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PERFORMANCE ARTIST'S WORKBOOK

On teaching and learning performance art – essays and exercises

(Edited by)
PILVI PORKOLA

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THE PUBLICATION SERIES OF
THE THEATRE ACADEMY

PERFORMANCE ART FOR PEOPLE

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PILVI PORKOLA (ED.)

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Contents

Acknowledgements

I am grateful for the opportunity to work on this book and, for my part, speak out on behalf of performance pedagogy, which I consider a fascinating and often overlooked subject. The book has been completed in collaboration with the LAPS (Live Art and Performance Studies) study programme at Uniarts Helsinki, and the New Performance Turku festival. The project was made possible by the Academy of Finland research project How to Do Things with Performance at Uniarts Helsinki.

I would like to thank the writers who gave their precious time and expertise to this project: Ray Langenbach, Annette Arlander, Hanna Järvinen, and Tero Nauha. In addition, I would like to thank Leena Kela and Anni Välimäki from New Performance Turku for their support and contact with the artists. Frame – Contemporary Art Finland has also supported this publication financially; l thank you for that. For language checking and style suggestions I thank Hanna Järvinen, Joanna Nylund and Jamie MacDonald.

Finally, I would like to thank all you lovely people who replied to the open call and sent your exercises to be included in this book. The book would not be the same without them; your contributions show the diversity of practice in the field. Whilst there are many words here, this book will reach its true aim when the exercises are implemented through action. I hope you enjoy the book and find it useful when teaching or practicing performance art.

5 June 2017 at the Theatre Academy, Helsinki
Pilvi Porkola

Introduction

There are not many books about teaching performance art, but here is one. The aim of this book is to offer perspectives on performance art practice with a focus on teaching. Teaching performance art is typically based on artistic practice: the teachers are performance artists whose pedagogy is based on their own artmaking. It seems that often teachers don't even teach *their own practice,* but performance practice in general. Their experience as an artist is what makes this possible.

There is a persistent claim, usually repeated by performance artists themselves, that performance art cannot be taught. When thinking about teaching art there are certainly many things you can't teach, especially if you consider teaching to be the passing on of information from one person to another. Teaching art does not only involve technique, aesthetics, and history and traditions of practice, philosophy, or other theoretical views. There is always something less tangible: an unexpressable knowledge and path one must find for oneself.

However, there are still many things you can teach, if you think of teaching as sharing, facilitating, discussing, and most of all, encouraging people to go and practice. I find that artist teachers have many skills: they have the experience of their own practice and are aware of the needs of the artistic process. In that sense, teaching performance art is no different to teaching other art forms.

This is by no means the only book on teaching performance art. In *Performing Pedagogy*, Charles S. Garoian (1999) characterises performance art as postmodern pedagogical discourse and practice. He states that performance artists "use memory and history to critique dominant cultural assumptions, to construct identity and to attain political agency" (1999, 2). He eloquently argues for teaching that does not contradict artistic practice, but rather teaching as a significant form of cultural production.

It seems that performance pedagogues are not only passionate but also often have a strong social agenda and vision. In *Exercises for Rebel Artists: Radical*

Performance Pedagogy, Guillermo Gómez-Peña and Roberto Sifuentes (2011) write about the Pocha Nostra group's methods and workshops. Gómez-Peña states:

> "In my vision, the classroom/workshop would become a temporary space of utopian possibilities, highly politicised, anti-authoritarian, interdisciplinary, (preferably) multi-racial, poly-gendered and cross-generational and ultimately safe for participants to really experiment" (Gómez-Peña and Sifuentes 2011, 3).

In the collection edited by Valentin Torrens (2014), *How We Teach performance Art*, he gathers university courses and syllabi showing the wide scope of pedagogy for performance art in different institutions worldwide. Here performance art and Live Art teachers also summarise their teaching practices in their own words.

In addition to these books, I would like to add Marilyn Arsem's article "Some Thoughts on Teaching Performance Art" (2011) in which she brilliantly articulates: "In my teaching, I attempt to honor the radical roots of the medium, with its history of expanding notions of how we make art, how we witness art, and what we understand to be the function of art."

In Arsem's definition,

> "[in] the classic understanding of the medium, performance art is the act of doing. It is not representing, not recounting, not re-enacting, but simply doing. It is live and it is real. It is direct action. It is not about rehearsing a text or recreating a narrative, but rather it is an experiment with a portion of one's life. It is not about entertainment, but about the desire to learn. Ideally, the performance artist is always generating a new challenge for her or himself, never repeating an action. It is driven by curiosity, and the quest is discovery, transformation, knowledge."

Moreover, I would like to mention the online journal *Ice Hole* (2016), which focuses on teaching performance art and is edited by Janne Saarakkala and Jörn B. Burmester, with articles by Dani Ploeger, Juergen Bogle, Burmerster, and a video in which Black Market International talk about teaching and learning. I'm certain there are more in other languages as well.

Aside from these books, there are plenty of publications that include different kind of exercises and scores. First, the iconic *Fluxus Performance Workbook* (2002), that documents Fluxus scores from many artists. Also Yoko Ono's (1964)

Grapefruit is a beautiful example of an art book that functions as poetry as well as documentation of an artist's work. A newer publication is Miranda July's and Harrell Fletcher's (2007) *Learning To Love You More*, which is based on their art project of the same name in which they asked people do different kind of exercises and document them. There are also many score based books in the field of dance, such as those by Deborah Hay (2010), Jonathan Burrows (2010), and Efva Lilja (2012) just to mention a few.

This book is divided into two parts. The first part comprises articles from different perspectives. In his article "Pedagogy Against Itself in 20 Instruments", Ray Langenbach, Professor of LAPS (Live Art and Performance Studies) at Uniarts Helsinki, approaches performance art from the perspective of Performance Studies. According to Langenbach, "a study of performance alone cannot sufficiently reveal the subtleties of artistic agency. Artists regularly mobilise specific figures of speech, concepts and thought experiments from a repertoire developed over centuries by their respective societies. These tropes and concepts have uses, performative instrumentality, and discursive power. All of these are necessary components of performance pedagogy."

Dr Annette Arlander was the first professor of the Live Art and Performance Studies study programme in 2001. In her text "Four Workshops - Four Approaches to Performance Art", Arlander presents the programme of four workshops: 1) elements of performance art (based on Anthony Howell's book *The Analysis of Performance Art – A Guide to its Theory and Practice*); 2) Live Art installations, i.e. durational or site-based works; 3) autobiographical works; and 4) event scores. Arlander states "the idea was to look at very different approaches to making performance art and to provide models for a mode of working based on assignments", and emphasises that there was no thought of teaching anything—she was only giving assignments and creating conditions. Her aim was not to teach her personal way of working, though there were links to the artistic practice she was developing in those years based on stillness and repetition.

In her essay, "A Short History of the Score in 5091 words" dance historian, Dr Hanna Järvinen explores the links between the traditions of dance and history of performance art in using scores. According to Järvinen, "scores are, in short, too many things at once—notations, instructions, performances, art works—and they appear in many art forms that have their own histories and interests, theories and canons." Järvinen traces the history of scores in the Fluxus tradition as well as in methods of contemporary dance.

Dr Tero Nauha takes the bull by the horns and focuses on the oft-repeated statement "performance art cannot be taught". Nauha analyses the function of this argument and asks what presumptions exist behind it. He approaches from several perspectives, including the point of view of teaching art, and a viewpoint questioning the very definition of performance art. Does the difficulty of teaching performance art stem from it not being considered an art form at all, but rather a counter-culture phenomenon and therefore a form of institutional critique?

In my text "Dealing with the Confusion: Seven Keys to Viewing Performance Art" I focus on the act of viewing. I often hear people complain that performance art is challenging to watch and hard to understand. To address this, I present some viewpoints on how to look at or analyse performance.

The second part of this book is a collection of performance art exercises I have gathered, mostly via an open call to artists and artist-scholars. I also used some mailing lists from the New Performance Turku festival and from Ray Langenbach, who has also organised performance festivals in Asia. I am happy that so many people responded to the call and shared their exercises. As we know, performance does not happen in words but in action, so these exercises are calls to act.

An idea often repeated in texts dealing with the teaching of performance, in this book and elsewhere, is student activation. Teachers strongly reject learning by imitation and emphasise the role of the teacher primarily as a facilitator, discussion leader, or provider of information. Regardless, it is important that teachers have a background in practicing art; a corporeal experience of what it means to be a performance artist.

There is an ongoing discussion of what performance art actually is. I'm aware that some artists have strict definitions of it, whereas others like to think of performance art as a field that accepts various aesthetics and methods, and that it faces opposition precisely because it is not strictly defined. As the editor of this book, and as an artist and teacher, I wouldn't like to be a gatekeeper that says some perspectives are right and others are wrong. Rather, I would like to emphasise the diversity of the performance art tradition. The tradition itself already has different orientations, aesthetics, manifestations, and methods, from the Fluxus tradition to Marina Abramovic, and from Allan Kaprow to Guillermo Gómez-Peña. From you to me.

So I would simply say that performance art is about bodies, and about presence in time and space. Sometimes it is interaction with the audience, but not always. It's about the personal and the political, it's figurative and conceptual,

sometimes simple and sometimes complicated. It is an art form populated by committed and passionate people, who are ready to take risks and who don't neglect the playfulness of performance. Moreover, it is much, much more than this, and that's great.

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PART I

Essays

RAY LANGENBACH

Pedagogy against itself in 20 instruments

Proposition #6.54

My propositions serve as elucidations in the following way: anyone who understands me eventually recognises them as nonsensical, when he has used them—as steps—to climb up beyond them. (He must, so to speak, throw away the ladder after he has climbed up it.) Ludwig Wittgenstein, *Tractatus Logico Philosophicus* 1922

Background Data

The ephemeral and ungraspable moment of performance has ramifications that extend far beyond its immediate time and place. A study of performance alone cannot sufficiently reveal the subtleties of artistic agency, and artistic agency itself is not inclusive enough to describe an artistic 'event' (Whitehead, 1978). Artists have mobilised specific figures of speech, concepts, and affective states from daily life to produce a repertoire of conceptual experiments and action experiments developed over centuries in their respective societies. These *thought + act* experiments include conventional art practices, but extend well beyond them into cognition, science, philosophy, ritual, and play.

Concepts and performances coalesce and disseminate prevailing local, regional, and global ideologies. Through an understanding of their ideological import, we can situate specific performances in the full complexity of the socio-political moment, and reveal culturally specific sensitivities and desires (Freire, 1968; Illich, 1971). The following constellations of action experiments were designed to explore the aesthetics of power relations in specific cultures and sites.[1] They are not philosophical propositions per se, but they pose materialist propositions in much the same manner as Wittgenstein's ladder: as "instruments" that, once deployed, can be discarded—at which time attention flows to the cultural logic, ramifications, and aftermath of the act.

Instruments are material propositions which, when introduced into receptor sites in an environment, synergistically produce a complex and unpredictable aftermath. An instrument has both intrinsic value in its own design, and extrin-

sic instrumental value in its effects on the environment and other subjects. An instrument is an apparatus with agency. It brings about an event, but it is also a medium and an implementation, linked etymologically with *instruction* and the pedagogical 'spread' of information, from the Proto-Indo-European root *stere*—to spread.

For the purpose of this writing I have divided *instruments* into two main sub-species: *exercises* (i.e. "assignments" meant to identify and "bring out" (from Latin *educare*) virtuosity or knowledge in the participants[2]) and *performance works* derived from my own oeuvre that generally demand deeper and longer commitment to psychological, cultural or cognitive research–in some cases extended over years rather than hours. In all cases the instrument is a node of circulation that can be evaluated for its *technological effectiveness*, *cultural efficacy*, *organisational efficiency* (McKenzie, 2001), and *affective touch*.

The etymology of the word *exercise* opens in one direction to the act of preparation, the rehearsal, disciplining, and in another direction toward the declaration, as in a legal exercise, for example *habeas corpus*, the presentation of the body of the accused in court, or as in a legal statute, a regulation or the "exercise of rights". I use the term here in both senses, or between them, facing in one direction and then the other. The exercise (noun), as opposed to the verb (to exercise), is an act of "problem solving" that usually requires preparatory research, and as such provides the space for an autogenic performance pedagogy in which the participant teaches herself (Ranciere, 1991).

The following instruments are ones that I have either presented as works of art outside the academy or posed as scholastic exercises in learning environments and schools in various countries. Generally stated, I believe in a strong separation between *exercises* that are implemented inside institutional structures, and *performances* that are presented outside. *Performances* may include long-duration and transgressive acts, or interventions into prevailing social mores and laws.

Responsibility and agency is necessarily assumed in *performances* by an artist (and sometimes a curator), while in *exercises*, agency and the responsibilities they entail are tacitly shared by lecturer, students, and the institution. (Because of their constitutional heterogeneity and crystalline hierarchical structures, the administrations of most educational institutions (as well as museums and governments) hold a phobic response toward engaging with amorphous and mutating questions of ethics.)

While some of the performances listed here have taken place over years (e.g., Convert, avataric constructions), most of the exercises were conceptualised and implemented by students in the time frames of courses, classes, or semesters in the United States, Malaysia, Singapore, Thailand, Pakistan, or Finland at university level. When presented to students, some exercises required elaborate instructions or descriptions and background information; in other cases, they were presented "bare bones" with very little prelude, thereby providing greater problem-solving latitude. Most were developed in response to perceived needs in the culture or social milieu where they were first presented, and then adapted to other cultures and situations.

Some performances and exercises were well received by participants, and others were repelled or refused. Some were deemed offensive, intrusive, or imperialist. Some were designed to be offensive or mildly threatening or dangerous. Some worked magic, and others fell flat in the short-term frame of a course or curriculum. Hopefully all will bear some mutant fruits down the line.

What is important is whether a particular instrument synaptically takes hold and continues its journey of memetic and rhizomic proliferation. For this book I see this writing as a means to continue these acts of dissemination. Because this particular publication is focused on performance pedagogies, I have likewise chosen instruments that involve acts of performance (or inquiries into aspects of Performance Studies), somewhat arbitrarily passing over those that are more tightly focused on visual arts or media studies. The ones chosen here emphasise interactions between humans or non-human actants, and they include or aim for some sort of behavioural exchange.

I have organised this listing of the instruments into fuzzy categories purely for the purpose of facilitating access. The categories or 'sets' are not intended to carry epistemological or ontological weight, although this is probably unavoidable as the formation of categories is fundamental to the development of all human knowledge. As stated above, each instrument is labelled as either a "performance" or an "exercise", with an informal title.

The sites and approximate years of conceptualisation / implementation have been left out of this edition of the *instruments* due to available space. The twenty instruments described here are organised into seven constellations as follows:

1. Staking the Inventory
2. Time
3. Space
4. Entropy

5. Embodiment
6. Identity
7. Transgression

I make no copyright claims on these instruments. I include them here in the hope that they prove to be useful and may be passed on from person to person in the future. When I have appropriated and listed exercises of other people (e.g. the Jakarta Madrasah exercise), it is so stated. Correspondingly, I have noticed that some of my own devised performances and exercises have reappeared as others' exercises or performances. I strongly advocate such processes of cultural transfer. I extend my gratitude to all my students and colleagues and audiences who have generously provided feedback in whatever form they desired on the instruments with which they engaged.

1.0 Staking the inventory

1.1 Staking the Inventory: The "Jakarta Madrasah Process" (Exercise & Performance)

Working in a group of between 8 to 20 people, ask each person to bring 10 to 20 objects of various types and uses. Divide the group into two smaller groups, each with half the collected objects on the floor or table. Ask them to sort the objects into categories and negotiate the categories with each other. Each participant should advocate for their categories. After approximately 30-60 minutes of sorting, combine the two groups and repeat the same instructions to disrupt the comfort of too-easily-accepted methodologies of category formation. Conclude by discussing the reasoning behind the selection of categories. Discuss categories that were eliminated or ignored and why they were deleted.

Background Data

Building on embodied "Prototype Theory" of Eleanor Rosch, in 1987 George Lakoff proposed a reconfiguration of classic categorisation theory with four new "Idealised Cognitive Models": Propositional, Metonymic, Metaphoric, and Image-Schematic. In a Jakarta Islamic madrasah in 1990 I observed how categorisation theory was being used to help children recognise and perform their own domains. The children negotiated with each other and sorted a heap of objects into categories that seemed reasonable and useful to them. Through this performance (and the after-discussion) the arbitrary nature of semiotic arrangements was made apparent, along with the possibility of constructing categories in line

with their own embodied experience, rather than according to classical semantic hierarchies determined by adults or by the language system. In Singapore the I am LGB Society of Mind and Loo Zihan have since re-worked the exercise as performance in various contexts.

1.2   Staking the Inventory: Trapping A Spirit (Exercise)

Step 1. Identify what type of spirit you intend to trap.

Step 2. Describe its behaviour and its vulnerabilities.

Step 3. Design a trap which may be a performance, ritual, or installation.

Step 4. Implement the trap. Demonstrate.

Step 5. Declare whether or not the spirit was trapped.

Background Data

One of the problems in teaching art is the tendency of new students to try to make art that looks like what they believe art is supposed to look like, rather than finding new forms based in their own culture, beliefs, ideas, and ideology. Such stereotyping is fundamentally a problem of category formation in a new field of knowledge.

1.3   Staking the Inventory: Aby Warburg's Mnemosyne Atlas (Performance)

Research Warburg's Mnemosyne-Atlas and create your own, justifying your categorical and methodological choices. My own work involves the creation of information archives and hoarding of information artifacts. Recently I have collaborated with the Singapore artist Loo Zihan, who creates installations from these archival materials, thereby coaxing the materials into new hermeneutical relationships.

Background Data

Since Vasari, the practice of art history has involved applying a limited number of methodologies to the study and categorisation of art objects from different cultures. These include the analysis of form, composition, icons, signs and symbols, the psychology of the artist, analysis of the social context, etc.

Between 1924 and 1929, Aby M. Warburg developed his Mnemosyne Atlas in his circular library, Hamburg. The Atlas included around 2,000 images mounted on boards covered in black cloth in "visual clusters" based on metonymic and metaphoric affinities of the images. The Atlas drew associations between works

and elements in visual culture without the intervention of language. Warburg was interested in visual constellations and a complex network related through contiguity and resonances between cultures, signs, and images as things in themselves[3].

1.4 Staking the Inventory: How Institutions Think (Performance)

Engage in a discussion and analysis of your institution or organisation as an entity that subjectifies, categorises, discriminates, and subjugates its denizens. Consider both the internal and external dynamics of the institution as interpellating performance and structure.

Background Data

Building on her 1966 anthropological study on the relationship between dirt and the production of order in societies, in 1986 Mary Douglas reflected on the question of 'how institutions think' in a book by that name[4]. She argued that institutions archive public memory, create and maintain classifications, and determine the parameters of their respective cognitive and social epistemes.

Since the 10th annual conference of Performance Studies international in Singapore (2004), I have led a roundtable discussion at most annual PSi conferences in a final-day session called 'How PSi Thinks,' where participants and organisers gather to reflect on the event. It has been an opportunity for debate, and for an exercise in accountability. The roundtable has provided an opportunity to consider 'How PSi thinks', and to engage in a discussion of the past and future of PSi as a structure, organisation and performance. Using the particular theme and site of the conference as a framework for reflection on the organisation itself leads to an inquiry on how individual performances are institutionally contextualised and how institutions performatively constitute agency within their parameters.

2.0 Time

2.1 Time: micro (Exercise)

Perform individually or as group for the following temporal intervals. Each performance and interval should double and build on the previous performances. By the end of this series of intervals, an individual or group style of performance may organically emerge.

1 second in length
Double: 2 sec.
4 sec.
8 sec.
16 sec.
32 sec.
1 min 4 sec.
2 min 8 sec.
8 min 16 sec.
16 min 32 sec.
33 min 4 sec.
1 hr 6 min 8 sec.
2 hr 12 min 16 sec.
4 hr 24 min 32 sec.
8 hr 49 min 4 sec.
17 hr 38 min 8 sec.

2.2   Time: Macro – Deep Time (Exercise)

Analyse your geological environment and the performance of the Earth's crust, including shoreline features, forests, grasslands, valleys and mountains, rock outcroppings, and underlying sediments. Construct geological time maps. Obtain advice from the local Geological Survey, geologists, and biologists as needed. Include changes that have occurred since the arrival of homo sapiens in the Anthropocene era.

3.0   Space

3.1   Space (Exercise)

Create a sculpture 1 cm x 1 cm x 1cm.
Double it: 2 x 2 x 2 cm
4 x 4 x 4 cm
8 x 8 x 8 cm
16 x 16 x 16 cm
32 x 32 x 32 cm
64 x 64 x 64 cm
128 x 128 x 128 cm
248 x 248 x 248 cm
496 x 496 x 496 cm

4.0 Entropy

4.1 Entropy: Initiate an Event (Exercise)
Initiate an event or condition that then continues to unfold indefinitely on its own without any further interventions. Document the event.

4.2 Entropy: Rube Goldberg machine (Exercise)
Create a Rube Goldberg causality machine.

Background Data
The Rube Goldberg machine is an invention of Reuben Garrett Lucius Goldberg (1883 –1970) a cartoonist with engineering background. His absurdist drawings of "causality machines" were designed to produce a controlled causality sequence, where one event causes a second that then causes a third that causes a fourth and so on, in a continuous series of events, usually with a humorous effect that unfolds on its own. Or the causal sequence may be interfered with by a Maxwell's Demon (see **Entropy 4.3**). There is an interesting relationship between Rube Goldberg machines, pranks, and the formation of Actant Networks.

