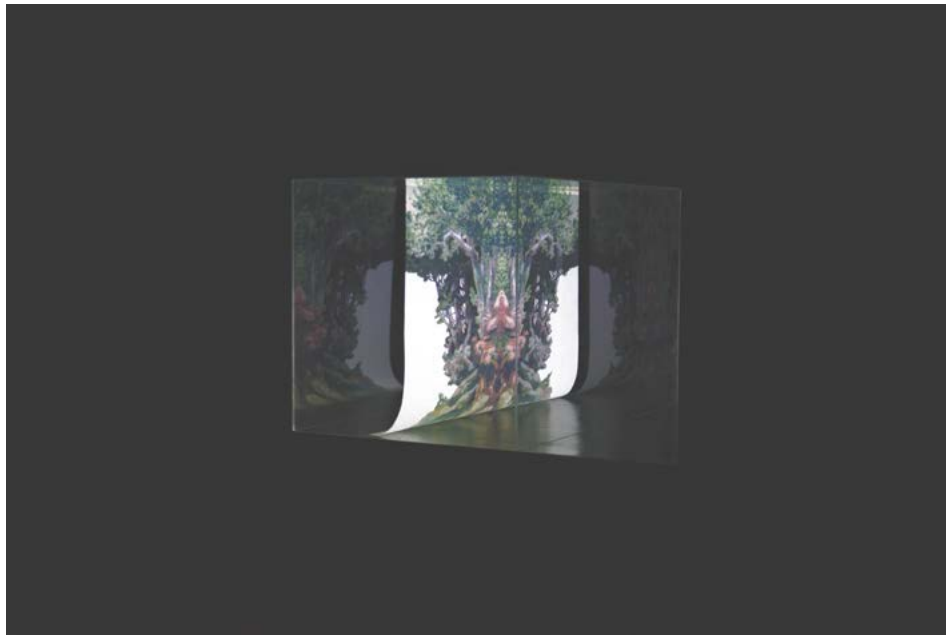


The Very First Sensorium of Artistic Research

Curated by ~~CloudsQuartz~~
 29.-30.11.2019
 Institut finlandais



Reacclimatizations, Vincent Roumagnac 2018 © Vincent Roumagnac

Institut finlandais and ~~CloudsQuartz~~ research-cluster are happy to launch together The Very First Sensorium of Artistic Research as a two-day gathering to be in touch with artistic research through performative forms of exposition. Finland has been a pioneer country in artistic research since the nineties, partly due to supportive legislation that affirmed the right to give doctoral degrees to artists. During the last two decades, artistic research practitioners have been trans- and cross- experimenting and boldly speculating on new aesthetic and epistemic relationships between art and research. During these two days of Sensorium, artists-researchers who operate on or have visited Tutke/Performing Art Research Centre and the Fine Arts Academy doctoral and postdoctoral artistic research platforms (Uniarts Helsinki) will offer a panorama of original research presentations, whether performed or installed, in dialogue with guests artists-researchers from French programs and labs.

With:

- Eija-Liisa Ahtila
- Guillaume Aubry
- Outi Condit
- Marcelline Delbecq
- Anne-Valérie Gasc
- Simo Kellokumpu
- Karolina Kucia
- Edvine Larssen
- Marie-Luce Nadal
- Laura Porter
- Leena Rouhiainen
- Vincent Roumagnac
- Mireia c. Saladrigues

~~CloudsQuartz~~ is an expanding cluster of artists-researchers, finding its awakening in Tutke/Performing Art Research Centre (Units Helsinki) on the initiative of Vincent

Roumagnac, Simo Kellokumpu, and Outi Condit. Since 2019, ~~CloudsQuartz~~ initiates various forms of curated events, which take the development of the fairly new (un)discipline of artistic research forward with curiosity on queering its existing academic and artistic understandings and forms.

PROGRAM/SCHEDULE

(Subject to slight adjustment)

(!) Nota bene (!)

The event will be held in English.

The number of seats is limited, please RSVP:

sini.rinne-kanto@institut-finlandais.fr. or [here](#).

