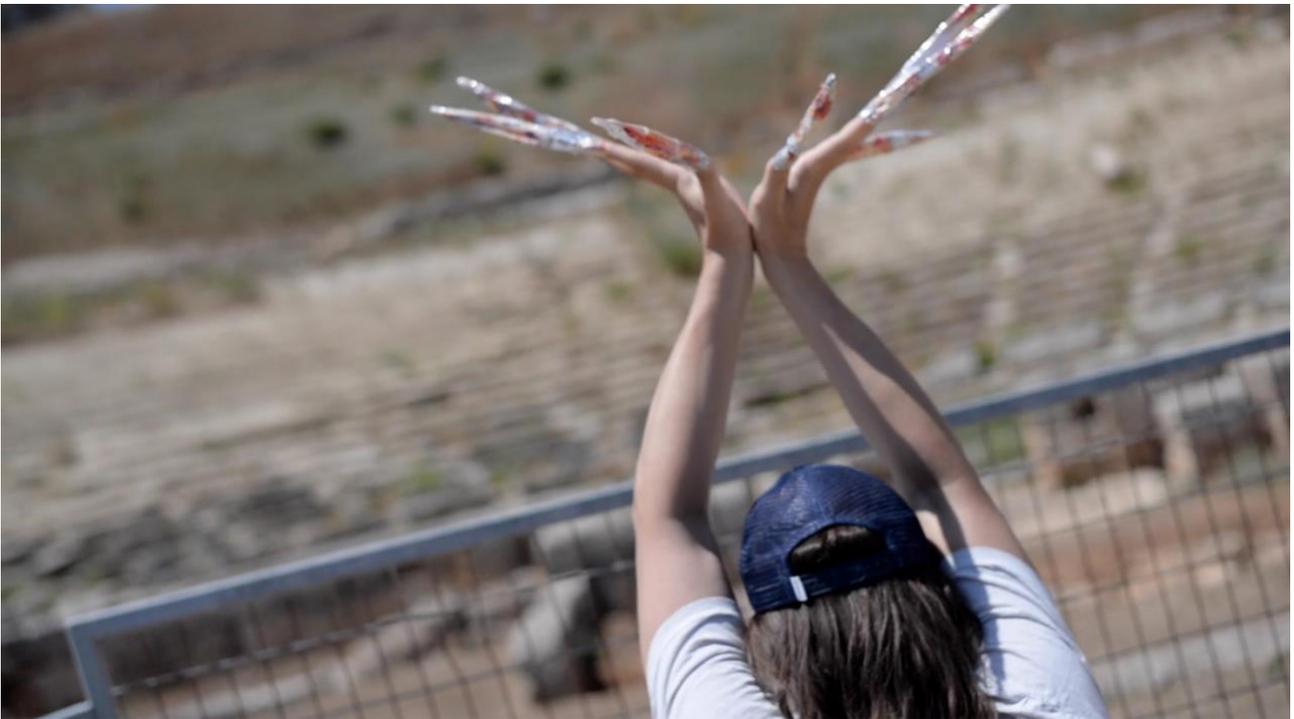
STEPHANIE MISA

FILIPINOS, CANNIBALISM, AND MOTHERS DANCING ON TONGUES

In “Filipinos, Cannibalism, and Mothers Dancing on Tongues,” Stephanie Misa explores first languages and the complication this notion implies in contexts where the mother tongue is a purely spoken language outside of institutional (read-write) frameworks. In this piece, Misa questions power hierarchies implicit in institutionalized languages by putting forward marginalized oralities and their alternative forms of expression. She argues that the embodiment of an orality, its containment in a colonized, disenfranchised, diasporic body, is exactly what gives it power and agency. Orality is a way to access an intersectionality, one that ruptures the idea of bound cultures, and instead proposes that culture—by extension, language—is in a perpetual flux marked by creative becomings, which in order to manifest requires us to break down and re-digest what constitutes a “mother tongue” — to imbibe, expel, replenish, take shape—and sing, sing in a tongue blessed by many mothers.

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Stephanie Misa (PHL/ USA) is a visual artist, a researcher, and a writer. She graduated from the Academy of Fine Arts Vienna in 2012 and has a masters from the Interactive Telecommunications Program at NYU, Tisch School of the Arts. She is currently a doctoral candidate at the University of Arts Helsinki Doctoral Program (KUVA). Her work consistently displays an interest in complex and diverse histories, relating to these topics through her installations, sculptures, videos, prints, and writing— bringing forward questions of hybridity and embodiment.





VINCENT ROUMAGNAC

DATA OCEAN THEATRE / Tragedy & the Goddexxes

VI. HEXAKORALLIKA (Εξακοράλληκά)

Roumagnac's project *Data Ocean Theatre (D.O.T.)* tangles myths, western theatre memory, new media, digital animism, climate emergency, seas and oceans transformations, and technological mutations in relation to diverse aspects of « submersion » as a contemporary living condition. *D.O.T.* appears, disappears, reappears through a series of polymorphic works based on the eco-dramaturgical consideration of the simultaneous phenomena of 1. the rising sea and ocean levels, 2. the exponential growth of big data in our informational age, and 3. the emotional overload caused by the latter two happening, projection, and prophecy.

As the first part of the five-year-long *D.O.T.* artistic research, *Tragedy & the Goddexxes* aims at generating an alternative pantheon for a queered and techno-animist reset of the *tragic*, at the intersection of Greek tragedy's history, Western marine mythology and the ambiguities of “technology-as-monster” narratives.

HEXAKORALLIKA is the sixth episode of *Tragedy & the Goddexxes*; It consists of a two-day workshop during which participants are invited to create a ceremonial garment/object/gesture based on the encounter with the aesthetic parameters of Roumagnac's project and their own practice orientations, and to implement its performative and festive activation into a collective procession-performance towards and by the sea at the end of the Sensorium.

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 four-year post-doctoral artistic research project titled DATA OCEAN THEATRE (D.O.T.).