4.3 Entropy: Maxwell's Demon (Performance)
Create a Maxwell's Demon: an apparatus or agent that interferes with and re-configures an ongoing entropic process. The role of the artist as an entropic agent acting upon and within dynamic systems is at the heart of this instrument.

Background Data
The Demon is an apparatus or agency that in a thought experiment reconfigures or re-calibrates an entropic system. Take for example the dispersal of thermodynamic energy between two adjacent containers, such as a hot closed flask of coffee in an unheated gondola on the way up a mountain in winter. In this situation, the hot liquid would gradually lose heat through the container until reaching a state of homeostasis with the surrounding environment of the gondola. As the energy escapes from the flask it slightly increases the energy (heat) in the surrounding cold environment.

    Now let's say we have the intervention of a tiny demon or elf who alters the thermodynamic exchange taking place between the hot flask and the colder environment of the gondola by opening the top of the flask. The result would be the release of some of the heated faster-moving heated gas molecules into

the atmosphere and this would speed up the entropic process of heating up the gondola (while infusing the atmosphere with the smell of coffee) and cooling down the flask. Eventually the temperature in the gondola and the flask would be the same as homeostasis between the two containers is reached. (Or another such demon might close the portal, thereby slowing the entropic process.)

Now let's suppose that instead of heated gas molecules, we have a mob of people on a street in a city, and they are violently reacting against police violence at that moment by surging, running, and engaging with a phalanx of police. And let's say someone turns on a camera and tweets it to a local media outlet, and then projects the broadcast onto the side of a building. This might change the dynamic between police and demonstrators, as both groups become aware that "the revolution is broadcast". Can we say that the intervention of the videographer functioned as a Maxwell's Demon in an entropic system? Or consider the impact of Augusto Boal's Invisible Theatre on exploitative practices in the public sector, such as raising fares on public buses? (What would be homeostasis in such social systems?)

4.4   Entropy: Bottlenecks and Hacks (Performance)

Design and implement a bottleneck in a given system, or hack[5] a bottleneck that is already in place. Bottlenecks are quite specific to social systems and environments. Hacking bottlenecks generally requires that the bottleneck hacker has a durational and intimate experience of the system in question.

Background Data

The following script describing a particular governmental bottleneck was part of a longer performance monologue presented at the "Art & Technology" seminar at the Substation, Singapore, 23 July 1994. In Singapore at that time all performances had to be vetted to obtain a license from the government Public Entertainment Licensing Unit—a censorship board—prior to public presentation. Papers presented at academic conferences, on the other hand, were not vetted. So a performance monologue in the form of an academic paper could slip under the radar and provide the opportunity for a hack of the censorship system. This paper was designed to subvert the very phenomenon of the censorship bottleneck that it described.

Before presenting the paper I swallowed a small lavalier microphone until it came to rest in the esophagus, below the region of the glottis, larynx and throat. This allowed me to treat my body as a resonating chamber, and to vary

my speech patterns. The wire to the power pack hung out the side of my mouth. The mic amplified the sound of my breathing, heartbeat, esophageal movements, peristaltic action, and voice. Whispering became audible. Upon termination of the script, the mic was removed by pulling the wire out through the mouth. Swallowing the microphone clarified that this was intended to be received as both an academic paper and a work of performance art.

Bottleneck

I wanted to show you a recent video but there wasn't enough time for the censorship board to review it ... they need a week. In the late 20th century a week is a very long time to process 10 minutes of VHS video-tape (equivalent to about 3 gigabytes of digital memory). We are talking about a micro drop in a raging torrent of information streaming into Singapore daily. So, censorship is what you call an *information bottleneck*. Bottlenecks are usually found adjacent to apertures, controlling the in-flow or out-flow of a system. It is a dysfunctionality interfering with the entropy in a system and between the system and the surrounding context, similar to a Maxwell's Demon. you might say that a bottleneck is a type of prophylactic—a strawberry flavoured ribbed (for extra pleasure) condom in the information system.

Bureaucracies love bottlenecks because they allow for censorship through the reduction or containment of excess fluidity in an information system. Bottlenecks are meant to slow things down and reduce unwanted random events, maintaining the status quo of power relations....

5.0   Embodiment

5.1   Embodiment: Show the nervous system (Performance)

Intentionally induce a state of terror in yourself just prior to beginning a performance by fanning the flames of the fears or nervousness you already feel into a state of uncontrolled panic.

Background Data

I had a period of stage fright when presenting my work or even when talking in conferences. I reasoned that Live art is far more enthralling when the artist involuntarily reveals the nervous system during the work. We all know the symp-

toms: queasy stomach, shaking legs, dry mouth, sweating, hot flashes, shortness of breath, closed glottis, stuttering, blank non-responsive mind, etc. Rather than learning to suppress these symptoms through acting training, I used this exercise to homeopathically exacerbate the symptoms. Sadly, this method only works for a while. In a matter of months, the symptoms tend to disappear as they move from the automatic to the voluntary nervous system. After this it is necessary to find new ways to insert random interferences or constraints into the performance that decrease the sense of security of the performer.

5.2 Embodiment: Exchange nervous tics (Performance & Exercise)

For an indefinite period of time, exchange nervous tics with another person. They practice yours while you practice theirs with the frequency and intensity manifested by the original owner. Arrange a mutually satisfactory time for the transfer of your respective idiosyncrasies.

Background Data:

This instrument is viable only if the nervous tics are uncontrolled in the first person when the transfer is undertaken. They must not be faked. Therefore, this performance is not possible for most people. The nervous tics must be real and outside of conscious control. And correspondingly, the idea that one person's nervous system can be holistically transferred to another without theatrical pretence on the part of the giver or receiver is absurd.

6.0   Identity

6.1 Identity: Cartography of Identity (Exercise)
Family Tree, Institutional Hierarchy, Social Network, Data-Body

* Map your family tree (arboreal). Include interviews, oral histories of your family, documents, photos, films, contextual information such as habitats, gender, sexuality, caste & class differences, occupations, skills, achievements, tragedies, crimes, accidents, disabilities, diseases, causes of death, traumas such as wars, displacements, addictions, incest, unacceptable love affairs, self-imposed or family imposed exiles, honour killings, and family secrets.
* Map the hierarchical structure of the primary institution where you work (arboreal) and the power relations encoded there.
* Map your social network (rhizomic).
* Map your data-body[6] (rhizomic/arboreal) Including consumer data, credit, medical, legal and scholastic histories.

Background Data

I initiated this exercise at University of Science Malaysia in 1988-89, where I noticed tensions among the students around issues of cultural legitimacy and belonging, and anxieties concerning ethnic precedence; that is, who belonged as natural or indigenous citizens and who did not.

Through the "family tree" exercise we found that immigration and displacement was a shared Malaysian experience that all ethnicities and cultures could relate to, and that the issue of precedence was politically rather than historically determined. Genealogy is always grounded in a particular of culture and site, and provides a contingent cultural encoding inscribed on the body and the site. Later I expanded the family tree exercise to include the mapping of social networks, institutional hierarchies, and data body.

6.2 Identity: Avataric Construction (Performance)

Construct an avataric alter-identity from the ground up, selecting ethnicity, gender, sexuality, ideology, style of dress, age, diseases, psychological profile, intellectual profile, ideological profile, biographical details of the family going back at least two generations, and develop a body of professional work solely under the name of the avatar.

Background Data

The 6.1 Cartography of Identity exercise above can also help in the designing of avatars by mapping the avatar's family tree, institutional network, social network and data-body.

6.3 Identity: Convert (Performance)

Attempt to take on and believe in a religious or political ideology that you have previously considered alien to your lifestyle, philosophy, education, politics, and beliefs.

Background Data

Perhaps the value of ideological experience lies in the acceptance of a point-of-view outside one's notions of what is real or true. In this 'art' context, the methodology consists in the overlaying of one belief system with another; that is, the specific religious belief in art is superimposed on a religious or political belief. The purpose of the exercise is to engage with the syncretism and agonism of the two systems of belief. This exercise presumes forthrightness in one's relationship

to the tenets of the religious or political ideology and the exercise of skepticism until skepticism no longer exists. Skepticism may be viewed as a litmus test of adherence to the new set of beliefs. It will exist until it corresponds with the dogma of the beliefs being adopted.

6.4   Identity: Exchange (Exchanging Religious beliefs Performance)

For a defined period of time, exchange religious beliefs with another person. The transfer of beliefs may include any texts or ritual objects necessary for the practice of the other person's beliefs. These should be passed between the participants when the agreement is made and returned to the original owners at the end of the contracted period. No contact should be made during the contract period, and no advice given to the other person, because any advice would have to come from the newly adopted faith.

Background Data

Rituals and acts of faith held and followed by the original believer are then adhered to by the adopting believer, as if they had always held the adopted belief. For example, if the original believer was a "true believer", who used prayer beads and prayed continuously, then so it is for the adopting believer. Like the 5.2 Embodiment: Exchange nervous tics performance, this is a quixotic and absurd endeavour, but allows for an in-depth experiential and affective exploration of the origins of belief.

6.5   Identity: Sexuality and Gender (Exercise)

1. Explore and analyse the architecture and fittings of an all-male (or predominantly male) environment, such as a male cruising zone cum sex-shop[7], bath house, spa, retreat, etc.
2. Explore and analyse the architecture and fittings of an all-female (or predominantly female) environment, such as a queer female pub, cruising zone, sex-shop, bath house, spa, retreat, etc.
3. Map the city according to male and female establishments.

Background Data

These exercises are extremely sensitive, culture-specific, and gender-specific. Urban environments, purpose-built for dense human habitation and more varied interactions, are more conducive to this research than rural environments.

This exercise proposes a psychogeography (Situationism) of spaces and resident social networks. Consider the construction of cruising areas around the world in different cultures ... some legal and many illegal. Awareness of local laws and homophobia is important in this kind of research[8].

Notions of the cave and womb (Tschumi 1999; Irigaray 1974) are useful in the exploration of an architecture of (male/female) desire in the encounter with establishments, institutions, and rooms meant for pleasure, ecstasy, pain, and the hyper-visuality of pornographic desire ... that is, public spaces where private acts are regularly performed. These spaces are articulated as the interface of heterosexual and homosexual desires: a 'theatre' of desire where sexual networks are allowed to converge and overlap for mutual benefit.

7.0   Transgression

7.1   *The Pleasure of Being Booed (Performance)*
Attend a performance festival and present a discourse in which you criticise the works of the other artists, until the majority of the audience openly expresses their displeasure by booing you off the floor. The intervention should not be at the end of the festival or at the end of a night, to avoid the audience simply leaving. Once a critical mass of the audience is booing, the performance terminates.

Background Data
One of the problems threatening the viability of performance art as a relevant form is the desire of performance artists to be seen as ethically good, persons of good character, fair, or enlightened.

7.2   *Transgression: Habeas Corpus (Not performance)*
1. Transgress a law leading to arrest in a country where you are officially considered to be a citizen.
2. Transgress a law leading to arrest /deportation in a foreign country where you are not officially considered to be a citizen.

Background Data
Understanding a nation requires exploring its domains of abjection. But such acts can put the body and subject into a state of extreme peril and should be done only for a cause worthy of the risk of bodily harm. Only then will one find

the capacity to persist under adverse conditions. This instrument requires having a legal support team with experts on hand, and a communication system established beforehand.

Habeas corpus[9] or the *presentation of the body* of the prisoner in court, also applies to the ontology of the body in the performance art/live art context. Presence and the body as proof of existence are at stake in this terminology. While the preceding exercises are tropes, concepts, and thought experiments, most remain embedded in the body as sensorium. *Habeas corpus*, in art as in law, medicine, politics offers *amparo de libertad* ("freedom's protection"), or more specifically the freedom to "act out" and take on the responsibilities of citizenship. (Isin)

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1   This is an abridged text, due to spatial constraints. The specific sites and dates where and when these performances and exercises were implemented have been edited out of this version of the text. "Once Only" or "Once Off" refers to *Satu Kali*, the Malay title of a performance art symposium in Malaysia that I curated with the Malaysian artist, Liew Kungyu.

2   *Exercere* (Latin) "keep busy, keep at work, oversee, engage busily; train, exercise; practice, follow; carry into effect; disturb, disquiet," literally "remove restraint," from *ex-* "off" + *arcere* "keep away, prevent, enclose," from Proto-Indo-European (PIE)*ark-* "to hold, contain, guard". The original sense may have been to drive farm animals to the field for plowing. The word in noun form was adapted to the *exercise of a right* in Middle English.

3   https://warburg.library.cornell.edu/about/aby-warburg
      http://warburg.sas.ac.uk/
      http://www.mediaartnet.org/works/mnemosyne/

4   *Purity and Danger: An Analysis of the Concepts of Pollution and Taboo*, Routledge, London 1966. *How Institutions Think*, Syracuse University Press, Syracuse: 1986.

5   See the reflection by Richard Stallman, founder of the Free Software Foundation, on hacking at the Massachusetts Institute of Technology Artificial Intelligence Lab in the 1970s, which nicely exemplifies the ideals of the hacker ethos at that point in time in that specific environment:

6   Data-Body cyber reality is a performance matrix in which our virtual bodies carry out behaviours 24/7 online in the data environment. When we fill in forms online, bank our money, pay our taxes, purchase a book, listen to music, or access sites, it is our data bodies that carry out these actions. All these connections are nodes in a data environment that is both hierarchical and rhizomic.

7   In Helsinki my course entitled *Streetlife* explored the local almost totally male cruising zone and sex-shop Keltainen Ruusu, Malminrinne 2, 00180 Helsinki, Finland during off-hour cleaning. This allowed us also to perceive class relations as the foreign workers from Eastern Europe synchronised with local sexual services primarily for Finns. The architecture was clearly modelled on a labyrinth template.

8   Note: the exploration of the relationship of transgressive sexual pleasure to institutional or state power as a psychogeography may put the individual at extreme risk in many societies and cultures and should not be undertaken without support and forethought.

9   Medieval Latin: "that you have the body."

ANNETTE ARLANDER

Four Workshops - Four Approaches to Performance Art

The reasons for engaging in performance art and the ways of doing it are so many that it seems like madness to try to cramp that variety into four categories, even in the context of teaching. Workshops with small, defined assignments to be executed within a short time frame and to be presented and shared with others in class is only one way of teaching performance art. And for those who see performance art as a response to a need, a call, or an obsession, such quick sketches might even be the wrong way. The core of most courses in performance art consists of independent artistic work, which is then presented in public. Many performance artists give workshops, however, and present their personal way of working while travelling to perform at festivals. In the context of this workbook, which is focused on exercises, I will look at some workshops that were planned as more general, designed to give an overview of various approaches to performance art, and were based on quick assignments. In the following I will try to describe the four workshops on performance art that were included in a two-year MA course in performance art and theory in Helsinki. It must be noted, however, that they took place in addition to three larger projects (individual, collaborative, and international), guest teachers' workshops and lots of theory. To place them in context, I will begin by giving a summary of the curriculum of the program.

The programme in performance art and theory was instigated in 2001, and was partly a result of the theory boom in higher art education in the 1990s. In 2009 it was reconceived as an international MA Degree Programme in Live Art and Performance Studies (LAPS) with English as the language of tuition. According to official documents, the goal of the programme was "to produce artists who are aware of tradition and look to the future, who are capable of creating new kinds of Live Art and performance art in the field of contemporary arts, and who will participate in the discourse generated by the international field of performance studies." Furthermore, the aim was for the participants "to develop an interesting and productive relationship between theory and practice,

and to combine critical thinking and open-minded experimentation in artistic work as well as practice-based research". It is worth mentioning that in Finland at the time, an MA degree was considered the basic education, not post-graduate studies. You could leave school with a BA degree in some fields, but nobody did that. Thus, the idea of separate two-year MA course was new, and the fact that some of the students interested in the programme already had considerable experience as practicing artists presented an unusual situation.

In the beginning, much discussion went into interpreting the Finnish term "esitystaide" (literally performance art) and its relationship to the term "performanssi" used for performance art, with some of the staff at the Theatre Academy wanting to understand performance art as an umbrella term for various types of performing arts. Later, the term "esitystaide" came to mean something very close to the term Live Art. One of the reasons for changing the name of the programme from the Finnish "performance art and theory" into "Live Art and performance studies" was to reference existing discourses and fields, such as the British discourse on Live Art and the American discourse on performance studies, rather than performance or theory in general. Another reason was the context, the Theatre Academy, a small university specialised in performing arts.

The structure of the curriculum was maintained in basically the same form during the years I was responsible for it (2001-2013), although restructured every two years based on feedback from the previous group of students. The curriculum was divided into four main areas or aims: a) knowledge of traditions in Live Art, b) creative skills in Live Art, c) history and theory of performance studies, and d) critical skills in performance studies. One was thus supposed learn a) how to contextualise one's artistic work within the tradition of Live Art, b) to develop skills as an artist, author, performer, and writer, c) to base one's research in the tradition and theory of performance studies, and d) to develop skills as a researcher, reader, analyst, and writer. And on top of this, in one's thesis work, one was supposed to e) demonstrate knowledge and skills and shape one's goals for the future.

The four workshops I will describe are linked to the second aim mentioned above, called creative skills in Live Art, which was an umbrella term for different types of performances and projects. The student was supposed to practice planning and realising performances, document them, write about them; also to try different approaches, use them to find new methods and expand their perception of their own potential. The main activities, practicing independent work and co-operation skills, consisted of a contribution to four productions:

1) a Night of Live Art or performance cabaret, 2) a collaborative site-specific production, 3) an international project and then, ideally, 4) the individual thesis projects. Other tasks were related to this aim, like creating a portfolio and participating in the organisation of an international festival (LAPSody). The task of curating a festival as well as publishing a collection of essays as part of the theoretical studies was conceived to encourage students to see their role as artists in actively engaging in creating a field and a critical discourse around it, aside from making their own art.

Besides these projects, which resulted in public outcomes, four performance art workshops formed the core of the practical studies, where "students are experimenting with the elements of performance art, with live installation and durational or site-based work, with the use of self as material or autobiographical work and with event scores." These four workshops formed a continuing practical course for one autumn or spring term each, and were structured around weekly assignments. My idea was to invite the students to make small sketches and explore various approaches. I also tried to get away from a performing arts mode of working that centred on shared rehearsals, and to focus on tasks to be conceptually "solved" between classes in the manner each student found most suitable for them.

The first workshop, in the autumn of the first year, was called Elements of performance art (Howell) and was the one using strategies closest to performing arts. The second workshop, in the spring the first year, was titled Live installation (durational or site-based work) and usually focused on working in public spaces or alternative environments. The third workshop, in the autumn of the second year, Self as material (autobiographical work), was focused on the body, and on identity, memory, and gender issues, while the fourth workshop, 4) Event scores (Fluxus/new media), during the second spring term, looked at notation and participatory strategies.

Aside from these four workshops, the curriculum included credits for body-work as well as for optional workshops, and the abovementioned main projects, one at the end of each term, with the thesis project as the last one. Most of the important experiences took place during the projects where "real work" was done and presented to the public, or through encounters with guest artists. The four workshops nevertheless formed a basis for combining history and theory of performance art with practical exercises within the small group. They were designed to encourage participants to experiment and play and to make work—good or bad, but to make it. I tried to look at the multiple traditions of

performance art and Live Art from various angles, but of course they reflected my personal interests, the context we worked in, the time limits of four terms and the literature available.

Elements of performance art (Howell)

We began with a course based on Anthony Howell's (1999) book *The Analysis of Performance Art – A Guide to its Theory and Practice* which was a great resource for an artist unaccustomed to teaching. The book includes a variety of exercises, examples of performance art, and even a theory of sorts. Anthony Howell, once a key figure in British Live Art, has distinguished between three elements of action—stillness, repetition and inconsistency—and formulated a theory for creating performances. The workshop followed the structure of the book, with one chapter as the theme of each session: Stillness; Being Clothing; Mimicry and Repetition; The Other and the other; Inconsistency, Catastrophe and Surprise; Cathexes and Chaos; Drives and Primaries; Transitions as Desires; Transference, Substitution and Reversal; Language; Time and Space; Cathexes of Desire; Light; and Presence or Puppeteering. There was rarely time for the last chapters, and the workshop ended with a public demonstration, a so-called free session; everybody performed in the same space at the same time in a manner resembling, for instance, Black Market International.[1]

For students with a background in performing arts rather than visual art Howell provided some discussion on the differences, and for those visual artists who had little or no experience in collaboration, the so called free sessions (working together or at the same time in the same space) were a way of getting to know each other. One would expect a course in performance art to start with concepts like time, space and action, and the body, or with the personal or autobiographical, or then the "why" of making a performance. This initial soul-searching was exactly what I wanted to avoid, partly due to my own background in the anarchistic performance group HOMO $, where I had experienced how the energy of a group can provide support and challenges alike. This course based on Howell's primaries and his exercises was supposed to give some tools for those who needed that, and to enable an easy beginning for those unfamiliar with performance art, although the psychoanalytic jargon was sometimes hard to stomach. One experienced student was so annoyed with the approach that she made a performance where she ate half of the book.

Live installation (durational or site-based work)

The second term workshop had the strange title Live Installation (durational or site-based work), and combined the exploration of alternative temporal and spatial registers, beyond the studio space. According to the degree requirements the aim was to gain an "understanding of different ways of using space and place as the basis for an installation, site-specific performance or durational performance, and how to create a performance or installation in relation to its space and place." During this workshop, we explored different notions of place as starting points for creating installations, live installations or performances and experimented with various approaches to duration, with a specific focus on site-based exercises. If the first course resembled the ways of working within stage arts, now the idea was to venture into public space. The title live installation came from my experiences of working with HOMO $ in projects where we created an environment and engaged in various activities in that space without any specific beginning or end, often for long durations of time, like *Familykitchen* in 1984 in the TML gallery in Helsinki. During the workshop, however, we did not build elaborate installations, but made quick sketches in so-called found spaces.

We did not use a single textbook but a wide variety of literature, although I recommended Mike Pearson's (2010) book *Site-specific Performance* once it had been published. Reading materials were gathered from a variety of sources related to installation art, sites-specific performances, and performance and place.[2] Further readings included sequences from sources dealing with space and place in general[3] or with art and place[4]. There was more literature focused on space than on time.

Of all the workshops this was the one that changed the most from year to year, perhaps because this was the topic I was personally most engaged with. It was difficult to explore a site-oriented approach within a tight schedule with only a few afternoons a week. The latest versions of the workshop included an overall assignment in two parts, besides smaller assignments for each session: 1) Develop a durational (and performative) project, document it, and present it in some manner at the end of the course. 2) Choose a place or site for the group to visit and work in for the duration of one week.

The first part of the task, the individual durational project, was usually based on the issues each artist was exploring at the time and sometimes led to ideas for their thesis projects. The second part, choosing a site in Helsinki for everybody to work in, was not always easy for international students and many opted for generic places. The public demonstration at the end of the course took place in

the form of an installation of compilations of video documentations, edited by each participant.

In 2010 the course included the following themes, sites, and tasks, based on the texts chosen for each session: For "Site and duration" the task was to "take possession" of the space in some way. For "Installation and live installation" the participants were invited to bring an example of a live installation made by another artist and to create a "cover version", an adaptation, or a small-scale re-enactment of the work in the space available. One assignment included a visit to Harakka Island in order to experience duration. Another was to choose a place in the Theatre Academy for a live installation. During a visit to the Botanical Gardens the task was to make the same action indoors and outdoors. Another type of assignment was to create an ideal scene, that is, an installation model. The challenge to "prepare to work in the space we are visiting in some manner" was realised during two journeys on tram 3 around Helsinki, and a visit to the Munkkiniemi area and the library there. We also visited the Zoo, with the task to choose a place (or an animal) and work in relation to it. A visit to the Design factory in Otaniemi involved no specific task but the last visit to the Suomenlinna Sea Fortress included an exercise: Find a place A to be the starting point and place B to be the end. As your performance, move from A to B.

For the next group of students, the mode of working was developed around site visits and involved spending three days in each place, with less focus on text-based tasks, to enable more focus on the site. The first day in the place was devoted to presentation and exploration, the second day to individual preparation of exercises or works, and the third day to presentation and documentation of those exercises or works. This time we began by a visit to Harakka Island, where I have my studio. Although it is very near the city centre you go there by boat; quite an experience in the middle of the winter. Other places chosen by the participants included a sports hall (Töölön kisahalli), IKEA, Helsinki Cathedral and a small, private apartment.

Documenting the exercises or performances on video formed an important part of the workshop, and could have easily formed a course of its own; at the time there was no real discussion on that topic. The performer was encouraged to explain to a colleague how and from where they wanted their work to be recorded on video, and then to edit the documentations into one compilation at the end to be shown in the final demonstration.

Assuming the responsibility of choosing a site and visiting various sites chosen by others was probably the dominant experience of the workshop. The task

of developing a durational project and documenting it was nevertheless the most important challenge, an encouragement to produce something that one needed, but that did not fit into the normal routines of the programme or to persist with one thing amid the rather multifocal studies; in short, an invitation to create a potentially transformative practice.

This task was very much influenced by my own practice at the time, although I did not present it as such, recording my visit to the same place on Harakka Island once a week, a practice that resulted in the series of video works called *Animal Years* (2002-2014). I have briefly described the series in "Performing Landscape for Years" (Arlander 2014) and in "Repeat, Revisit, Recreate—Two Times Year of the Horse" (Arlander 2016).

Self as material (autobiographical work)

The second-year autumn included a course that many probably would have chosen to begin with, namely the workshop Self as material (autobiographical work), which was planned to provide "an understanding of various forms of autobiographical performance art, the feminist performance art tradition and body art" and where the student was to "learn how to use himself/herself, his/her body and personal experiences as the basis and material for a performance." During the course, we explored examples of autobiographical performances and approaches to self-portraiture through various texts. The participants created performances based on assignments using their experiences and memories as a starting point. They also explored writing immediate responses to the small performances presented, that is, experimented with another manner of documentation and feedback.

The main reading material for the workshop consisted of *Interfaces – Women / Autobiography / Image / Performance* edited by Sidonie Smith & Julia Watson (2002), supplemented by writings by Amelia Jones, Deirdre Heddon, and others.[5] Aside from smaller assignments linked to specific texts and sessions, the overall assignment for the course was to "write a performance text or monologue, based on autobiographical material and perform it at the final demo."

In 2010, the workshop programme followed the structure of Steiner & Yang's (2004) overview, with more analytical texts used for specific assignments. The classes focused on the following themes: Introduction or Writing Identity; Alter Ego; Disappearance; Facts; Authenticity; Hybrids; Race; Political systems; Media; Self-reflection including Demo and discussion. Some examples of the tasks will give an idea of how texts and assignments were linked.

The theme Writing Identity was approached through a text by Jo Anna Isaak, "In Praise of Primary Narcissism: The Last Laughs of Jo Spence and Hannah Wilke".[6] The task was called Family album: Find an old photo of yourself and present it, create a copy or another image next to it, live in space. Compare with Jo Spence's "Beyond the Family Album" (fig. 12, 59). Duration 5-15 min. Structure: either a) the performance ends with the image, or b) performance begins with the image.

The session on Alter egos used the text by Amelia Jones, "Performing the other as Self: Cindy Sherman and Laura Aguilar Pose the Subject".[7] The assignment was to choose one or more nicknames you have had (or could have had), and create a visual appearance for them. Choose an action you can repeat for each of them. Prepare a performance where each "alter ego" performs in turn, with transformation periods between them (changing dress, moving objects etc.) Structure: transformation – action or repetition – transformation – action or repetition.

The theme disappearance was combined with a text by Jessica Prinz, "It's Such a Relief Not to be Myself"[8] and the task was called Mask or Brand: Choose one of the following: a) Prepare a mask or disguise for yourself and a performance where you use it. b) Create a product or a "brand" of yourself and present it.

For the session on facts, the text was "Cooking Up the Self – Bobby Baker and Blondell Cummings 'Do' the Kitchen" by Lesley Ferris.[9] And the task was to prepare a performance where facts play a prominent part: Choose some objects or things that have labelled your life (or still do). Create an action or a sequence of actions for each of them. Choose a sign or trace for each action or sequence, (compare Bobby Baker's "actions" and "markers", page 195). Create a performance that can be repeated, duration max 15 min.

The theme of authenticity was combined with Linda S. Kauffman's "Cutups in Beauty School – and Postscripts, January 2000 and December 2001" discussing the work of Orlan.[10] The task was to use your own body as a tool in some way (compare Orlan's way of measuring the street, page 114). You can either 1) Prepare a performance to be made in class or 2) Make a performance, document it in some way, and present the documentation as a performance in class. Duration 5-15 min.

The theme of hybrids was approached with the help of the second chapter in Dee Heddon's *Autobiography and performance* "History: Testimonial times" (2008, 53-87.) The task was to prepare a performance where you use the notion of hybrid as a starting point, either 1) a testimony based on experiences of living

in/as a hybrid of two cultures, languages, religions or whatever applies or 2) an imagined, invented or fictional hybridity. Duration 5-15 min.

Race was discussed with the help of "Variations on Negation: Breaking the Frame with Lorna Simpson and Adrian Piper" by Jennifer Drake.[11] This time the assignment was to prepare a monologue performance in the form of a confession or playing with the idea of a confession. You can question or play with some stereotype related to race, ethnicity, or culture (compare "Cornered" by Adrian Piper, pages 227-229).

The text by Marianne Hirsch, "Collected Memories: Lorie Novak's Virtual Family Album"[12] was used in a direct manner, inviting actual involvement: Look at Lorie Novak's virtual family album "Collected visions" on the web.[13] Select one of the following alternatives: a) Choose an image from the collection, write a short photo essay and submit it to the collection (following the instructions on the webpage, if the page still works). Prepare a performance where you utilise that image and your text in some way. b) Choose an image from your personal "family album" (scan it, if needed) and send it to Lorie Novak's collection (following the instructions on the web page, if the page still works). Prepare a performance where you combine that image with a text of some kind. Duration 5-15 min.

This workshop was very different depending on the students' experiences and their willingness to share them. In a later version of the course, when there was less trust among the participants, they preferred to work with writing assignments or have more time for individual work and did not like sharing exercises or performing for each other. Wanting to focus on one's personal projects and interests is of course normal for an art student, and even recommendable. The idea of these workshops was nevertheless, as a counterforce to that tendency, to experiment with other topics and modes of working than the ones you usually use, and to assist each other by providing feedback from multiple sources. Dealing with self as material or autobiography can sometimes mean dealing with traumatic constellations.

The most widely applicable aspect of this workshop was the system of writing feedback after each small performance presented. Everybody wrote their spontaneous reflections for five minutes by hand on paper and at the end gave the performer their written feedback. This was a way of personalising feedback, giving the performer time to take it in later, and of demonstrating what kind of reactions performed actions could provoke and how varied the responses could be.

This course I have often been asked to teach in condensed form for dancers and choreographers, to help them start their solo projects. The idea of using one's

bio as a starting point is perhaps less self-evident for them than for many performance artists, and the feminist critique is perhaps more interesting. Or perhaps the title "self as material" is simply more inspiring for performers who are used to producing or becoming material for others. The idea of self in performance art has often been universalised as "the struggling, present, suffering body" or then paradoxically understood as a self-evident starting point. In "Is Performance Art Self-Portraiture – Me or Other People as Medium" (Arlander 2011) I have touched on this question, although another text, "Performing Landscape as Autotopographical Exercise" (Arlander 2012), is more directly linked to autobiographical performance.

Event scores (Fluxus / new media)

The last workshop, during the final spring term, was called Event scores (Fluxus/new media) in the degree requirements. The addition of new media was mainly to open the possibility for other ways of working with scores than the one based on the Fluxus tradition. According to the degree requirements, the student would "gain an understanding of event scores or action scripts in the tradition of Fluxus and Happenings," and learn "how to apply them, and how to create an event score for a performance or an event." During the course, we explored event scores with an emphasis on historical event scores and action scripts for happenings. We experimented with ways of creating scores for performances and events, performed old scores, created new scores, and performed them as well. We tried out the possibilities of scores as recipes, instructions, notation, synopsis, timeline, action poem or conceptual artwork, and as a basis for participatory events. Analytical and historical texts were included to support practical assignments, while the final demonstration included a presentation of new scores.

The main source for scores was *The Fluxus Workbook* compiled by Ken Friedman (1990). As reading material, we also used Allan Kaprow's (2003) *Essays on the Blurring of Art and Life,* other writings on Fluxus and on happenings, as well as online sources.[14] Scores can be used as a way of documenting performances, but during this workshop the emphasis was on strategies for sharing authorship and creating work that could involve other people. In 2011 some visiting artists, such as Roi Vaara and Eric Andersen, came to share their views on Fluxus as well. The initial assignment that year can be deduced from one of the reports:

"Fluxus class 2011 began with a lucky dip; we each chose from a container a random piece of paper with a Fluxus artist written on it. We then chose a score by that artist to perform immediately. I cannot recall the name of the random

artist I picked but the score was: place a whole lot of different objects on top of a grand piano lid, then lift up the lid and let all objects fall towards the audience. I performed this score using the piano in the level 6 foyer and used objects that I found in my locker and around the foyer (pillow, book, plastic objects, earrings, water bottle)." (Extract from student's report.)

The assignments that year included the following: The first task was to choose a Fluxus artist, create a presentation of their work and perform one of their event scores. (A list of links to online sources was included.) The second task was divided into several parts: a) Write one of the scores by Maciunas as a graph chart (see Fluxus workbook page 79) – for somebody else to perform. b) Choose a material or an object and write a score (a list of actions) for it. In the third task, the question of scoring performances was approached as a problem of notation: Write a score of a performance you have created previously. Write three versions: 1) a notation for yourself, to support memorising, 2) a score that is as exact as possible, so somebody else could reconstruct the performance, 3) an open recipe for somebody to perform their own version.

Three assignments explored strategies for sharing authorship and were supported with the text by Anna Dezeuze "Origins of the Fluxus Score"[15], which includes historical examples. The fourth task was to minimise the choices of the author, and to create a composition produced by chance or by system: Choose components for an event (objects, actions, sounds, movements etc.). If you wish you can choose parameters as well (duration, speed, force, loudness etc.). Choose a method or system to use for creating the composition so that you minimise your own authorial choices: 1) a principle or system you can use to produce the composition "automatically", or 2) a method to use chance operations to produce the composition. The fifth task focused on the performer's choice: create a composition and write a score where you transfer a large part of the choices to the performer. If you wish you can use the same materials and parameters as in the fourth task. Part 1) Create a variable composition, where the performer can combine the components at will. Part 2) Create an open composition, where the performer can choose the components or parameters herself. The sixth task was concerned with the spectators' or participants' choices: create a composition and write a score that a) the participants can realise as a group (perhaps led by a performer) or b) each participant can realise on their own. You can use the same components and parameters as in the fifth task, if you wish.

Interpretation was discussed while performing existing scores, as in the seventh task: prepare two interpretations of a given score (Two Elimination Events

by George Brecht 1961): 1) a performance where you try to realise the spirit of the original score, 2) a performance where you use the score to develop your own artistic concerns or your personal style of performing. Compare the examples in Julia E. Robinson's text "The Brechtian Event Score: A Structure in Fluxus".[16]

Happenings, too, were explored, as in the eight task: compose a score or a script for a happening, which fulfils all the seven criteria mentioned by Allan Kaprow in his text "The Happenings Are Dead: Long Live the Happenings!" (1966)[17] Write two versions of the score or plan: a) the "real" one that could take place as part of your thesis work or in less restricted circumstances, b) a simplified or small scale version that we can try out in class. Or in the ninth task: create a complicated composition based on objects and actions found while observing people and events around you. Write this into a script for a happening, including information of specific site(s) and time(s) used.

A further assignment (the tenth task) was to write a score in the form of a recipe. In one of the students' reports the final task for the public demo is described: "In the final session of Fluxus we were asked to select one or more scores that we had written during the semester. We taped the scores on one wall and during a session open to public we performed the scores for two hours." (Extract from report.)

The Fluxus workshop was often the most enjoyable of all four workshops, partly because it was meant to be easy-going and light-hearted; it took place during the last term and many of the participants were working on or worrying about their thesis projects. Most importantly, many of the ideas of Fluxus are easily transferrable to quick work, sketches made with the objects, space and time at hand, and suitable as experiments and experiences for sharing. The challenge of taking historical works and trying to make them relevant for today was also inspiring, at least for me as a teacher.

Concluding remarks

These four workshops were supposed to provide alternative approaches to creating performance art and Live Art, in a context where the modes of working used within performing arts, whether choreography and dance or playwriting, directing and acting, were seeping through the walls. The idea was to look at very different approaches to making performance art and to provide models for a mode of working based on assignments, rather than improvising or working in the same room under the guidance of a facilitator. In hindsight, it is easy to see how strongly these workshops nevertheless were influenced by the material,

spatial, and temporal circumstances they were nested in. And how strongly my presence as a teacher probably coloured these very different approaches and made them end up looking rather similar.

There was no thought of teaching anything; I was only giving assignments and creating conditions, and especially not teaching my personal way of working. It is nevertheless easy to see afterwards how all four approaches can be linked to the artistic work that I developed during those same years, within the restrictions created by teaching full time. Howell's primaries, stillness and repetition (rather than inconsistency), are the cornerstones of the repetitive still-acts or small performances for camera I started to make from 2002 onwards. Choosing a site to work in and returning to it repeatedly for long durations of time, usually once a week for a year, was very much a site-based and durational practice (although not a live installation, of course). In that way of performing for the camera I used my self as material and produced a diary, an autobiography of sorts, besides repeating a simple action that could be performed by anybody and scored as an event, continuing the Fluxus tradition of "private little enlightenments".

The ambitious aim was to encourage the students to try out various ways of working related to the multiple traditions of performance art and Live Art, to expand their understanding of the tradition as well as their sense of possibilities to explore, and perhaps to stumble onto a way that felt suitable to them. That aim I would probably still subscribe to, although I might not choose exactly these four strands from the multiplicity of approaches today.

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1   For a brief description of BMI, see http://www.liveartwork.com/editions/full_bmi.htm

2   These included: Claire Bishop's (2005) *Installation Art – A Critical History*, Tacita Dean and Jeremy Millar's (2005) *Artworks Place*, *Live Art and Performance*, edited by Adrian Heathfield (2004), *Performance and place* edited by Leslie Hill & Helen Paris (2006), Miranda Tufnell & Chris Crickmay's (2001), *Body Space Image*, Miwon Kwon's (2002) *One place after another – site-specific art and locational identity* and Nick Kaye's (2000) *Site-specific art – performance, place, documentation*.

3   These included *Non-places* by Marc Augé (1995), *The Practice of Everyday Life* by Michel de Certeau (1984), Michel Foucault's (1986) "Of Other Spaces" and Doreen Massey's (1994) "A Global Sense of Place".

4   Such as Rosalind Krauss' (1979) "Sculpture in the Expanded Field" and Robert Smithson's (1996) "A Tour of the Monuments of Passaic, New Jersey".

5   These were, for instance, *Self/Image – Technology, Representation and the Contemporary Subject* by Amelia Jones (2006) and later also *Autobiography and performance* by Deirdre Heddon (2008) as well as Barbara Steiner and Jun Yang's (2004) *Art works – Autobiography*.

6   In Smith & Watson 2002, 49-68.

7   In Smith & Watson 2002, 69-102.

8   In Smith & Watson 2002, 385-405.

9   In Smith & Watson 2002, 186-210.

10   In Smith & Watson 2002, 103-131.

11   In Smith & Watson 2002, 211-239.

12   In Smith & Watson 2002, 240-250.

13   http://cvisions.cat.nyu.edu/ (accessed 25.8.2017)

14   Reading materials included the *Performance Research* issue *On Fluxus* (2002), Hannah Higgins' (2002) *Fluxus Experience*, Michael Kirby's (1965) *Happenings*, and Jens Hoffmann and Joan Jonas' (2005) *Art works – Perform*.

15   In *Performance Research* 2002, 78 -94.

16   In *Performance Research* 2002, 110-123.

17   Kaprow 2003, 59-65.

HANNA JÄRVINEN

A Short History
of the Score in 5091 words

Introduction

Writing about scores is, for a dance historian and performance studies scholar like myself, an exercise in futility. Scores are, in short, too many things at once—notations, instructions, performances, art works—and they appear in many art forms that have their own histories and interests, theories and canons. Perhaps the only way to write about the history of scores is, therefore, to score them?

Not Happening

In performance studies, the history of score-based work is usually traced back to Fluxus, the loose community of artists in the 1960s and 1970s that was inspired by Dadaism, notions of anti-art, conceptualism, and compositional indeterminacy. Coined by George Maciunas in 1962, Fluxus (to flow) came to be associated with artists as varied as Joseph Beuys, Nam June Paik, and John Cage. Fluxus's event scores were instructions for performances that often had a playful or absurd tone, seeking to draw attention to the mundane and the banal, the momentary and the performative, in an effort to oppose the market-driven concert and art gallery/museum system.

Quite possibly the earliest event score to achieve notoriety was Philip Corner's *Piano Activities*, originally performed in the Wiesbaden Fluxfests of 1962 and filmed for German television. It was a series of instructions for manipulating a grand piano, and in the 1962 performance, Maciunas, Dick Higgins, Alison Knowles, Ben Patterson, Wolf Vostell, and Emmett Williams chose to interpret the score so as to dismantle a grand piano they had bought for the event. The artists involved in the Fluxfests later exaggerated the scandal *Piano Activities* caused—a report in the *Allgemeine Zeitung* even called the event a "lighthearted success" (according to Schmidt quoted in *Piano Activities* 2 February 2017)—earning it a place in the canons of experimental music and performance art.

Performance scores emerge from the same historical roots and around the same time as happenings, performative events that sought to involve the audience as participants in an ephemeral artwork that also questioned the capitalist economy of art and what could be understood as an art object. Allan Kaprow coined the term 'happening' in 1958 to describe temporal, staged environments combining visual and performance arts—unlike an event score, a happening could have a script it followed but it left no script or object behind, emphasising the qualities of art that could not be placed in a museum or sold in the market place. In principle, a happening left nothing behind, although some photographs and short films by participants do exist. In contrast, Fluxus artists sought to devalue the art objects they created by mass-producing them and thus contesting their uniqueness and value. In some cases, as with Ben Vautier's *Total Art Matchbox* (1966), they included in the score instructions for destroying the object and the score.

Scores therefore invite reiteration and repetition-with-difference; happenings tend to uniqueness and ephemerality. In music and dance, the word 'score' refers to any composition or copy of a written notation of a composition—a set of instructions by which a work of art can be reproduced. This broader sense of the term creates a degree of confusion especially in dance, where notation is a specialist practice very few dance professionals care to learn: dances are generally transmitted through instruction in the studio either by the choreographic author or a stand-in for whom the author has bestowed authority, not via scores.[1] The slippage between the understanding of score as notation (as in music) and score as a set of instructions (as in event scores) creates another kind of fruitful uncertainty:[2] what qualifies as score-based work in dance or performance art? Is any notation, drawing, or set of instructions a score? What of tasks and task-based work? Is a task simply a very simple score for the performer to follow?

A Score or a Score?

In general, a score can encompass everything from the notation of the soundtrack of a Hollywood film to an artist's sketches for a future installation, from a collective production onstage to a set of instructions for anyone to try out alone—as long as the purported end result is durational and deemed 'art' in some sense. Even many flash mobs can be thought of as score-based, following a set of instructions. In all these cases, the scores are always-already entangled with the notion of an author figure, an artist whose name is associated through a particular score to any performance of that score (Foucault 2001). In performing art, where the

work exists only at the moment of performance, the score thus acts similar to notation and can even come to signify the work in absentia, such as when past performances are exhibited in museums (e.g. Van Assche & Wallis 2016, 17-19, 40-41) or artists' sites (*Untitled (Locus), 1975* 2017) or as books (as with Hay 2010; Junttila & Kela 2012). Scores are compositions that extend temporally to before (plans for performance) and after (the possibility of re-performance).

In the more narrow sense of event scores in the Fluxus tradition, a score would be specifically a set of instructions meant to be creatively reinterpreted, a loose structure of composition for a time-based piece, or, as Pablo Helguera (2016) puts it, "a conceptual scaffolding that provides focus and direction to a given performative work." The keyword here is 'loose': what distinguishes such score-based work from notation is the degree of interpretation by the performer. Although a score rests on the idea that a work of (performance) art can be repeatable (although never in exactly the same way), what distinguishes a score in the performance art sense from a musical or dance notation is that a score describes indeterminate actions. Whereas a notation in music or dance aims at ensuring a composition is performed alike to previous performances, a score encourages interpretation and improvisation by the performer. In comparison to *Piano Activities*, for example, a musical score like Cage's *4'33"* (1952) is a very precise notation of an exact duration of orchestral silence, four minutes and 33 seconds of it, which, in performance, means that "The conductor directs the performers to refrain from playing their instruments" (Basualdo 2016).

In dance, score-based work also traces itself to Fluxus through key American figures in the group. John Cage's long-time partner, Merce Cunningham, explored indeterminacy in choreographic composition already in the 1950s, using dice, the I Ching, or flipping coins to determine the sequence of choreographed phrases or movements for the dancers. His first choreography using the chance method, as he called it, was performed in the 1952 Festival of Creative Arts at Brandeis University, and 1953 saw the performances of *Suite By Chance*.[3] For Cunningham, the chance method allowed movements to exist by themselves, separating dancers' movements from their traditional reliance on music and beat as well as the direction in which the audience sits. Cunningham's chance method built on dancers' improvisation and felicitous coincidence at the moment of performance, and Cunningham was very interested in different kinds of scores.[4] However, his scores come closer to notation and in practice, he choreographed phrases requiring expert training (virtuosity) in the dance technique of the Cunningham company.

However, Cunningham was also important to the group developing score-based works in dance in the 1960s, the so-called Judson Dance Theater, a group of artists working at the Judson Memorial Church in New York, 1962-1964, a movement that Sally Banes (1987) later called 'postmodern dance'. 'Postmodern' alludes not to postmodernism but rather a break with the tradition of American modern dance. From a European perspective, 'postmodern dance' is thus misleading as a concept (see e.g. Burt 2006, 5-13; Pouillaude 2009, esp. 367-368) and for the purposes of this essay, it rests on formalist ideology that obscures the important connections between the emerging performance art, experimental music, installations, happenings, dance, and choreography.

Formalist Bodies?

As with Cage's musical compositions, Merce Cunningham's attention to movement as 'just' movement separate from signification or context has been seen as subscribing to the formalist ideal that any art form should strive towards ontological purity, so that music would be *only* sound, dance would be *only* movement, and painting *only* paint on canvas. Although the foremost theorist of formalism, Clement Greenberg, promoted Abstract Expressionism in particular, his ideas had long roots in painting, from advocates of the aesthetic or art for art's sake movement of the turn of the twentieth century (Maurice Denis) to early proponents of abstraction (Roger Fry and Clive Bell). In painting, the focus on form thus sought to displace the representational and the contextual, so that any information extraneous to the work of art could be ignored in favour of direct experience of the physical properties of the artwork. In music, too, the separation of the art from the person producing it allowed for the composer's ideal in the form of a musical score to become the formal abstraction in a manner that also made any performance of a score secondary to the score itself.

However, in a physical art form like dance—or, indeed, performance art—the emphasis on formal abstraction has deliberately ignored how bodies always-already *represent* in a manner paint or sound does not: the corporeality of bodies, their existence as recognisable bodies, makes it impossible for a body or its movements to ever be abstract in the sense of lacking the contexts of ethnicity, gender, height, weight, musculature, ability, and so on. As Jill Johnston (1998, 39) noted in reviewing one Judson dance concert in 1962, "Movement is the person. The material and the person are one." This is equally true of performance art: to think that bodies could be devoid of any such contextual markers—that a body is 'just a body'—is a prime example of white, abled, and heteronormative privilege;

and to think composition or forms of training are not culturally specific is to be ignorant of one's own cultural specificity.

An interesting case here are works that stage 'ordinary' untrained bodies as dance, as Steve Paxton did in *Satisfying Lover* (1967) and *The State* (1968), in which, following carefully choreographed instructions, thirty or more members of the local community perform very simple actions of walking, sitting, or standing on stage, each in their own way. In the 1960s, such works contested the prevailing assumption that art dance could only be created by trained bodies, virtuosic in their physical expression, or that the movements used in art dance compositions should be distinct from movements in everyday life, or that movement should express something (narrative, affect, etc.). As such, the staged bodies in these works bear a certain resemblance to Duchampian ready-mades in the fine arts—ordinary objects that contest that art objects are distinct from consumer goods and an artist's expression of something—and reveal how art is an institution with subjects called artists who produce what are called art works.

Yet, even the pedestrian actions required of the performers (sitting, walking, etc.) assume these actions are possible for the performer. Hence, any difficulty in executing the choreography draws attention to the hegemony of the youthful and able in dance, just as the inclusion of local people draws attention to the difference between the bodies now on stage and the bodies in the audience—or, I would add, the canon of dance as an art form. These assumptions themselves rest on a cultural preference of youth—something that distinguishes Euro-American practices from those in Japan, for example (see Watanabe 2017)—and ability (see Albright 2017, esp. 68-69; Foellmer 2017). It is only in the context of dance, where youth and ability are taken for granted, that this kind of action would call into question what qualifies as dance; in performance art, the bodies of artists are generally not evaluated in this manner, which can serve also to hide the specificities of bodies doing the performing, the different cultures within the field we call 'performance art'.

In choreographing the ordinary, untrained body, the understanding of what this body was shows the limitations of formalist attention to movement as somehow separate from the body dancing and distinct from how that body connotes: as Ramsay Burt (2006, esp. 116-137) has noted, the Judson group and their audiences comprised predominantly white, middle-class, able bodies, for whom Asian or African practices were simply an inspiration, which makes any claims as to their 'democracy' (as in the title of Banes 1995 or claimed by Foster 2002, esp. 60–64) somewhat problematic. At the same time, the attention given to the

mundane and to simple movements in postmodern dance has allowed for a shift in what can be considered dance. Thus, postmodern movement practices have allowed some dancers to continue their careers into advanced age (Burt 2017), even if there is still a lot to be done in overcoming ableist prejudices in dance (e.g. Foellmer 2017).

Something similar has happened in performance art, although performance art has never had the kind of virtuosic bodily ideal to contend with, and the performance artist has been taken as the performer's 'self' instead of a role taken on for the duration of the performance, as in theatre. As the canonised performers of the 1960s and 1970s advance in age, this raises questions of re-performance and museums of performance art, which are fundamentally also questions about the canon of performance art as well ontological qualities of performance (e.g. Borggren & Gade 2013). Too often, these questions are also questions of whose bodies are staged, how, and for whom. Our relationship to Fluxus scores is not as playful or irreverent as when these scores were composed, but tangled with questions of copyright and intellectual property. Fluxus scores in particular are often assumed as kind of 'public property', as part of the intertextuality of art practice, and thus free for anyone to re-perform even without specific accreditation. But scores are not automatically anti-establishment or copyleft method, either, as the numerous museum collections including Fluxus scores and documentation of famous score-based performances and official re-performance projects show (e.g. Cesare & Joy 2006; Bishop 2013). In fact, scores have become documentation that stands in for the 'real' art object of the performed score even if they hopefully never become the art itself in the manner musical scores have a tendency to be 'the music' in musicological research.

By cutting her postmodern heroes off from their collaborators—Philip Corner, Carolee Schneeman, Mark Morris, and others—Banes followed her formalist mentor, Clement Greenberg, in defining dance as a separate art form through insistence on 'purity' of form and purpose and in seeking to ascertain each artist a signature style. As she notes in the introduction to the second edition of her influential book, *Terpsichore in Sneakers*, these are specifically *modernist* concerns, but ones that she feels were *not* addressed in American modern dance (Banes 1987, esp. 5-7, 15-17). But postmodern dance specifically participated in a much larger change in the arts that also included happenings, Fluxus, the Situationists, and other similar movements, and relied on interdisciplinary contacts between artists from various fields and artists working in multiple fields of art, in direct defiance of the formalist credo (see e.g. Foster 2002, esp. 19-68; Burt 2006). The

co-existence and intermingling of different kinds of interests—minimalism *and* excess, abstraction *and* contextualisation, structured *and* improvised, solipsist *and* collective—is what was and is so fruitful and interesting in the art of the 1960s.

Also, not all artists performing at the Judson Church were interested in formalist art or abstraction, although some Abstract Expressionists, notably Robert Rauschenberg, even performed in some of the works (e.g. *Jag Vill Gärna Telefonera* by Paxton 1964 at the Moderna Museet, Stockholm). However, many of them were interested in doing away with the kind of virtuosic requirements still typical to choreographers like Cunningham in favour of exploring everyday 'pedestrian' movements like walking, lifting, sitting, and so on. Their works often eschewed traditional phrasing of movement as well, and did away with narrative and expressions of 'inner' motivation or feeling as justification for dancing (Foster 2000, 47, 184–185). Whereas with Fluxus, this kind of staging of apparently random, quotidian occurrences, often deliberately inane or silly, has been connected with the traditions of Dada and Surrealism, in dance, the Judson artists tend to be represented as independent from earlier artists or art movements, as the first dancers who turned the body into 'just' an instrument, exploring movement as "autonomous action" (op. cit. 47)—movement for the sake of movement.

What makes formalist abstraction relevant to score-based work is that this separation of action from signification, and body from context, easily leads to two interests common to score-based work: attention to the mundane detached from how the mundane normally signifies, and attention to art detached from a need to communicate affect, sense, or narrative. Both qualities can be seen in the dance context as well as in performance art. Although they eschewed traditional ideas of what danced virtuosity should look like, many of the dance makers associated with Judson honed their 'pedestrian' movements into elaborate, virtuosic performances. As Trisha Brown explained in *Accumulation* (1971) *with Talking* (1973) *Plus Watermotor* (1977), the final version of this work resulted from her need to challenge herself by adding tasks to a choreography that had become too easy for her to perform. The two different types of movement in *Accumulation* and *Watermotor* contrast the two narratives (A and B) mixed in *Talking* (Brown in *Great Performances* 1980: c. 10:00-11:30). The virtuosity of the performance no longer resided in physical virtuosity but in virtuosic execution of a set of tasks in a particular order—a score.

Authors and Bodies

Formalism's focus on compositional elements rather than representation or context might seem incongruous to the idea of a score, where actions tend to rely on contextual signification and the form the action takes is secondary to what the action seeks to convey or express. Yet, even taken in the narrow sense, a score is essentially a composition preceding any performance, and this temporal relationship creates in the score an idea that the realised action—the execution of the score—mimics. The name of a work becomes shorthand for all iterations of the work, the score a stand-in for its actualisation. Score-based work tends to collapse simple idealism by focusing on how even reading the score (a process of thinking) can enact the score, perform it—something that is particularly apparent with scores that are 'impossible' in some way, such as Yoko Ono's *Fly Piece* (1963), which is simply the word "Fly." (Friedman & Smith & Sawchyn 2002, 86). There is also no singular 'correct' way to interpret an event score, nor requirements for who can perform it—there is, in effect, no requirement for ability inherent to the idea of an event score. Fluxus artists made much of resisting qualities of art upon which the market-driven art world depends such as objecthood, professionalism, and virtuosic execution; and as such, event scores have been associated with copyleft rather than copyright art, with the democratisation of art making. In reality, scores have themselves become objects venerated in art museums under the name of the artist (the author of the score), who gets the credit for the work of art and each reiteration (performance) of it. In other words, although formalism's emphasis on the score as an ideal of the 'work' actualised in performance may no longer seem like a relevant way for discussing performances, it occurs every time the name of the work is uttered *as a stand-in* for numerous actual actions—as when Ono's *Fly Piece* was performed in Cardiff and the specifics of what actually happened in that particular iteration are displaced in favour of more central locations and more famous performances of this score (Roms 2016).

One artist whose work with scores has explicitly served to emphasise this distinction between different iterations is Deborah Hay, who, like Steve Paxton, had danced with the Cunningham company prior to her work at Judson. In the works that she creates, the performer is usually a co-author, given a set of conditions that allow them to imagine and express their understanding of what the work is or might be. In performance, the choreography is what the dancer dances into existence out of the choreographer's instructions, the score that connects the very different kinds of dances under the same title. Hay has also published some

of her dance scores, such as *No Time to Fly, 2010,* which include both apparently specific and seemingly impossible instructions: "And I rebuild, using the sound of my tapping feet to symbolise a hammer. I travel in fading light" (Hay 2010, 12). In 2016, she reworked this particular score into a duet *As Holy Sites Go* and a group work *Figure A Sea*. Reading the score, watching the performance on the stage of the National Theatre of Finland in Helsinki (14 January 2017), and re-reading the score revealed for me something of the complexities of interpretation and choreographic instruction: whereas versions by individual dancers may be quite distinct, in the group version of the same score moments of dancers dancing in unison reveal that dancers do not simply create their interpretation of the score but that choreographic choices have been made for such synchrony to appear. Similarly, in Hay's solo projects with dancers, she directs the dancer's interpretation of the score to some degree, even as the dancer gets credited for their work in programme notes.

In lieu of a conclusion

Scores are a method of working, a type of composition, and a specific relationship to work and authorship that are nowadays common to most time-based art forms. It is only by looking at the shared history of score-based work across disciplines that we see just how important interaction and collaboration between artists from various backgrounds and practices can be. Score-based work, especially when created by collectives, comes close to such cultural practices as improvisation and role-playing, where the audience of a work can just be the participants, a 'first-person audience' (e.g. Stenros 2010). The impact of the idea that a work of art can be 'just' a score has traversed disciplines, questioning the givens specific to each. Because of score-based work, a dance composition is now generally considered something changing from one iteration to the next, whereas in fine art, a work can be just a concept, something imagined. In music, where 'score' is still usually understood as referring to notation, some experimental musicians have used score-based work and event scores to criticise the musicological focus on notation over and above performance. Different art forms have thus taken the same method of working (score) and taken it to different directions, the relevance of which depends on the characteristic interests of that art form. In a form like performance art, working with different media and hybrid histories, the richness from which new performances draw can sometimes serve to obliterate what the new work builds upon, especially when artists remake works known in one context in another.[5] The remaking or re-performance also raises questions

of access: fundamentally, performance is about the privilege of being able to be present in the moment of that canonical performance.

So, to recap: Philip Corner's *Piano Activities* (first performed 1962); Ben Vautier's *Total Art Matchbox* (1966); John Cage's *4'33"* (1952); Merce Cunningham's *Suite By Chance* (1953) and *BIPED* (1999); Steve Paxton's *Jag Vill Gärna Telefonera* (1964), *Satisfying Lover* (1967) and *The State* (1968); Trisha Brown's *Accumulation* (1971) *with Talking* (1973) *Plus Watermotor* (1977); Yoko Ono's *Fly Piece* (1963); Deborah Hay's *No Time to Fly* (2010), *As Holy Sites Go* and *Figure A Sea* (2016); Anne Juren's and Annie Dorsen's *Magical* (2010); Carolee Schneemann's *Interior Scroll* (1975); and Martha Rosler's *Semiotics of the Kitchen* (1975). These are not the canon of score-based performance art, but they may serve as the score of this particular history, which follows a different score:

1. Agree to write something
2. Write
3. Read more
4. Rewrite
5. Doubt
6. Edit
7. Repeat 2 to 6 ad nauseam
8. Ask for comments
9. Struggle with comments
10. Repeat 2 to 6 ad nauseam
11. If necessary, repeat 8 to 10 a few times
12. Face the deadline

You may end up with something nothing at all like this.

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1   In all performing arts, there is a complicated relationship between the work in performance and the work as a composition independent of performance, which has to do with notions of authorship, originality, and tradition (canon) in a durational (time-based) art. Much of this has to do with the invention of 'classics', canonised masterpieces by now-dead authors, whose 'original intent' is guarded by a secondary figure (the theatrical director, the musical conductor, the repetiteur). As in music, dance notation is insufficient illustration of what is understood as the 'essence' of a work of art. Unlike in music, although the term 'choreography' originally signified a written composition (Louppe 1994, 4), few of today's dance makers can read or use a notation system and there have been numerous different choreographic notation systems in use since the 15th century, each requiring specialist study and each with their own prescriptive ideas about what the body can and should do (see Laurenti 1994; Guest 1989).

2   The slippage intensifies as one moves from English to other languages: in French, for example, 'partition' also connotes separation. See e.g. Sermon et al. [2016], esp. 17.

3   See "*Suite By Chance*" 2 February 2017; also Brown 2007, 38-40, 49-50, 99-100 on her first impression, on dancing in the work, and its import.

4   For example, in the 1990s Cunningham did become interested in the possibilities computer programmes offered for composition, using DanceForms and motion capture software in works like *BIPED*

5   For example, in 2011, I was asked to give an introductory lecture to *Magical* (2010), a choreography by Anne Juren and Annie Dorsen that re-performs and re-interprets the Anglo-American canon of feminist performance art from Carolee Schneemann's *Interior Scroll* (1975) to Martha Rosler's *Semiotics of the Kitchen* (1975). The Finnish audience could not be expected to know these works, as none of them had been performed or even extensively referenced here, so the lecture provided some context for a work that might have otherwise been read as simply a new thing.

TERO NAUHA

"Performance art can't be taught"

This is the sentence that was repeated when I studied art in the early 1990s in Finland. It felt like a provocation that stirred emotional responses. It is also a demoralizing sentence. I would like to speculate on the function of this argument when regarded from a distance, what it may have caused and what the presumed reasoning behind it was. This approach indicates a point of view where artistic practice is learned in master and apprentice relationships, i.e. a student learns by observing, repeating, failing, repeating again, and failing better, in the footsteps of an apparent master. This model is based on a mimetic learning process, where a student must build trust in that the master *knows*, but the student must also admit that she does not know. While learning, a student learns that she does not know what she knows, or she must unlearn what she thinks she knows. The learning process is thus seemingly unilateral and disproportionate. However, Nora Sternfeld (2016, 10-11) writes how unlearning is similar to 'undoing gender' as articulated by Judith Butler, where "unlearning is a form of performative counterlearning that stands in contrast to dominant performative learning," or that "unlearning does not function like a delete button, erasing powerful truths, histories of domination and the way these are produced," but that "it is a form of learning that actively rejects dominant, privileged, exclusionary, and violent forms of knowledge and acting which we still often understand as education and knowledge."

One aspect that such a postulation of 'not being able to teach art' points at is that the process or apprenticeship in performance art is that of becoming part of a subculture or counterculture. It seemingly has no definite boundaries, as they are contested in the process and as such, the learning process is one of trial and error. This, however, is not a process of unlearning itself. Even masters may become at some point revoked, but as has been clearly stated in many studies on subcultures such as punk, electronic dance music or similar, codifications are ways of distinction and ways of negotiating with the hegemony. Without a proper

distinction, an 'apprentice' may be seen as out of line, or to have misinterpreted the canon or *doxa* (Muggleton 2003; Thornton 1995; Butt 2006). Seeing that need for distinction, subcultures are hegemonic, and the members of each group may express deep animosity towards other hegemonies or structures of power. We may read this clearly in the statement given by the no-wave musician from New York, James Chance, in 1979: "Art? I hate art. It makes me sick. My whole idea is anti-art. And as for SoHo, it should be blown off the fucking map, along with all its artsy assholes […] In New York they just sit and stare at you […] New York people are such assholes—so cool and blasé. They think they can sit and listen to anything and it won't affect them. So I decided I just had to go beyond music, and physically assault them" (Gendron 2002, 282).

Without overt elaboration, we can recognise such an attitude in the field of performance art—at least it was recurrent in the late 1990s. Performance art is like stage-diving: you have to do it to learn it. You may find a manual on Wikihow or YouTube, but it is not sufficient until you have a physical memory and a few bruises. I would call this learning by contamination. Contagion does not take place according to choice, but it is a corporeal process of getting 'in touch' with the transgressive performance art practices from live contact.

One assumption behind the idea that you cannot teach performance art was, and partly still is, that performance art is not art. This assumption is not qualitative, but is rather based on a more categorical idea that performance is an offspring of a happening or other forms of non-art, as presented by Allan Kaprow (1993, 97-109). Performance art is here regarded as a radical form of institutional critique. The benefit here is that various methods of teaching may be applied, since they are not constrained by categories of artistic practice or hegemony. Resembling this line of thought, Joseph Beuys articulated a more holistic and radical form of artistic practice where: "the entire creative process must be activated; man should not express his feelings through a particular activity, such as breaking something, uttering accusations or destroying things" (Beuys 1993, 159). The practice of performance art and the pedagogy of it is therefore not based on masters and apprentices, but is one of the forms of an expanded notion of art. The learning process is conceptual at first, but still bound up with work, social structures, and discourses, and the meaning of art as canon becomes meaningless.

Beuys aligned himself with other political movements of the 1970s, where both human beings and artistic practice were regarded as social operations. Thus, his pedagogy and artistic practice were first and foremost an innovation

on the new economies, or on how we should regard labour and creativity. But we should not trust a simplistic reading of his famous slogan 'every man is an artist', because it needs to be seen in connection with the idea of social organization and also revolt—every man is also a 'potential provocateur' (Beuys 1993, 86). Social organisation as a creative act is always based not on talent, but on basic human capacities, which at the bottom line are social. Human capacities are not specific skills but general ones, where sharing and collaboration become the central labour force and explicit in production (Virno 1996, 267). It is in the *general intellect* where emancipation and resistance reside. In this sense, Beuys and the post-Marxist movement of the 1970s should not be regarded in our context as promoting an innovative paradigm of the 'creative class', but rather in opposition to that, because it is the creative class that aims for specific efficacy of creativity for profit. The explicit aim of the revolt is to regard how knowledge, economy, power, and creativity are *in between* and not a possession. Inadvertently, we may regard the process of honey production, which was such a significant symbol of social organisation for Beuys, appearing later on as a different kind of symbol for cognitive labour when Yann Moulier Boutang writes in *Cognitive Capitalism*: "the human activity that is being captured in this way is not the production of honey, undertaken by productive human bees, but their infinitely more productive activity of pollination of social relations, which determines the degree of innovation, adaptation and adjustment". (Moulier Boutang 2011, 164).

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The education of performance art does not consist of things like learning from internal movement, gestures, compositions of stage, or gesticulation. It is not a form of visual art, nor is it theatre practice. However, if we were to still insist that it cannot be taught, then performance art would contract into an esoteric practice, kind of *wuwei* of performance[1]. Then I ought to admit that I do not know what performance is, and meditate on that. But what we do know is that learning is immediately connected with the apparatus of power, hegemony, canon, hierarchy, and norms. It is not an esoteric practice for the simple reason that the audience does not agree on this, and if they will agree, then such a practice is sectarian. Sectarians implicitly produce unity in the world, from which they claim to have become estranged, and this estrangement is deliberate and not by choice.

　　Therefore, performance art might not have the same procedures of learning as in, say, drawing or contact improvisation, but that does not mean that certain

procedures, canons, and norms do not exist. It might still be that *praxis* or form of knowledge is not possible to express in language, but this is not unique to performance art. Rather, it is the essential part of any learning process. Henceforth, there are also no masters with superior knowledge to pass on to apprentices. Still, my aim is to articulate how this univocal learning takes place, without leaning heavily on esoteric practices. Even without a coherent map, learning is not impossible. I will argue that it is also not a competitive process where there are those who "get it", while the rest need to conjure up some secondary plan for their future. The emphasis on learning is not based on talent. It is rather something general that is significant in the learning process.

My position has changed from being a learner to being a person who teaches. But it is not clear if I am a teacher, an instructor, or a life coach; do I know the way, give exercises on how to float and not to drown, or do I provide advice on how not to trip on every decoy and artifice of fame or fancy? Do I maintain a position that asks me to be critical out of a desire for admiration or acknowledgement? Mostly I do not regard this process as a master and apprentice relationship, but neither do I fall prey to the holistic fantasy of a common path. There is a difference between the positions of a teacher and a student. Moreover, I do not teach a singular student, but a group of students. It is, in its very basic form, a practice of social organisation where all singular attempts, exercises, critique, or revolt arise.

What is essential is rather an inclination. If a performance artist is learning by doing, she learns in an activity that finds fulfillment in itself, and which requires the presence of others. The performance artist is not a virtuoso improviser, or a painter who is learning labour, *poiesis,* or the way to make a final product. The performance art is *praxis*, where "the purpose of action is found in action itself," as Paolo Virno (2004, 52) writes. Performance art is not a skilled technique but takes place in between the one who is doing and the ones who are observing it. Yes, performance art needs an audience, and as such it is similar to other live activities such as stage diving: if you have tried to do without an audience or have a rather reluctant one, the result is tragic or at least comic. The performance is in the relationship, but more significantly it is an action. The action has a goal, and it is not able to become real without an actual situation and relationships. The performance artist has aim, relation, action, and situation, where the purpose of it all may be in that event of action itself. Referencing Hannah Arendt on labour and action, we can see that a performance artist is not one who has to use labour, but rather one who combines action with general intellect and politics,

vita activa (Arendt 1998, 7-22). The action requires no skill but an inclination to do something—which might be the only talent of a performance artist. Instead of learning particular positions on a theatre stage, the performance artist learns like a buffoon learns postures or posing. She is a poser, not unlike the rockers and mods, punks and skinheads. Her script is the general and generic. While witnessing her perform, we often think: she can't be serious!?

<div align="center">*</div>

I often present a documentation of a performance called "Performer/Audience/ Mirror" (1975) by Dan Graham. I could say that is an iconic performance, for many reasons, but not because Graham is a captivating performer. He is not. It is a piece that is rather mundane if we regard it from the perspective of endurance, presence, or stamina. It is a work that can be easily copied, mimicked, and turned into an exercise, which I have often done. The least you need is a large mirror and a situation where someone or a group of people are watching another person standing in between them and the mirror. The performer should talk about how she feels, what she thinks and what she sees. There is nothing spectacular in the act, but it works on the minute distinctions of how we perceive our relations with things and beings.

From this premise, when I ask a group of students to repeat this act, are we witnessing acts of copying or mimicking? Is the past turned into farce during this process, like in so many re-enactments of the 'golden era' of body art, such as works by Beuys or Gina Pane? On the contrary, I think that when we feign, clown, repeat, and twist and turn our personal narratives with the iconic acts of performance we turn them into a lived perception and part of a social process. A performance of the past rerouted to the present is like the innovative costumes and gadgets produced by the Brazilian artist Lygia Clark, which ask for human participation and perception. Clark stated in 1969 that: "when the artist digests the object, he is digested by society which has already found him a title and a bureaucratic function: he will be the future engineer of leisure, an activity that has no effect whatsoever on the equilibrium of social structures" (Rolnik 2007). In regard to this sentence, Clark does not claim that we should keep innovating only ephemeral and conceptual works of art in order to escape the 'bureaucratic function', but rather that we should not 'digest' the past, and instead keep churning it, feigning it, clowning it, and imitating it—but never letting it become part

of our system. Her own costumes and exercises are dead objects without this process of churning as a lived process.

The past is not something we should learn to cope with, because the past is more present than the present. Each past moment is past *at the same time* as the present is past, that past and present is immediately past, or 'past in general' (Deleuze 1991, 58). Past and present do not create succession, but co-exist. All present passes through the past. All past is coexistent with the present moment. Therefore, an exercise of "Performer/Audience/Mirror" does not 'reactivate' the past, opening up new possibilities, but it is a lived experience of actualisation. The works of Clark or Graham, for example, are not icons of possibilities, but instances to be actualised in the present moment. We do not 'learn' how Clark or Graham practiced, and we never consume them as objects, but only churn, masticate, and create postures based on them as lived perceptions.

The process of actualisation, as I have mentioned here as the form of learning from past works, is like a decompression project, where personal memories exist in conjunction with previously unfamiliar material, say, Dan Graham standing in front of a mirror, or Lygia Clark asking a student to drool spools of thread on the naked body of one participant lying on the ground. The actualisation does not resemble the past, but at first we may aim to replicate act as much as we can, because we may perceive the learning process as such. Of course we always fail, and we feel provoked. As a teacher, I might feel provoked because a student is only seeing the obvious solutions of mimicking. Here, actualisation resembles 'modulation' instead of casting a mould. If a student is looking for the latter solution, the process leads to a dead end. Nobody wants to be another brick. In actualisation of the past, we are not asked to produce an accurate resemblance.

For instance, in workshops that I entitled 'schizoproduction', and that I lead for students and performance artists in 2014 and 2015, I gave the following directions to the performers:

Keep talking. Do not stop. Keep talking about what you are sensing, doing, knowing and being a perfect human being. Do not stop.

or:

Explore the affects of materials, objects close and afar. Explore the affects and augment the relation you have found with some material

or object. Or diminish. Explore thoroughly. You may also transverse to other materials, places, beings, etc.

or:

Artificiality as a tool. Emotional and physical 'drooling'. *Glossolalia*— speaking in tongues, *tourette*[2], stutter, microscopic desire, non-human sexuality, etc. Drool with voices. Drool with carnal flesh. Drool with affects and emotions.

If you take such directions literally, they seem to work as some kind of instruction. If I signify the workshops as 'schizoanalysis', which eventually I did, we are quite trapped with certain resemblances to 'madness' or 'transgression'. If the student has some background in any kind of acting or physical theatre technique, we can be sure that the result is always quite the same. Even worse, this gives us the consolation that we are exploring something. My conclusion has been that we explore nothing through these exercises, but only the *possibilities* of performance—never the actualisation. The actualisation of the past is not a representational method of recollection. It is not a process of repeating the same. The actualisation is a process of translation in movement, where the recollections need to be embodied in the present. The actualisation does not focus on the possibilities of practice. Gilles Deleuze (1991, 97) writes how: "the rules of actualisation are not those of resemblance and limitation, but those of difference or divergence and of creation." Actualisation is a creative act, which is not based on possibilities or a resemblance to the past. The actualisation is never visionary practice. If we limit the process only with possibilities, they are always bound with conditions, and more significantly with resemblance.

If we still claim that performance art cannot be taught, it is because we have failed in the pedagogy of regarding an artist as a free artisan, who aims to keep up a lifelong learning process of updating her skills and compatibility with new mediums.

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If we repeat, albeit creatively, like a highly competitive individual aims to repeat in order to get the concept right, we fail. We may become successful, but we fail in repeating the same. When I have been teaching such competitive individuals,

they always know what to do next, and at first it seems that it is a pleasure to work with such creative and highly motivated individuals. Then, in the end, you realise that all there was was a need to acquire competence and successful procedures. Strictly speaking, I do not regard this as practice but as a form of economic strategy. The practice is a process of learning where we learn "only at the frontiers of our knowledge, at the border which separates our knowledge from our ignorance and transforms the one into the other" (Deleuze 2004, xxi). We learn by repeating, but here, repeating is not copying or aiming for general resemblance. There are no two drops of water alike. Repetition does not obey laws but is against the law and the similar, the resemblance, and representation. If "the essence of man is nothing other than the praxis through which he incessantly produces himself", then man is incessantly reproducing the representations of man (Agamben 2011, 91). The skilful individual who learns all the tricks of performance art successfully is a successful representation of a man. In the end, it always turns into the end as an anthem for humanity or life.

Then what kind of commitment am I looking for in students of performance art, if not the active and ambitious individuals? I think a distinction needs to be made with the term commitment. I do not regard *commitment* as an obligation or promise, but rather as a process engagement. It is not engagement with me as the teacher, sufficient reason, norms, or reason, because that would search for resemblances between concepts and things. Commitment is engagement with the process of actualisation—modulation instead of moulding. It may seem that what we are learning is not possible, because we cannot find any sufficient reason for actions, processes, or positions we have to take in order to actualise something, and what is being actualised does not resemble anything we already know.

I have learned to regard two kinds of confusion in the process of actualisation. I might struggle with actualizing something accurate but end up creating only resemblances, or I might feel utterly confused with something that I do not understand, which might be a true actualisation of a committed process. Furthermore, learning repeats in disguises. More than once, I've noticed that in the process of creating a performance I have forgotten something important. It seems that my results are dull, and that the work seems to be improper or imbalanced. Unfortunately, I often steer my course into safe waters and produce mere resemblances. I do not repeat some repressed emotion or notion, but it is in the process of repeating that "I can live certain things or certain experiences only in the mode of repetition" (Deleuze 2004, 20). The key to the process is that it is repetition, and that it should not be identical with any idea, concept, or

former representations. In the process of actualisation, there is no resemblance to anything original.

We do not learn performance art by repeating what we are asked to do, because it would be learning through resemblance or repetition of the same. We learn by doing *with* someone while we: "develop in heterogeneity," and that we do not assimilate with ideas, concepts or representations (Deleuze 2004, 26). The learning takes place in disguises, which do not reveal anything authentic. There is no sense in searching for the authentic in the actualisation process. We learn through repetitions, where the difference is integral to the unfolding of a creative movement, which means that the ideas or concept of a performance are not separate from the process. The concept is integral with the singular actualisation in movement. The process of learning in performance art is a process of unlearning. It is not a process of repeating the same, but repeating with a difference— an actualisation where we *un*learn from repeating the same.

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1   *Wuwei*, the early Daoist philosophy who emphasises 'nonaction', the practice of taking no action that is not in accord with the natural course of the universe.

2   A neurological disorder characterised by involuntary tics and vocalisations and often the compulsive utterance of obscenities.

PILVI PORKOLA

Dealing with the Confusion:

Seven Keys to Viewing Performance Art

Quite often students ask me "How do I understand performance art? I'm inter-ested in it, but I just don't get it." People feel that performance art is challenging to watch. The often-stereotypical notions associated with it may not necessarily alleviate the viewer's bias; isn't it that form of art where people play with eggs and raw fish; where they are naked and covered in blood? Or the one where absolutely nothing happens, and it lasts for way too long? Is performance art just too difficult to grasp? Well, there are certainly no simple answers, but I would like to start with this: It's not too difficult to understand if you are ready to deal with confusion.I have taught performance art, Performance Studies, and contemporary performance with various focus points periodically for almost 10 years now. In most cases, the performance art course is part of optional studies and the students' main area of study is elsewhere, such as in pedagogy, visual culture, design, dance, or theatre.

When I teach performance art, the focus is on practice: I encourage students to try out things; I support their practice and we talk about it. In addition, I offer examples of various performance artworks and theoretical reading.

However, there is no such thing as "performance art in general". Performance art is a large field that includes any different forms, aesthetics, and methods of doing art, such as body art, durational works, performance lectures, site-specific actions, working with objects, experiments in social situations, etc. When we consider examples from the history of performance art, such as Joseph Beuys' performance *I like America and America likes me* (1974), where Beuys spent three days with a coyote in a gallery space, or Linda Montano's *Three Day Blindfold* (1974), where she lived for three days blindfolded and had to find her way around, we can see similarities in those pieces, like duration, risk-taking, or a personal bodily commitment. Still, when talking about the tradition of performance art we could think of the concert variations by Fluxus, where performers poured water into a bucket while standing on a ladder, or wrote abstract scores to be realised like "Two durations: Red. Green." (George Brecht 1961); or Gilbert and

George's *Singing Sculpture* (1969), where they stood together on a table, danced, and sang the Flanagan and Allen standard *Underneath the Arches,* and we realise that we are dealing with very different pieces of art. There is no single, all-encompassing definition for performance art, and thus there cannot be a single, all-encompassing way to view a performance. Performance art is not one style of performing, nor is it one or two kinds of aesthetics. This might be self-evident, but for a teacher this means you have to make choices.

Performance art is about doing something. Besides that, live performance art is generally about watching and being seen. For those people whose practice is not mainly *performing,* to step in front of others is already fundamental. You stand there, the audience looks at you, and you need to deal with the moment. When I teach the performance art course for students who are not experienced in performing, the first exercises are about being seen and focusing on doing something very simple. For example, I ask students to choose 1-2 actions from daily life and repeat them, or stay still for five minutes one at a time. There is huge variation in how students solve the situation: one takes her phone and surfs on net for five minutes, another takes a pencil and paper and draws the audience. One mimics her morning routines, and one spent this time doing his daily prayer rituals.

The crucial element is action, and there is no right or wrong way to complete the exercise. It works very well for discussions: we can talk about mimicry, pretending, duration, the body, using the space, interaction, eye contact with an audience, et cetera. We can discuss in particular how it is to be there in front of others, and how it is to watch others doing something. We talk about what the difference between acting and performing is, or what it means *to do something*.

So, when teaching performance art, I always focus not only on encouraging students to perform and find their own style and voice as performers, but also to pay attention to their ways of watching.

Active spectators

Questions of viewing have interested me both as an artist-researcher and as a teacher. As an artist, I think the theory of viewing is created not only through writing and researching, but also in artistic practice. I think artists propose a different way of watching by creating new kinds of situations for the audience, like participating or making spectators aware of the act of watching (Porkola 2014, 95-102). As a teacher, I have tried to open up questions on watching as well, which is a topic not considered frequently enough. In the end, I think, the

questions of viewing performance art are not only about how we watch art, but also how we understand spectating as a cultural practice, and as the practice of a citizen in a society.

In his famous essay "The Emancipated Spectator", philosopher Jacques Rancière argues that spectating is not something passive but an act itself.

> "Being a spectator is not some passive condition that we should transform into activity. It is our normal situation. We also learn and teach, act and know, as spectators who all the time link what we see to what we have seen and said, done and dreamed." (Rancière 2008, 17)

Later he notes: "Every spectator is already an actor in her story; every actor, every man of action, is the spectator of the same story" (2008, 17). In other words, our ways of seeing art is personal; we cannot divide our perception from our experience. However, this does not mean our ways of seeing are *just* relational or individual; we do learn how to see and think and we do share experiences. That is to point out the activity of spectating; it matters how we watch and what we see.

Witnessing the act

Theatre theorist Hans-Thies Lehmann (2006) writes about contemporary theatre and a spectator's liability to the acts on the stage:

> "When fish are dying on stage, or frogs are (seemingly) squashed, or when it deliberately remains uncertain whether an actor is really being tortured with electric shocks in front of audience (as was the case in Fabre's *Who Speaks My Thoughts*?), the audience possibly reacts to it as to a real, morally unacceptable incident. Put differently: when the real asserts itself against the staged on stage, then this is mirrored in the auditorium."

That is to say, when the audience sees something "real" happen on stage or in the context of art, they can't think of only aesthetics, but are dealing with questions of ethics.

In the context of performance art, we are used to thinking that it is all "real"; if there is a gun on the stage, it is real; if there is blood on the wall, it's real. As Lehmann puts it, performance art is a statement: "a right to posit through a

performative act a reality without a justification of something 'real' being represented" (2006).

So, when writing about how the staging practice forces the spectators to wonder how they should react to the events on stage, Lehman could also be writing about performance art practice. One may say that the challenge in dealing with ethics is different in the context of theatre where, spectators are expecting to see "fiction", but I think that the case is same in the context of performance art. When I watched my colleague fall straight down to the floor over and over again in his performance in a performance art event few years ago, I had contradictory feelings. On the one hand, I should trust that he had the body technique necessary to do that repeatedly, but on the other hand, I thought I had to stop him from hurting himself. Later I wondered who I was in that performance; a spectator witnessing the artist's pain (and my own as well)? Alternatively, a connoisseur viewing the artist's technique? Or a co-wanderer and a friend who didn't interrupt the violent act?

Performance artist and teacher Marilyn Arsem writes about the role of the witness in performance art by asking why artists want someone to watch them, and what the action offers the viewer. According to her, the witness can provide moral support and encouragement for the artist when she is doing something challenging. The witness is the one who reflects and verifies that the action occurred. In the role of witness, Arsem herself is curious to see activities that are not normally seen. Moreover, she underlines the element of risk in a performance art happening. It's not only the performance artist who takes a risk, but often watching the performance artwork is a risk to the viewer as well. Arsem writes:

"What will I be asked to watch? In a live event, I am never sure what risks will be taken, what mistakes might happen, whether I will be put on the spot in some way, exposed or challenged or embarrassed. Will I react as I would wish? The risks are real, and the situation is never completely known nor in anyone's full control. Anything can happen."

Seven keys

As fascinating as the theory of spectating is, my primary purpose with this text is to offer some concrete tools to analyse and understand performance art from the point of viewer. I am aware that there are plenty of lists on how to analyse art; still, I have listed some more "viewing instructions". I hope they might be useful if you are writing about performance art or if you need some easy tools for understanding it. The instructions can act as keys, and although these are

written for viewers of performance art, they can be applied to the viewing of performing arts in general.

1) The title of the performance

If the performance has a title, it works as a key to the act. The same act works very differently depending on how it is titled. If the performer's act is walking and the title is "Dreaming", the interpretation is different when the same kind of walking act is titled "A Manifesto". Naming things still matters.

2.) Orientation

The advance information about the performance is strongly connected with the viewer's expectations of the performance. The viewer's orientation is different if they know that they are going to see a performance that lasts for half an hour, or one that lasts for three days. All advance information affects the viewing experience: whether the viewer knows the nature of the performer or the event, and whether they have heard or read about it beforehand. If you bump into art when walking down the street, you may not stop and look at it, because your mind is somewhere else and you don't even recognise performance art as performance because it's unexpected.

Professional critics who write about performances for a living have very different opinions on how much advance information they want about the performances that they are going to see; some want all the information that is available, while others want to minimise any advance information and go see every performance as if it were brand new to them. My own relationship to advanced information is contradictory: on the one hand, I like to be informed of what will be going on; on the other hand, as an artist, I know that advance info is usually written weeks before the show and in the middle of the working process, so the focus of the performance that is shown in front of the audience can already be somewhere else.

3) Place, context

The location of the performance affects its interpretation. If the performance is held in a white gallery, its relationship with visual arts is more clear. If the same performance is carried out in a shopping centre or in a supermarket, it is something else. The British performance and activist group Vacuum Cleaner created the performance *One Hundred Thousand Pieces of Possibility* (2007), where the artist gave away his artist fee of 1,000 euros to the audience;

the audience could take money from a pile that was made up of one-cent coins. At the ANTIFestival in Kuopio, the performance was held in a bank lobby; the audience rushed in with buckets in their hands, and the money was gone in 15 minutes. When the same performance was held in an art gallery in London, the reception was quite different: the visitors picked up a single coin and took it with them, very carefully, as if out of politeness. A bank lobby provides quite a different context than a gallery. In a gallery space, the pile of coins inevitably becomes an art object, one that people react to in a manner that is expected from a gallery audience: composed, with restraint.

Another example could be the performance by Pussy Riot, *Mother of God* (2012), at the Cathedral of Christ the Saviour in Moscow in 2012, which received a lot of media attention. It is hard to imagine that an anarchic punk concert performed by women dressed in brightly coloured hoods, criticising the President, would have led to a two-year prison sentence for hooliganism if it had been performed in a gallery in Berlin, for example. However, the location—an Orthodox church—and Vladimir Putin's autocratic style of politics that restricts the Russian people's freedom of speech form a context where art activism can lead to disciplinary measures.

4) What happens; what is the action?

The central idea of the performance is often activity, *action*, a performance. Even when the performance artist is still, the stillness is often related to the action. Performance art often does not seek to create a story or construct meanings; instead the action is connected to the materials and objects. There is *always something going on*.

A few years ago, I was thinking of what could be considered a "non-act" or nothingness on the stage or in the context of art. Just for pleasure, I was reading a review in the newspaper about a dance piece. The critic was not very enthusiastic; he reproached the work because of its minimalism and ended with the comment "even in minimalism something *is happening*". This drew my attention; what kind of piece is this dance piece where nothing is happening? I went to see it and I had to disagree with the critic. There were many things taking place on the stage, with three dancers sometimes on the stage, sometimes by the side of it. Someone was waving her hand, another one was walking around, and the last one was sitting. Then another one was waving her hand. It was not about nothing happening; there were plenty of movements going on. I think the reaction of the critic was based

on the feeling that the movement was very hard to define, or its meaning was not fixed. The frame (and the aim) of the piece was abstract and it was challenging for the spectator because it did not offer meanings or framings or identifiable meanings.

5) How it relates to other performances

According to performance theorist Diana Taylor (2003), performances are connected to each other. The performance does not stand alone. Other performances have come before it, and other performances will follow. Performances affect each other, depending on the viewer's viewing history. We recognise that a performance is a performance, as opposed to, for example, everyday activities, because we have seen other performances before. We interpret the performances in relation to each other, often also in a learned and unconscious manner.

6) How it relates to a society; "picture of the times"

Although performances are often either visual or conceptual in nature, and even if they have no plot, story, or statement, they are connected to their own time and society. Art is always connected to its own culture, time, and the surrounding society. Even though the artist may not think about it when working on the performance, the surrounding world has an impact on the viewer's experience and interpretation of the performance. We see and read references to pop culture, religion, and ideologies. On the other hand, the situated nature of the performances helps us in interpreting the performances.

7) **Own experience, associations, interpretation.**

The viewing of any form of art ultimately comes down to the viewer's own experience. Though we do share concepts of thinking and ideas based on a common society, era, community, and local/global culture, all spectators are unique. It's not only that we carry very different kinds of likes and dislikes as viewers, and thus interpret the artworks based on our own history. It's also that viewing art is associative by nature. With this I mean that we look at things and think what we think, associate things with other things we have already seen, interpret and focus on things, and wander around. That is to say, the way of viewing art is not only connected to the surrounding culture but is both shared and personal. The stages of your life blend in with the viewing experience: if old age or death is familiar to you, you may be more

easily exposed to those particular issues when watching the performance. Or, if you are in love, the idea of love permeates also into the performance experience. People also like different things: some like strobe lights, others like slowness, and some are afraid of balloons.

I came to be very aware of this some years ago when I participated in the European Young Critics Workshops; all European critics were very different. People may share the profession and the same kind of educational standards and, most of all, the practice as professional writers. Still, when viewing performances one critic was looking for challenges and fresh perspectives, while another liked to be entertained. One's attitude was based on understanding and supporting the artist, while another one found it his duty to give a judging review. These critics were professional spectators for sure, but I think this says something about all of us as spectators; we come with our personal desires and needs and experience artworks through them. This is not even to mention personal conditions: all art is dull if you are hungry.

Conclusion: Dealing with the confusion

In the end, I would say that when it comes to art, and especially performance art, it's all about dealing with confusion. As watching is unique, the way everyone deals with the confusion caused by art is also individual. Some people look for confusion and feel that it brings new perspectives and challenges for the viewer. Other people react to confusion by rejecting it; they think that something that you cannot understand cannot be "good".

The definition of performance art is not settled and that is fine. Nevertheless, you can say it's not mainstream; its strength still lies in its being positioned in the margins in a way, in a do-it-yourself and punk attitude, and in the idea that "every man can be an artist" (Beuys). Quite often it is about taking risks, about creating confusion, and dealing with non-logical thinking. It is grounded on the fundamental desire to not follow all-explained, all-understood thinking. That means the confusion will always follow.

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PART II

Exercises

Jay Mar Albaos

An Exercise in Asking

Materials:

Pen

Pencil

Paper

Sketch pad

Any recording device (e.g. camera, voice recorder, smartphone, etc.)

Formulate a question in your head. You can write it down or just keep it in your mind. If you are in a secluded space, you can work with the things around you. If you want, you can also go out into nature—anywhere you think is compelling for you. Approach things around you, living or non-living, that call for your attention. Ask them your question. Write their response(s) on a piece of paper, or record the event using any recording device.

Sort the information you have gathered. You can collect key words, write poetry out of the recordings, or create performance scores. You now have the materials for a possible performance act/event that responds to a question you formulated in the beginning of this task.

It is also possible to mess with the exercise. You can pose a question and not search for answers at all.

Thoughts on teaching performance art:

It is not an easy task. It makes you confront the blurry and highly contested notions of "performance" and "art". These contestations and blurriness makes one even question the possibility of teaching this topic. Performance art refuses to be pinned down to any specific structure. It is a deviation. It heavily relies on the now. It is as present as it is ephemeral.

Annette Arlander

Exercise in Repetition

This condensed score is an invitation to explore the relationship of action and site in connection to time and personal values. What is the difference in beginning with the site, compared to beginning with the action?

Select a site worth visiting repeatedly.
Decide on an action to repeat on that site.
Choose a schedule for the repetition.
Perform.

Decide on an action worth repeating.
Select a site to repeat that action on.
Choose a schedule for the repetition.
Perform.

Marilyn Arsem

Experiment with Materials

This exercise is from my workshop *Performance as Experiment*. While we often make performances in order to illuminate something that we know, this workshop focuses on performance as a site of learning. The participants design actions whose outcomes are not known in advance, but rather are intended to discover something new.

Participants are asked to bring a material (not an object) to the workshop. It must be something that can be used more than once, manipulated, reconfigured, changed, taken apart or reassembled, and that the participant is willing to let others use as well. The materials are displayed throughout the room.

PART 1:

- Sit with each material without touching it, and write down every question that you have about it.
- Reviewing your list, choose three materials that appeal most strongly to you.
- Read the questions you have written for those three materials, and underline the one that is most compelling—that seems most important to you now.
- Design a short experiment to do with the material that will allow you to discover the answer to your question.

Writing afterwards:

- What did you expect to learn?
- What did you actually learn?
- What additional questions were generated in the process?
-

PART 2:

After doing your other two experiments:

- Write about the similarities and differences between your three experiments.
- What do they reveal about your interests?
- What do they reveal about your limits?
- What does that make you understand about yourself?

As performers, we normally impose our own needs and uses on materials in service to an idea that we have already generated. But what happens when we consider the life of the materials in the world around us? What does their behaviour say about ours? How do their timescales or rates of decay intersect with our own? Can we learn about our own lives whilst discovering something about theirs? What might it reveal about us?

Further exercises in this workshop expand on this initial one, allowing us to use performance to examine larger questions in our lives.

BBB Johannes Deimling

Word & Action

This is an ideal process for teaching and learning performance art. It engages certain aspects of performance art practice, which can be identified as body, space, time, and material, but for one reason or another, remain in their infancy. Word & Action enhances and deepens previous experiences, bundles them, and creates a new platform for further exploration.

Task Description:

Think of the one word you feel most related and connected to. It can be a noun, an adjective, a verb, a preposition in any language. A personal connection with a need, wish, desire, fault, critique, anger, ... is essential.

Use the word to create a simple action that lasts no longer than 2 minutes, includes a maximum of 2 objects/materials, and has a clear start and end.

Each step in this action should be composed as precisely as possible, but not rehearsed; realise your idea in the moment of the presentation.

Use abstraction, reduction, and transformation as tools for creating the action.

The viewer is not required to understand, guess, or comprehend the word. The action should not turn into an illustration of the word. The word is simply the source of the action and is only important to the one who is creating it.

Preparation time: 15-20 minutes

Presentation:

The actions will be presented one after the other and in a single location defined prior to the task being given (for example: in front of a white wall).

Comments and speaking should be minimised after the action.

To ensure timely transitions between actions, the viewer (not the performer) is responsible for tending to the cleanliness of the space after each action.

Viewer: Notes

Viewers are encouraged to make marks/comments on paper and share them during the reflection period. As part of the task, the viewer should note 3-4 words while watching each action, and share them during the reflection period.

Teacher: Notes

Students are required to have notebooks and pens readily available.

Participants and viewers should be reminded to remain silent after each action.

Student: Notes

Try not to think about a 'great idea'—it blocks creativity.

Your word might change during the process of developing the idea.

Reflection Period:

The word does not have to be revealed.

The performer should not reply to comments they receive from viewers, but rather take notes.

Antonín Brinda

Metro Exercise

Length: 1-20 hours

This is an exercise for the metro (subway) system. You might encounter some difficulties practicing it where there is no metro. If that is the case, improvise. Use a tram or a bus instead. If you live in a village, this might not be the right exercise for you.

Pick the right hour and day for your practice. Do you want to observe an opening of the metro, a rush hour or a lazy Sunday morning?

Choose the amount of time you wish to spend in the metro. One hour should be enough for you to see some stuff and to go through different emotional moods. Maybe even 30 minutes if you are in a rush. On the other hand, you might also want to enter the metro when it opens and leave when it closes (20 hours more or less, depending on the city).

Enter the metro system. You can either have or not have a valid ticket. If you choose the latter it may colour your experience significantly.

Do not bring your cell phone, mp3 player, or any other electronic device with you. Once you enter the metro system, do not leave it unless absolutely necessary. It is a game you are playing with yourself: imagine the paid area as a safe zone you are supposed to stay in.

Bring a pen, pencils, and a notebook with you. Feel free to make notes, drawings and similar.

If you plan to stay longer, bring some food and water with you.

Observe other passengers, interiors of trains and stations, etc. Feel your body, its physicality, proximity or distance to others, the relation between the static body and the moving train. Observe your thoughts, changing emotions, and energy levels.

Set goals for yourself of where and how you want to travel inside the metro system, or forget the rules and let yourself be carried away.

Feel free to adapt the exercise in any way you wish.

Enjoy the metro!

John G. Boehme

The Lens Project

Create three separate Live Artworks

1. Create a live performance for video
2. Create a live performance real-time using video feed
3. Create a live performance with pre-recorded video

One-hour performance

You have one hour to create a one-minute performance.

You have one minute to create a one-hour performance.

Self Portrait

One action

One word/sound

One object

One minute

1 hour:

Engage in an extended durational activity. Emphasise or repeat a "gesture" or "action" until its original meaning or intention is lost, or morphs into something else. The performative action should be repeated for an extensive period of time in order to subvert itself. The time frame is to be determined by you. The piece should reach a critical point where the gesture can no longer be seen as a single utterance, but exists as something more in the context of the whole.

Now then: when is that, exactly? | Now, then: did anything happen? "**Now then**" as an adverbial form opens time as a modality of manner, not a thing: not a series of points, or a line, or even a circle. The adverbial contradiction now then, both nonsensical and functional, points to that aspect of performance which vanishes, but also persists, accumulates, anticipates, truncates, forecloses, syncopates, pauses, hurries, retards, accelerates, stops, starts, repeats ... in time.

This project consists of an individual performance piece done in association with a small group. The class will be divided into groups of four.

Content:

Each group of four will develop their own theme based on their interpretation of the given overall topic **"Now then"**. Each group must include a beginning and ending for their whole performance, and create transitions from each individual's component to the next. The group will share lighting, props, sets, etc.

Each person in the group will create his/her own 3-minute performance, choosing a type of performance from the following list:

Task-based	Intervention	Strategy life-art-work
Duration/ Endurance-based	Tableau vivant	Space of tension
Monologue	Praxis of articulating identity	Sound experience
Ritual	Political	Socially marked role play

Jörn J.Burmester

Verbs

A proposal for diverse groups of artists or students

I.   *Making the Map*

In the centre of a large sheet of paper, write down one verb that signifies a human action. Start with a simple and general term. Around the first word, participants write translations of it in all languages they know, share associations, teach each other pronunciations, and explain problems with the translation. A different colour is used for each language.

The rest of the paper is covered with verbs for actions related to the first one, and their translations. If you started with the verb "walk", the group might continue with "go" and "run", moving outward from the center as the meanings of the verbs become more specific and further removed from the original. In our example, words like "jog", "run", "trot", "skip," and "hop" would appear on the margins. Consider where each word is positioned on the map, so that clusters of related subgroups might appear. In our case these could be "ways that animals move", "words for slow walking", etc.

Once the paper is completely filled, participants study the mind map, discuss specific connotations of some of the words in the different languages, and fill in some gaps.

II.   *Performing the Map*

Each participant chooses one word and, in 10 minutes, develops a short performative action about it, without revealing their word.

The performances are shown to the group. After each one, the participants discuss which of the verbs on the map they would use to describe the action they have seen. Finally, the performer reveals their choice.

III.   *Moving on*

Further exercises can include group performances, actions based on several words on the map, and creating additional maps centered around other terms.

Gio Curaming

Construct a cycle of emotions. Follow this diagram as you impulsively write down your thoughts, internalising each emotion in succession, shifting through the linkages. For example, adopting the six basic emotions, we can start the cycle from *sadness* evolving to *anger* to *disgust* to *happiness* to *fear* to *surprise*, then back to *anger*, and so on. On your own, you may add more specific, complex ones.

We are using words only as cues: one's conception of a particular emotion may not be entirely similar to another's. This is a solo activity so such a concern is nugatory. In fact, you can use other means such as a cycle of shapes, or of colours, of sounds, etc., anything that could serve as a stimulus—for clarity, I've used linguistic representations. The principal idea is to go shifting from one feeling to another seamlessly. Gradually intensify each emotion: work your way up to its peak, then let it subside while moving on to the next. Let the words influence your thinking, just as your imagination influences your writing. The writing hand must stay relaxed. However, do not resist a feeling until satisfied, especially when it sustains continuity. Depending on your propensities, you may spend more time on certain cues and less on others. Repeat the cycle as much as you desire.

In this exercise, the act of writing is merely a means to aid the thinking process; proper grammar is unnecessary. What's happening on the page is un-essential, although you may infer from it afterward how much you've influenced an emotion, and vice versa. Concentration can be accounted to coincide with emotional intensity following the same trajectory; thus a good amount of it is required.

This meditative exercise aims to further the development of the artist's voli-tion, which, I believe, lies at the very core of every serious artist, hence impera-tive in *performing* art—to gain awareness of one's temperament, and, assuming it is attainable, control over one's own perception (or projection) of self, of its mutability amid different surroundings.

Florian Feigl

Dividing

Take an object or material of your choice, of any quality—soft, solid, fluid, immaterial, processed, built, or fabricated. Divide it in half, depending on the material quality or aggregate, by pulling, tearing, cutting, pouring, walking, waiting, thinking, drawing, throwing, blowing, burning, etc. Use tools or machinery as needed and ad libitum. Take one half and divide it in halves again, employing the same method as before. Take the resulting quarter and divide it in halves employing the same strategy as before. Continue until you reach a unit that cannot be divided any more with the chosen strategy.

David Frankovich

Deconstructing Pop Songs

Choose a song that you connect with and know the words to.

Choose 3 lines from that song.

Choose 3 words from those lines.

Sing those words only.

(You may repeat the exercise, adding action, if you like.)

The purpose of this exercise is to explore the possibility of using erasure as a compositional technique and a way of generating ideas for performance. Music is something that is familiar to most people in their daily lives, something which they may connect to on a deeply personal level, as well as also offering a way for people to identify with one another culturally. In the same way that everyday objects can be used to create performance by approaching them in a different way, through the process of stripping away so much of the song it becomes possible to experience it in a new way and for new meanings to emerge.

Nieves Correa & Abel Loureda

Silence / Slowness / Contact

The entire group of students form a compact group of bodies; everyone has to be in contact with other bodies.

This "communal body" walks in a given space in total silence and as slowly as possible, always in contact with the rest of the members of the group.

The given space can be a room, a building, a public space.... For us the best is a public space. The exercise finishes when the "communal group" has toured the entire space.

We always focus our workshops and courses around the technical elements of performance art: TIME, SPACE, BODY. To understand, be aware of, and explore these three elements is the way to learn performance art. We also emphasise the concepts of NO NARRATIVITY, and NO REPRESENTATION because for us, performance art doesn't have sense but creates sense.

With this exercise we explore these three elements as a group and as individual human beings. Especially TIME, the passing of time and how it changes depending of what we are doing, and of course SPACE, because slowness makes us aware of the minimal details of a given space; even the smells or the uneven floor.We are also interested in the dissolution of personal egos, and that is why we use exercises that should be done together, and the result of the process is a task solved jointly.

Adrián Edgardo Gómez González

Death-Birth-Discovery-Relationship

Students are wrapped in plastic or fabric elastic, while their bodies are in the foetal position, preserving this position by completely wrapping them, and in that time preparing their bodies in solitude and compression. After a time of resisting the limitation of space and air, the bodies begin their expansion, breaking the cocoon, in a birth that links metaphor and experience. Reality, symbol, and need are born sensorily but also in the performance. After release from the cocoon, the students begin a recognition between body and space, as if they were actually born to a reality unknown. The relationship with other bodies is based on the search for an intermediate zone that brings the individual bodies into a collective body, a mirror; not imitation, but as a gap.

Beth Grossman

1. **Assignment:** Develop and perform a participatory performance project and write an artist's manifesto.
2. **Personal Critique Evaluation for Participatory Performance**
   Ten Questions
   1. What worked in the performance and what did not work?
      A. Were there any interesting surprises or unintended consequences?
   2. What were you hoping to communicate?
   3. What questions did it bring up for you?
   4. What might you have done differently?
   5. How do some of the authors of theoretical frameworks in performance influence your work? E.g. Grant Kester, Miwon Kwon, Nicolas Bourriaud, Claire Bishop, Shannon Jackson.
   6. How did you perceive your performance in the context of the site?
      A. How did you observe the history of site & current daily use of site?
      B. How did you interact with the site?
      C. What signifiers were already there before your intervention?
      D. What signifiers did you bring to the site?
   8. How did you view the interactions with participants?
      A. Can we view their roles as part of the performance?
      B. How do you think they read their own roles in the context of the event?
      C. What behaviours were already present?
      D. What new behaviours did you bring?
      E. Did you provide a number of "points of entry" for participants?
      F. Why now? Why this?
   9. What did you learn about yourself as an artist?
      A. What kind of support did you set up and how did that go?
      B. What relationships did you develop?
   10. How will this inform future performances?

Rolf Hinterecker

Performance Exercise as Mental Training

If you think about doing a performance it's already done... the idea and the thinking about it is the beginning of the process.... A metaphor as practice:

Imagine yourself taking a medium-sized surfboard, going to the Pacific or Atlantic and waiting for a moderate swell of 5 to 6 feet. Watch the rhythm of the lines for about one hour. Collect information about low tide and high tide and the currents on this spot... talk to the locals....

Next exercise: you wax the deck of your board, check the leash and paddle out behind the break line, get caught by the elements... and wait... and wait...

If you've never surfed, you paddle back to the shore and watch how others do it. Look for a good teacher. After one week you will be able to stand on the board... after two weeks, to ride along a small green wave... after several years you will have the experience and the knowledge to understand what you are doing.

Option: "If you want to become the best and number one: create your own discipline. Do not run the 100m distance. Take 120m or 90 m and you will be the world champion." (Told to me by Nam June Paik 1984)

Thought sketches
The space—the environment—I like even to mention the habitat—where the artists perform is of course essential to the work.
- There is a philosophical and social definition and idea of space. The understanding of distance/respect and energy between the audience—or in an open source—the artist colleagues.
- The space in reality as a location where the performance takes place.
- The definition of space as time

The freedom of performance art is to choose and experiment with nearly all kinds of space.

Performers may use the white cube, museums, private flats, factory halls, the urban space, an old quarrel, nature, and transportation systems: in the end, the options for a space are endless.

Sometimes the fascination and energy of the space might be stronger than the performance itself; in what context it happens. Spaces, situations, or environments can power the audience or let them freeze—making it impossible to move. Does this spoil or extend the dimensions of an artwork?

Johanna Householder

Site, Sight, Cite: S(c)i(gh)t(e) Specific

The three homonyms—site, sight, and cite—give rise to several options in the completion of this project. Do a careful reading and consider carefully the collection of dictionary definitions below. Selecting from the multiple definitions of each word, use at least two (or all three) to generate a framework: cite + site, sight + site, cite + sight.

- Site-specific art must take the history/story and geography of a place into account. The work is made for that place and no other. A site-specific project transforms a space or location, perhaps making visible something that was invisible. By transforming space, the relationship between performer and audience/participant is consciously foregrounded.
- Alternatively, the pun of *Sight Specific* could be addressed. Is there a very specific audience for the work that you want to appeal to—or might it exist only under certain viewing conditions? For a site-specific work, in-depth research into an actual physical site is required. What do you need to know for a *sight-specific* work?
- To cite means to quote—can you quote an action from another performance in the same way you might insert a citation into a text?

SITE– *noun*

1. the piece of land on which something is located (or is to be located): *a good site for the school*
2. physical position in relation to the surroundings; *the sites are determined by highly specific sequences of nucleotides.*
3. a computer connected to the internet that maintains a series of web pages on the World Wide Web: *the Israeli web site was damaged by hostile hackers* [syn: web site]
4. The posture or position of a thing.
   The semblance of a lover fixed In melancholy site. –Thomson.

SIGHT– *noun*

1. the power or faculty of seeing; perception of objects by use of the eyes; vision.
2. a view; glimpse.
3. mental perception or regard; judgment.
4. something seen or worth seeing; spectacle: *the sights of London.*

CITE– *verb (used with object), cit·ed, cit·ing.*

1. to quote (a passage, book, author, etc.), esp. as an authority: *He cited the Constitution in his defense.*
2. to mention in support, proof, or confirmation; refer to as an example: *He cited many instances of abuse of power.*
3. to summon or call; rouse to action.

Kristina Junttila

1. Get together two and two. Change clothes with each other. Be in each other's clothes for a while; for an hour, or 24 hours.
2. Do an impossible action with an object.
3. Be a living sculpture as a comment on the site for an hour.
4. Tell about yourself through presenting what is in your bag.
5. Create a performance which is meant for only one viewer at a time.
6. Walk for an hour with no purpose. Let yourself be disturbed.
7. Do an action which adds something to a chosen place.
8. Don't show up for class. Document what you did instead and show it to the class later.

Questions to discuss:
- What is the first exercise we do?
- What exercise should we do to practice being critical?
- What exercise should we do to be in movement?
- What exercise should we do to understand how a one-year durational performance changes your life?
- What exercise should we do to notice that the place is a performance in itself?
- What exercise should we do to cross our own boundaries?
- What exercise should we do to understand how we perform ourselves?
- What exercise should we do to create reflection on our own actions?
- What exercise should we do to interact with the audience?
- What exercise should we do to be in opposition?
- What exercise should we do to create something new?
- What exercise should we do to understand simple acts?
- What exercise should we do to avoid simplifying?
- And how do we choose what exercise we do?
- What is the last exercise we do?

Hanna Järvinen

Collaborative Writing for a Small Group

1. Gather around a table.
2. Place pieces of paper and pens with different colours in the centre.
3. Take a piece of paper and write or draw what is occupying your thoughts.
4. Place the paper in the pile and take another piece of paper.
5. If the piece of paper has a thought written or drawn on it, please respond, add to it, or continue the suggestion it offers.
6. Repeat 4-5 until all pieces of paper have at least one thought.
7. Take turns choosing a piece of paper and perform what is on it for the group.

Marja Kangas

Eye Contact (Hommage à Jessica Walker)

In pairs: Keep eye contact with your pair.

Breathe.

Blinking is allowed—this is not a don't-blink competition, but an experiment.

Observe.

Observe.

Variations

Duration: Defined time/infinite.

Posture: Standing, sitting, laying down, cuddling.

Site: In a rehearsing room. Outside. Near your partner or with obstacles in between. In a relationship to the space where you are.

Touch: No touch. Or put your right hands together as if you'd shake your partner's hand without shaking. Touch your partner's heart with your hand. Nose. Lips. Avoid romantic touch. Experiment.

Mental attitude: As though you would look into your own eyes. Into your eyes when you were a newborn. Or old, dying, dying. Or as if you would look into the eyes of your mother/father, forgiving.

As if you would look into your own death.

Words: Say aloud to your partner some adjectives that describe you. Say aloud adjectives that don't describe you.

In group: form a circle. Make eye contact with one person at a time. You may change the person. Active attitude.

Leena Kela

Alphabet of Performance Art

Performance art exercise for flowers, glitter, ketchup, milk, newspaper, and onion

F = Flower
shake
plant
bite
swallow
G = Glitter
Brighten up your day
by replacing your face cream
with golden glitter.
K = ketchup
Turn white into red
by squirting ketchup on your white blouse.
M = milk
Challenge yourself in everyday life:
put a glass on the floor,
climb on ladders,
pour milk into the glass.
Don't spill.
N = newspaper
Make yourself a new skirt
from newspapers
and masking tape.
O = onion
Don't fake it.
Cry.

Essi Kausalainen

Botanic

Bring yourself to a botanic garden

  Stroll around breathing, smelling, listening

  Walk until a plant stops you

   Stay with it & listen

       With your whole body

What kind of movement

  What kind of temporality, durations, time scales

  What kind of decisions and strategies

  What kind of being

 Does its body translate to you?

How does it resonate in you?

 What does it invite you to think-be-do?

    How does it change you?

Petros Konnaris

Try-outs: Intimacy

Select an intimate situation/secular ritual you regularly perform in your everyday life. No limitations on the duration or the level of intimacy.

Intimate (adjective)

1. *Associated in close personal relations*
2. *Characterised by or involving warm friendship or a personally close or familiar association or feeling*
3. *Very private; closely personal*
4. *Characterised by or suggesting an atmosphere conducive to privacy or intimacy; warmly cozy*
5. *Arising from close personal connection or familiar experience*
6. *Engaged in or characterised by sexual relations*
7. *Detailed; deep*
8. *Inmost; deep within*
   (http://www.dictionary.com/browse/intimate)

<u>*Examples of intimate secular rituals:*</u> Bathing, sleeping with someone, taking care of yourself, caressing a cat, conversing with a stranger, having sex...

Observe yourself performing the intimate situation. What makes it intimate? What are the actions you perform in this situation? How does your body interact with other bodies (human and non-human)? Do you feel any difference in your physical or emotional state after the ritual?

Perform the secular ritual in different context, different space, with different bodies and/or different framing. What changes?

<u>Performance:</u>

Use your observations, thoughts and experiences of the intimate secular ritual to create a 1-1 (one on one, one with one) performance. Below you will find some themes and questions for consideration in your process. They work as suggestions and not as fixed rules/guidelines.

Actions: Do you perform the actions of the original situation or parts of it? Do you find other actions that produce a similar feeling sensation with the original? What is the dramaturgy, order, and structure of the performance?

Location: Do you perform in your home? A gallery? In public or private space? Can other people see you performing?

Communication: Do you communicate with the participant what is going to happen? How? Physically? With written or verbal words?

Performer: Do you perform as yourself? Do you perform as your alter ego? As someone else? Another persona?

What changes when you frame the situation as performance?

Karolina Kucia

Lapsed workshop
Working with the Fallacy of Reason

Write a short story of a slip, lapse, or collapse that happened to you. It can be a moment of being out of context, out of expression, out of structure, or simply a moment of crisis. Describe in detail what happened: the circumstances, the place, the context, and objects involved if any.

Read the story to someone—once and then again.

Exchange stories.

Proceed with the story you have received. Edit it into a score, so it could be reenacted. Ask for additional information if needed.

Version 1:

Don't execute that script now, only prepare. I want you to keep it until the accurate circumstances appear. Only then reenact the event. No need to force it. When the time comes, act immediately.

Version 2: Technical setback:

Choose one technical aspect of the score: speech, sound, light, acting, vision, etc. Find a way of decreasing that quality of one technical aspect. Perform the score with the decreasing of this quality.

Version 3: Mockery

Put parts of the same story but somewhat opposite in intensity, one after another; exaggerate, mismatch, flatten, reduce, and juxtapose them. Example: laughing - crying, screaming - whispering, sweet talk - cursing. Put any of your ideals or dreams in front of yourself and mock it. Find what is on the other end of an ideal or what is removed from the ideal. Try to hit an ideology, habit, or convention.

Version 4: Self-evidence

Basing on the score, disconnect, un-collapse things that are obviously connected or collapsed one into another, in such a way that they seem as one. Example: hammer and nail, or the performance and the audience within an event.

Version 5: Para-Fiction

Go back into the forgotten history of the elements of the score. Find elements that were once divided (historically or structurally) from another and reconstruct all the consequences of the fact of their division and reunion. Reenact the score as if they would never have been disconnected and as if they would be brought back together, including the moment of separation and the future of reconciliation.

Example: Replant the wooden chair.

Tuomas Laitinen

Custom-made

Choose a person to whom you would like to offer a performance. This person can be someone you know already, or someone you do not yet know. They can be someone you think would need, want, deserve, or benefit from a performance made by you.

Take time to sense your audience. If you don't know them yet, do research on them. If you already know them, think about what do you know of them, and do additional research if needed. The research could be, for example, contacting and meeting them, using an Internet search engine, visiting their workplace or home or talking with their friends. The research can be done either openly, revealing your project to the audience, or secretly and guerrilla-style, or both. Search for things that are meaningful to them, that would touch them, that would activate their subconscious mind in one way or another. Take this information as your material.

Use your material to create a performance whose audience is the person of your choice. The form of the performance is free: it can be a stage performance, an installation, a synesthetic experience, or a sculpted part of their everyday life. Likewise, freely choose the duration.

Think of the whole arc of the performance: invitation and preliminary information (poster / press release / social media invitation / website / etc.), contextualisation and choice of site and media (home / street / theatre / Internet / etc.), the beginning of the performance, the course of events within it, the ending and possible aftercare.

Offer the performance to the audience and do it if they welcome it.

Cristóbal Yañez Lanzarini

Collective Performance "Sensitive Concentration"

For this exercise you need two or more students and a pair of sticks, which are placed at different parts of the body, pressed gently between the students. The idea is that the bodies sit, breathe, listen and move together. You can add difficulty by putting more sticks between the students and increasing the speed of movements.

The bodies work as one whole, in the collective performance. This exercise highlights these two areas: the bodily sensitivity with the "other", and the auditory scope. We can also increase the difficulty, performing this exercise with more sticks and more artists; at that moment, the concentration transits to another level. The stick exercise begins to work when students forget that they have to be focused and start to listen only to their bodies.
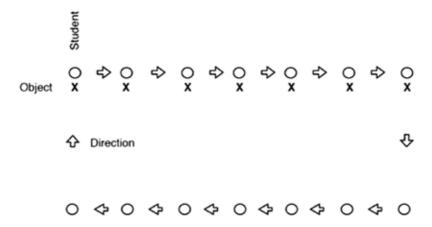
Lynn Lu

Presence / Invisibility

What does it mean to inhabit a fleshy, sentient body, and to be one such body amongst others? Our body speaks with other bodies and, for the most part, without our awareness and/or permission. With this in mind, how do we begin to take control over how our presence affects those around us?

a. Make your presence felt: find a cafe of any place where people routinely stay a long time. Find a spot where you can observe a person without being seen by them. You must be able to look at them directly without the use of reflections. Focus all your energy on staring at your chosen person until they feel your eyes on them, and turn around to look at you.

b. Make yourself invisible: choose one stranger on the street to follow. You will take care not to be noticed by them, and follow them until they enter a private space.

Oscar Mac-Fall and Gøril Wallin

Circuit Exercise

Half the group stand in a line and develop a 2-minute action with an object. The other half of the group stand parallel and act as the "the group". After 2 minutes, the students move clockwise around the circuit, either observing a new student or developing an action with a new object. They repeat this until the circuit is completed.

This exercise was developed out of a 2-week performance workshop conducted by Gøril Wallin and Oscar Mac-Fall at Kunstskolen i Bergen (KiB) in Norway. The workshop at KiB has been running for over twenty years and has played an important role in developing artists working in the field of performance art in Bergen.

The workshop is for circa 18 second-year students completing a foundation course. As this is the first time many of the students are in contact with performance art, there is a tendency for them to overanalyse the process. The below exercise is therefore aimed at producing action automatically as well as developing the students' observational skills and sense of duration.

Antti-Juhani Manninen

Postponing

Part 1: When your alarm goes off, don't get up. Just turn it off. Continue sleeping. Do not contact the people you were supposed to meet. When you wake up naturally keep your eyes closed and let all the thoughts come and go. Don't stick to any of them. Continue for one hour. It's okay to fall asleep again.

Part 2: After the hour, or later the same day, contact the people you stood up, and tell them you are really sorry, and you are okay. It's okay to blame me, too.

Part 3: Go to a space you are interested in, or to a space you would like to perform in. Lie down on the floor. If you prefer something soft, bring it with you, a blanket or something else. Otherwise just lie on the floor. Close your eyes. Picture the space in your mind with nobody there, with nothing happening, nothing moving. Hold on to the image. Don't let anything happen in the space. Continue for one hour. It's okay to fall asleep. After one hour let something happen. Pay attention. Be present.

Helge Meyer

Walking in Somebody Else's Shoes

Ask the participants to take off their shoes. Let them put their shoes into the middle of the space. Tell them about the meaning of clothes: on the one hand, clothes have a practical need. On the other hand, worn clothes have a deep personal meaning to their owners.

Ask the participants now to take one pair of shoes from the middle, but not their own shoes. Ask them to put them on and take a walk for at least half an hour, preferably one hour. Tell them to do normal things in the public space, maybe going shopping or just strolling around.

After their return, do a reflection of the experience: did their way of moving change? Did they feel different? Did they think of the owner of the shoes?

Explanation of the exercise: on the one hand, this exercise has a body-centered meaning, which is important in the teaching of Performance Art (in my opinion). The participants create a physical experience, which is maybe even a painful experience. On the other hand, this exercise might have a more poetic value: the participants "walk in somebody else's shoes", which can mean that they change their perception and perspective to take an empathic position through the eyes (here shoes!) of another human being.

Stefania Mylona

Dancing Sculptures

Dancing Sculptures is a kind of ensemble performance art. It is also a form of what I have termed Performance Dance, a genre to be found in-between performance art and dance. I am going to provide you with a method of placing your bodies in strange positions. By strange positions I mean positions that your body is not used to do, or even have never done before. For example, you can place your hand where it shouldn't be, into your mouth, and try to speak in order to produce grotesque sounds. A performing sculpture like the latter becomes a dancing sculpture when more bodies are involved in bodily contact. For instance, try holding somebody's foot with your hand and move through space as if you were holding hands.

You can place your body in other strange positions in relation to other bodies. For example, try to walk with two other bodies. Step one foot onto one body on fours and the other onto another body on fours. The main point of contact is foot to back. Ask them to move through space one after the other so that you perform a walk. Another exercise is to attach your back to another performer's back and then jump onto their back as they go into a table position, torso parallel to the ground and legs straight. The main point of contact is back to back. They can then walk and transfer you through space, reminiscent of Hans Bellmer's Dolls. Yet another exercise you can perform with other bodies is the horse. One person is on fours and the other sits on their back. The point of contact is genitals to back. Similarly, you can follow this method and find new points of contact between two or more bodies and then try to move the bodily assemblages through space.

What Dancing Sculptures achieve is for the performers to experience alternative embodiments and movement qualities. For the spectators, Dancing Sculptures allow them either to see what one body is doing to another and their relationship, or to watch the whole picture of new bodily formation.

Tero Nauha

There is nothing authentic about this

For one hour, keep talking. Do not stop to think what you are saying, and do aim to produce nonsense. Do not think that you will be revealing something authentic or real about yourself. It is just talking as kind of a pressure valve, where words come our instead of only breathing. It will never stop, it is like a drool. It is completely meaningless and inauthentic.

For one hour, stay silent. Let your mind wander. Do not focus or aim for insights or elucidating thoughts.

For one hour, move around and touch things, look at the objects, feel the materials, up close and afar. Do not imagine things or become a visionary. Everything is real.

This exercise can be done alone or in a group. Durations may vary, but each part should last at least twenty minutes.

Oblivia

Do What You Saw Method

It is fun, it is easy, it is intricate and extremely profound. It is a devising and distilling method for creating material collectively for set or improvised performances. It is also a very good tool for becoming a many-layered performer. We developed the method in 2008: Timo Fredriksson, Anna Krzystek and Annika Tudeer, while working on Entertainment Island, and it has stayed with us ever since.

Do what you saw is a proven artistic strategy, from the Oblivia distinctive, minimalist and yet extremely accessible and humorous aesthetic.

This is how we do:

We start with a warm-up, aligning the body, activating our breathing, making sounds and movements. Or you can do what you want.

Then we start "do what you saw".

1. We choose a common big theme like entertainment, postmodernism or something slightly more specific, like the forest or postmodernism in the present.
2 Everyone writes a list on the subject, associating freely.
3. Everyone reads their list aloud and gives it to their neighbour who chooses a few words or sentences as departure points.
4. Each in their turn do a round, improvising a 3-4 minute solo, or what we call a prototype using movement, text, sound, associating freely. Albeit obeying some rules like not playing with the space or clothes or the audience (you can address the audience directly, but no interaction with them, at least not in the beginning).
5. After the first prototype each participant in their turn does what they saw. In other words, they repeat what they saw the previous person doing for as long as it takes. Basically Chinese whispers. The main thing is to do the best you can. Most of the time you forget things and you end up with a beautiful distilled version of the prototype. After a few repetitions a distilled, maximally compressed common repertoire of text and movement material arises.
6. A large common improvisation, the big improv with all of the elements ends the session. The big improv takes 10-60 minutes depending on the time left.

Then, later on, you can structure scenes from the gathered material. Oblivia is usually doing this for up to one month of the first rehearsal period. The fun and light period. It is also a very nice workshop format.

Kira O'Reilly

Mirror Work

A performance art exercise that can be made by oneself or in groups:

Take a hand mirror

Hold it up and use it to reflect the world around you

Move it about and observe how your viewpoint is altered via the mirror's reflection

Begin to move, only viewing the world in the mirror's surface

Experiment with durations and environments, by yourself or in crowded situations where you can catch other people's glances.

Notes about teaching performance art:

Don't.

Do.

I don't know.

Pablo Pakula

The Gentle Rhythm of Walking Is Often a Tonic for Thought

(This site-specific experience/exercise explores a landscape, urban or rural. Meet participants at a chosen place and chosen time of day or night. Hand them each an envelope containing the instructions below. Beyond being a performative event in its own right, once completed, the observations/impressions gathered can become stimuli for creating performance material.)

Hello. Welcome. Now I have your attention: Sssshhhhh..... Please remain silent for the duration of the experience, and read carefully... Don't worry – you can smile, no need for glum faces. First and foremost, this is going to be fun. Could you please take off your watch? Put it in a bag, or your pocket. Also, if you wouldn't mind turning off your phone that'd be great (please actually turn it off, don't just put it on silent). You can take a moment to do this now. Cheers!

Now... You are almost ready. Before we get going there are just a few things you need to know. Shortly, I'll put my hand up, that means I will begin to lead a walk. You won't know if I have planned my walk, or if I'm wandering aimlessly; maybe I'll be doing a little bit of both. Just follow. Keep to my pace. When I arrive at a certain location, randomly or with intent, I will stop and raise my hand. At that point, you can raise your hand, too, if you would like to lead next. *If someone else raises their hand at the same time as you, neither of you will be able to have a go*, and someone else will take the turn at leading. Like me, you'll be able to hand over leadership to someone else whenever you want, simply by stopping and raising your hand. When you are leading you'll be able to do so at whatever rhythm you want. But *please lead responsibly, particularly when crossing roads*. Above all, don't worry, these things always have a way of sorting themselves out, even in silence.

Now... ready? If so, just fold this piece of paper, put it in your pocket, wait and relax. Enjoy. The gentle rhythm of walking is often a tonic for thought.

PooF (Philosophy on our Feet)
Dr Stella Dimitrakopoulou & Dr Jonny Blamey

The Consciousness of Performance

Here is a set of exercises aimed at understanding what it is to truly be yourself in a performance. We are aiming at evoking different forms of consciousness. These exercises were performed with a small group of about seven, but could be used with larger groups.

Chanting: Walking in the space together but not necessarily in the same direction. Chanting altogether without keeping a particular, note, melody or specific words. This is intended to bring inner monologue out while at the same time synching bodies and the rhythm of thought.

There is a note that comes from your diaphragm that expresses your true self. Coming to rest in a circle we all sing our own note together at a loud volume. In synch we lower the volume of the note and lower ourselves to a seated position sitting in a circle facing in.

In-Synch talking: We all talk at the same time saying statements on 'consciousness'. What we say is our stream of consciousness thoughts on the topic of consciousness. We all talk until we have no more to say on consciousness and then fall silent. Each participant creates silence feely. We remain silent for several minutes.

Hyper-Consciousness: Do you know who you really are? Each participant in turn is to stand in the middle of the seated circle and tell the group who they really are. As a contrast another option is permitted, which is to tell the group what the group thinks of the person in the center of the circle. This exercise is supposed to create a hyper self-consciousness. It is supposed to give awareness of how one presents oneself to others.

The last exercise is to perform yourself. Here we contrast with the previous exercise and imagine the self as a performance that exists independently of being observed. Are you still yourself when no one is looking? How would you behave if you were invisible? For this exercise the lights are turned off so no one can be seen.

Pilvi Porkola

Manifesto

Write a manifesto.
Perform it.

Harriet Rabe

Exercise on Time

1. Set your time. Choose a specific time frame—a number you like, such as 93 seconds.
2. Think carefully about what to do with your 93 seconds.
3. Write your planned activities down as a score (as a right-hander, use your left hand, and vice versa).
4. When you are done writing, go to the bathroom or near the seaside. Flush the paper down the toilet or throw it into the ocean.
5. Take a deep breath and then use the 93 seconds exactly the way you decided to, without checking on a watch. Stay focused.
6. Lie down for another imagined 93 seconds and think about what you just did and how long it took.
7. Go on with your life.

Janne Saarakkala

Stream of Consciousness Exercise

How to verbalise all thoughts running through your mind in front of an audience.

1. If you haven't ever tried speaking your stream of consciousness in public, I recommend you start somewhere private and alone. The aim is to verbalise all thoughts; observations of yourself and your surroundings; what you feel, see and hear; your memories and mental images—everything. It's a mission impossible but an interesting one. Besides warming up your voice, you can't really prepare yourself for it, you just have to open your mouth and start. Remember to stay open to all thoughts while exercising; usually you don't have time to verbalise a thought fully before another one hits you.

2. If you hesitate to face a larger audience right away, you can use a smaller test audience of people you trust. But don't rehearse too much. There's nothing to rehearse. You just have to start speaking your mind. If topics too sensitive hit you, or if you are afraid of insulting the audience or compromising the privacy of loved ones, give yourself the right to evade such issues when they pop up in your mind by being frank with the audience. Tell them that right now you are thinking of something too tender and that you go into it only as deeply as you feel appropriate. You can explain why. Speak as much as you can. Tell them how you feel about it. Or just be brutal and let it all out.

3. Tips: a) Open your voice; b) Set a time limit; c) Try speaking with your eyes closed or blindfolded; d) Try speaking with your ears plugged; e) Get an assistant to give you tasks during your stream of consciousness and to take care of timing; f) Give yourself the freedom to move, even to dance; g) Give yourself the freedom to be completely stationary except for your mouth.

The exercise is based on Janne Saarakkala's one-man show *Talking Head* (since 2001) in which he speaks everything that comes into his mind for an hour or so.

Joshua Sofaer

Give yourself a round of applause.

Gary Stevens

Collectively Mapping a Space

A performer walks around an empty space while deciding on an imaginary object to place in that space. It is not preconceived; it is invented on the spot. The performer can take their time. Addressing the other performers who are looking on, he or she indicates its precise location. It is briefly described. Its size and orientation are established by the hands of the performer as they trace its shape, helping to define and establish the object. There is no mime or any suggestion that the performer shares the space. The performers' description gives no history to the object; they do not imagine any interaction, or manipulation. They do not know anything about the item that could not be gathered by looking at it. They do not pretend the object is there, invisibly. They describe it as they regard it. They evoke the thing as they describe. They are not giving a demonstration as if the features pre-exist.

The first performer is replaced by a second, who re-establishes and re-describes the first object before introducing another. They may move backwards and forwards between the two in order to confirm and refine their placement in relation to one another and their position in the actual space. There is an effort to make the objects congruent with a common imaginary space without naming it in general. A third performer re-describes the two objects already given before adding a third. The process continues with more performers. All previous objects should be described before anything new is introduced, although forgetting and errors may occur. It is not a memory game and mistakes may introduce interesting possibilities and anomalies. There is not a fixed sequence. Slowly, incrementally, a coherent space emerges through accumulating details.

People may be added, inhabiting or occupying the space. They are introduced in the same way as the objects, placed and described. At this stage, they do not move. It is an imaginary tableau. Different performers may embellish and build on the descriptions, and if it does not contradict what has already been given, they may radically alter the mental picture.

Toisissa Tiloissa

Green Peas

This exercise is done on a flat surface using dried green peas or other small, round and hard objects, approximately the same size as a pearl. Every green pea is unique. Its individuality comes out as one tries to roll it on the floor by pushing it forward with the finger. Because its surface is irregular, the pea does not necessarily follow the direction in which the operator attempts to push it. Instead, it tends to find its own trajectory, over which the operator has no control. If the operator continues to push the pea forward there is a moment when it seems to move by itself, and the finger of the operator only follows its wandering. This moment of transformation is short, but it can be produced over and over again.

At the moment when the green pea starts to move by itself, its body and the body of the operator enter into a state of affective and unconscious exchange. The operator-body lends its capacity to move by itself to the pea-body, and the pea-body simplifies the operator-body by engaging it in reciprocal play.

This exercise has been developed by the Other Spaces group. Initially, it was used as a preparatory exercise in the public workshops the group organised with the title "Secret Re-Education Camp" (2009–2013). It was used as a pedagogical device for "simplifying", i.e. both singularising and equalising the participants' bodies.

Jani Petteri Virta

Listen to Your Heart

Think about the different ways it would be possible for you to listen to your heart.

Then try them all in practice. Remember that sound is a vibration that requires a transmission medium.

I feel that in teaching performance art it's integral to teach one to think. This exercise aims at training one's imagination, and noticing and understanding both one's own body and other bodies—human, animal, and inanimate objects.

Joanne 'Bob' Whalley and Dr. Lee Miller

Practise being grey.

On teaching performance art:

We always try to begin by thinking about the Grey Man: the Grey Man moves with uncertainty, giving the appearance of not really being there, not fully knowing or acknowledging what is going on. The Grey Man is said to appear incompetent, somehow not up to the task of being, but rather she is an embodiment of *wu wei*, which in Taoist philosophy describes a kind of empty action, and translates literally into 'not doing'. *Wu wei*, connected to *wu nien* (empty thought) and *wu hsin* (empty mind), is a principle of life: to find the Tao is to be equal with the sun and the moon. The Grey Man is in this constant and suspended state of disappearance, moving towards nothing, and yet also not called nor driven by any force: she does nothing; but the thing is done. Which takes us to two other significant women in our understanding of teaching performance art practice. The first being Elin Diamond, whose observation that 'performance is always a doing and a thing done' (1996: 1) feels very much like the kind of thing the Grey Man might understand. The second takes us to one specific performance score: working then under the name Bici Forbes, Nye Ffarrabas' score *Becoming Invisible* (1966) has taught us more about presence (and its trace counterpart) in performance than perhaps anything else. It is in here that we feel the Grey Man at work, that the alchemy we are concerned with is not the transformation of base metal into precious; it is not the one-way process of *this* into *that*. Rather, it is done in the full knowledge that reticulation is part of the process: an alchemic shift may well take place, but it is not a closed system, rather it is an endless looping of energy, to be negotiated, navigated, and ultimately lived through. For us, this is what lies between presence and absence.

Elin Diamond (ed.) (1996) *Performance and Cultural Politics*, London and New York: Routledge.

Eero Yli-Vakkuri

Focus on your peripheral vision and go for a long stroll through the city. Your walk will be guided by subtle cues such as traffic signs, smells, and the movements of other occupants. Follow these signs and do everything the city advises you to do! Document the process. End the walk on a hilltop or sea shore. Repeat the exercise in the wilderness.

Jolijn de Wolf /The Mythological Institute
Department of Self-Exploration and World Arrangement

Minotaur Mode – a score to become an archetype

For the *Performance Artist's Workbook*, the Mythological Institute has designed a score to become a Minotaur, which invites the participants to explore themselves in a different mode of being. It is not hard to become a Minotaur; just follow these easy instructions:

1. Create a set of wearable horns from a material of choice. Crappy materials like trash, plastic, and paper are recommended.
2. Assemble a light circle using any kind of light source, for example, cheesy Christmas lights, candles, flashlights, sunlight, etc.
3. Step into the circle.
4. Place horns on head (or other body part if preferred).
5. Look at the world through Minotaur eyes.
6. Go play.

Guidelines for being in Minotaur Mode
When you become a Minotaur you are:
- Free from language
The Minotaur does not use words in any way; not in speaking, writing or reading.
You can explore ways to communicate and connect in a different way.
-Free from judgements
The Minotaur does not feel the need to judge, categorise, or have any kind of interpretation of the world.
You can let go of your judgement.
- Free to play
The Minotaur loves to play and invents games all the time.
You can allow yourself to become totally absorbed in playing.
- Free to live in the present moment
The Minotaur lives in the now and accepts everything as it is.
You do not have to think about the past or the future; you can just be.
- Free to enter the unknown
The Minotaur lives in the realm of the unknown.
You can feel free to embrace the unknown, finding new ways to relate to the world, others, and yourself.

Biographies:

Jay Mar Albaos is a cultural community worker from the Philippines. His research inquires how mythical bodies and lore survive border crossings. Currently he is based in Finland, taking an MA in Live Art and Performance Studies at the University of the Arts Helsinki. www.albaosjaymar.wordpress.com

Annette Arlander is an artist, researcher, and pedagogue. She is one of the pioneers of Finnish performance art and a trailblazer of artistic research. She is educated as a theatre director, Master of Arts, and Doctor of Art (theatre and drama). She was professor of performance art and theory (2001-2013) at the Theatre Academy of the University of the Arts Helsinki, and recently, professor of artistic research. www.annettearlander.com

Marilyn Arsem is a performance artist who has been creating live events since 1975, presenting work throughout North and South America, Europe, Asia, and in the Middle East. She is a member of Mobius, Inc., which she founded in 1977. She taught at the School of the Museum of Fine Arts in Boston for 27 years, establishing an internationally recognised program in visually-based performance art. http://marilynarsem.net

Antonín Brinda is a Czech artist and theoretician, organiser, and curator based in Helsinki (FI) and Tallinn (EE). Currently he works with themes such as urbanism, public transport, tourism, or body. Antonín creates site-specific projects, performances, long durational art, body art, and urban art. www.antoninbrida.com

John G. Boehme is a "trans-disciplinary" artist and educator who continues to have exhibitions and screenings and participates in festivals across Canada, the Americas, Australia, United Kingdom, Europe, and China. John is a continuing faculty member in the Visual Arts Department at Camosun College.

Jörn J. Burmester creates solo and group performances in festivals, art galleries, and theatres in Europe and North and South America, often using chance operations and language as materials. As a curator and organiser, he has co-founded and worked with a diverse range of festivals and organisations, including Performer Stammtisch, the Month of Performance Art in Berlin MPA-B, and the Association for Performance Art in Berlin APAB e.V.

Nieves Correa & Abel Loureda http://abelloureda.nievescorrea.org/

Gio Curaming is a transdisciplinary artist based in QC, Philippines.

Johannes Deimling BBB http://pas.bbbjohannesdeimling.de

Florian Feigl, artist and lecturer, living and working in Berlin.
www.florianfeigl.com

David Frankovich is an artist based in Helsinki and Toronto working in performance art and experimental media. He holds a BFA in Film and Video from York University, Toronto (2007) and is currently pursuing an MA in Live Art and Performance Studies from the Theatre Academy of the University of the Arts Helsinki.

Adrián Edgardo Gómez González Born in Cuba. Artist from the Academy of Arts "San Alejandro" (Havana). Teacher of art and performance, investigator in the Faculty of Arts, District University Francisco José de Caldas. Has participated in different arts events.

Beth Grossman is a social practice artist, whose art and participatory performances are comfortable points of entry into the ongoing dialogue about interpretation of history and religion, our place in nature, and the power of social beliefs. Based in the San Francisco Bay Area, she has collaborated internationally with individuals, communities, universities, corporations, local governments, non-profit organizations, and museums in the US, Russia, China, Italy, Germany, Mexico, and Finland. She uses art and participatory performance as creative forces to stimulate conversation and focus attention on the environment, history, and civic engagement—all aimed at raising awareness, building community and encouraging public participation.

Rolf Hinterecker "I was born in May 1951. I am an artist and trying to find out and understand what I'm doing. I will die (probably). "

Johanna Householder creates performance, dance, video, and intermedia art – preferring to work in collaboration with other artists. She has edited two books with artist Tanya Mars: *Caught in the Act: an anthology of performance art by Canadian women*, 2005, and *More Caught in the Act,* Artexte, Montréal and YYZBooks, Toronto, 2016. She is a Professor at OCAD University.

Hanna Järvinen is a Senior Researcher in the Academy of Finland project How to Do Things with Performance?, 2016-2020. She teaches doctoral candidates at the Performing Arts Research Centre of the Theatre Academy, University of the Arts Helsinki, and holds the title of docent in dance history at the University of Turku. She is the author of *Dancing Genius* (Palgrave Macmillan 2014) as well as numerous texts on dance and performance art.

Kristina Junttila is a Norwegian/Finnish performance artist, researcher, and teacher, working particularly with different forms of participation. She is also doing a PhD in performance art pedagogy, looking at the potential of the exercise. www.kristinajunttila.com

Marja Kangas is a professional theatre teacher working mainly with young people. She teaches a large variety of subjects, all the way from improvisation and acting to dramaturgy and directing, and also teaches performance art. Her pedagogical approach—and general approach to life—is about contact, dialogue, improvisation. In brief: she teaches creativity.

Leena Kela is a Finnish performance artist whose work often evolves from observing everyday life and phenomena. She has been working with performance art since 2000 and is currently doing her doctoral studies at the Academy of Fine Arts, University of the Arts Helsinki. She has presented her performances in all continents around the globe except Antarctica. She works as artistic co-director of the New Performance Turku Festival.

Essi Kausalainen is an artist. www.essikausalainen.com

Petros Konnaris
Petros is working between the fields of Live Art and performance, participatory art, and dance. He is interested in creating participatory spaces where people can explore nakedness in an intimate, platonic manner. Petros currently lives in Helsinki and misses his goddaughter Anthousa. www.petroskonnaris.com

Karolina Kucia (Poland) is a visual and performance artist. Her main interests are lapse and stutter as organisational tools, and formation of self in precarious labour. karolinakucia.com

Tuomas Laitinen is a performance artist, director, and writer based in Helsinki. His work is focused on questioning the nature of spectatorship and thereby inventing new forms of performance. The audience as an experiential, social, political, and transformative entity of bodies is the nexus of his works. www.tuo.ms

Ray Langenbach is an artist and Professor in Live Art and Performance Studies at Theatre Academy, Uniarts, Helsinki

Cristóbal Yañez Lanzarini, Viña del Mar, Chile.
Visual artist, mainly dedicated to performance art and painting. Cristobal has been invited to several festivals and performance meetings, mainly in Europe, Serbia, Netherlands, the United Kingdom, Finland, and South American countries like Argentina and Chile, where he lives. He has also directed several workshops at Los Leones Institute (Santiago, Chile) Connection Performance Art Festival in Córdoba (Argentina) DUOC (Viña del Mar, Chile), and Kankaanpaa Art University (Finland).

Lynn Lu is a visual artist working in London and Singapore. Her practice focuses on the performative, producing both solo and collaborative works that consider and explore the subjects of sociability, dialogue, intimacy, and the body.

Oscar Mac-Fall is a visual artist and independent curator based in Paris. Mac-Fall is a member of the art group Alt Går Bra and co-curator of The Performance Studio in London.

Antti-Juhani Manninen is a Finnish artist with a background in puppet theatre within the fields of performance, sound, and social circumstances. Recurring themes in his works are performing and performance as a form, presence, and the flow of creativity. He currently lives and works in Turku, Southwest Finland.

Helge Meyer works in parallel with Black Market and System HM2T as well as solo. Meyer has a diploma in Cultural Studies (University of Hildesheim, Germany). He is a writer for art magazines such as Inter (Canada) and teaches performance art workshops and theoretical classes at the University of Hildesheim, the Theatre Academy in Helsinki, and the High School in Ilsede, Germany.

Stefania Mylona is an artist, choreographer and scholar in performance philosophy and dance. Her work has been disseminated internationally through conferences, journals, and festivals. She has a PhD from the University of Surrey and an MA from LABAN.

Tero Nauha, performance artist and visual artist, holds a Doctor of Art (theatre and drama). Nauha's doctoral dissertation at the Theatre Academy of the University of the Arts Helsinki took a critical look at the relationship between artistic work and immanent capitalism. Nauha's artistic work has been performed at several theatres and festivals both in Finland and around Europe. www.teronauha.com

Oblivia was founded in 2000 in Helsinki and is a unique force on the Finnish performance scene. The company works with everything from great ideas to minimalist performances and merges the boundaries between genres and country-specific codes. The members of Oblivia work in the fields of music, dance, and theory, producing an Oblivia-specific suspense and humour. Since its inception, the group has worked on a common performative language. With the trilogy ENTERTAINMENT ISLAND Oblivia toured throughout Europe, recently in 2016 the group ended its five-part series MUSEUM OF POST MODERN ART - MOPMA. www.oblivia.fi

Kira O'Reilly is a Helsinki-based artist; her practice, both wilfully interdisciplinary and entirely undisciplined, stems from a visual art background; it employs performance, biotechnical practices and writing with which to consider speculative reconfigurations around *The Body*. She writes, teaches, mentors, and collaborates with humans of various types and technologies, as well as with non-humans of numerous divergences including mosses, spiders, the sun, pigs, cell cultures, horses, micro-organisms, bicycles, rivers, landscapes, tundras, rocks, trees, shoes, food, books, air, the moon, and ravens.

Pablo Pakula is a performance maker, event producer and teacher. www.pablopakula.com

PooF is Dr Jonny Blamey, PhD in Philosophy, King's College London 2011, with Dr Stella Dimitrakopoulou, PhD in Dance, Trinity Laban London 2016. Together they have convened Performance Philosophy workshops in Athens, London, Southampton and Trondheim. http://performance-philosophy.blogspot.gr/

Pilvi Porkola is a performance artist, researcher, and writer. www.pilviporkola.com

Harriet Rabe is an artist based in Helsinki and Berlin. She has studied theatre, literature, philosophy, and aesthetics in Berlin and Paris, and Live Art and Performance Studies at University of the Arts Helsinki. Her works unfold between performance, installation, and philosophy: devising, performing, and writing on trampolines, Morse code, IKEA products, and birds. In her current research, Rabe explores the potential of stubbornness and repetition in the context of crisis and extinction, as a possible interplay between performance art and ecological inquiries.

Janne Saarakkala www.janneasaarakkala.com

Joshua Sofaer is an artist. www.joshuasofaer.com

Gary Stevens is an artist who creates performances and video installations, working with a wide range of visual artists and performers from diverse backgrounds. His solo and ensemble works have been presented internationally in gallery, theatre, festival, and public spaces. He works with Artsadmin and is a Reader at the Slade School of Fine Art, UCL. He lives and works in London.

Toisissa tiloissa ("Other Spaces") is a Helsinki-based Live Art collective established in 2004. It develops collective corporeal techniques, through which people can contact non-human phenomena and modes of experience. Esa Kirkkopelto, performing artist, philosopher, and artist-researcher, is the convener of the group. www.toisissatiloissa.net

Gøril Wallin is a visual artist based in Bergen, working in performance art, costume design, and installation. Wallin is a member of Performance Art Bergen (PAB).

Joanne 'Bob' Whalley and Lee Miller
Joanne (or 'Bob' as most people know her) and Lee completed the first joint practice-as-research PhD to be undertaken within a UK arts discipline in 2003, and as part of that project they began to reflect upon the process of creative collaboration and knowledge production by drawing on the 'two-fold thinking' of Deleuze and Guattari. These processes remain central to their ongoing work together, and alongside their performance art practice, they both work in the UK university sector where their current research includes the medical humanities, intersubjectivity and shared affect, site-specific performance, the radical domestic, traditional Chinese medicine, and animality and performance. Having spent too many years inside their heads, they have noticed they have bodies, and as a consequence Bob is now an acupuncturist, and Lee teaches yoga.

Jolijn de Wolf creates performances, videos, and photographic etchings. In her work she examines the multi-polar experience of being human. She is co-founder of the Mythological Institute, which researches the meaning of myths in contemporary society. She studies Live Art and Performance at University of the Arts Helsinki.

Jani Petteri Virta is a performance artist, writer, and a wannabe rock god from Finland. He has an MA in Finnish Literature and a BA in Visual Arts.

Eero Yli-Vakkuri is a normal performance artist. He is currently wielding a 24kg kettle bell, listening to techno, and looking at pictures of horses.

"So I would simply say that performance art is about bodies, and about presence in time and space. Sometimes it is interaction with the audience, but not always. It's about the personal and the political, it's figurative and conceptual, sometimes simple and sometimes complicated. It is an art form populated by committed and passionate people, who are ready to take risks and who don't neglect the playfulness of performance. Moreover, it is much, much more than this, and that's great."

The aim of this book is to offer perspectives on performance art practice with a focus on teaching. This subject has been rarely approached in the literature and this book gives insights and inspiration for all those teaching performance art as well as to anyone else interested in this art form.

The first part of the book comprises articles by five performance artist, scholars and teachers: professor Ray Langenbach, Dr Annette Arlander, Dr Hanna Järvinen, Dr Tero Nauha and professor Pilvi Porkola. Each article gives different perspectives on performance art. But as we know, performance does not happen in words but in action, so the second part of the book is a collection of performance art exercises from 44 artists functioning here as calls to act.