Facebook event: www.facebook.com/events/798096070627183/

FRIDAY 29.11

Morning - Sensorium 1/4

9:30 Welcome - Coffee

10:00 – 11:00 Simo Kellokumpu **POMPOM**

11:00 – 11:30 Marcelline Delbecq **PAGE BLANCHE BLANK PAGE**

Pause

11:40 – 12:30 Edvine Larssen **WHAT 間[MA] DOES, OR WHAT 間[MA] COULD DO**

12:30 – 13:00 **HOW DID THIS MAKE SENSE?-discussion**

13:00 – 14:00 Lunch

Afternoon - Sensorium 2/4

14:00 – 14:20 Anne-Valérie Gasc **AN EXHAUSTION FACTORY (LA FABRIQUE D'UN EPUISEMENT)**

14:30 – 15:15 Mireia c. Saladrignes **WE COULD HAVE TURNED INTO SUGAR**

Pause

15:30 – 16:15 Leena Rouihainen **THE AIR JOURNEY**

16:15 – 17:00 Guillaume Aubry **CHASING THE SUN (COURSER LE SOLEIL)**

Pause

18:00 – 19:00 Outi Condit **CYBORG CONJOINTMENTS: THE ACTRESS (AND HER SHADOW) / PART I**

19:00 – 19:30 **HOW DID THIS MAKE SENSE?-discussion**

20:30 Dinner

SATURDAY 30.11

Morning - Sensorium 3/4

9:00 Coffee

9:30 – 10:00 Outi Condit **CYBORG CONJOINTMENTS: THE ACTRESS (AND HER SHADOW) / PART II**

10:00 – 11:00 Karolina Kucia **EXERCISE IN ENTERING + THE STORY OF LEAVING**

Pause

11:15 – 11:45 Laura Porter **ROYAL SECRETS IN THE QUEEN'S BODY FAT**

11:45 – 12:15 **HOW DID THIS MAKE SENSE?-discussion**

12:15 – 13:15 Lunch

Afternoon – Sensorium 4/4

13:15 – 14:00 Vincent Roumagnac **REACCLIMATING THE STAGE**

14:00 – 14:45 Eija-Liisa Ahtila **STUDIES ON THE ECOLOGY OF DRAMA**

Pause

15:00 – 15:45 Marie-Luce Nadal **THE SUSPENDED LIVES**

16:00 – 16:30 **HOW DID THIS MAKE SENSE?-discussion**



Eija-Liisa Ahtila
STUDIES ON THE ECOLOGY OF DRAMA

“How to depict living things? How to approach them? How to convey a different way of being, another being’s world? How to make it into a continuous event that becomes part of our idea of reality?” For the Sensorium, Ahtila proposes to screen and discuss the work **STUDIES ON THE ECOLOGY OF DRAMA**. It is a 25-minute moving image installation that uses the methods of presentation as a path to the company of other living beings. It expands upon the issues of ecological moving image narrative explored in two previous works (*The Annunciation* 2010, *Horizontal* 2011) the focus in this work being on presentation, imaging and imagination in the context of the moving image. The work begins with a human actor walking into a forest, where she introduces the themes of the work by conducting reduction exercises with the surroundings. Other performers in the work include a bush, a juniper tree, a common swift, a horse, a brimstone butterfly, and a group of human acrobats. Making the ecology of drama visible requires the establishment of a reflexive distance and a representational dimension whereby the processes of technological recording and the expressive devices of the moving image can be made perceivable. One of the methods in this work is to use a form of expression that forefronts presentation, mediation as well as visual recording and its function in our reality.

EIJA-LIISA AHTILA is a contemporary visual artist and filmmaker. She experiments with narrative storytelling in her films and cinematic installations. Her interest has included the processes of perception and attribution of meaning in the context of moving image. Her recent works have widened the focus from people onto their environment, departing from a biopolitical perspective. Currently she is conducting her doctoral research process in the Academy of Fine Arts in the University of Arts Helsinki.



Guillaume Aubry
CHASING THE SUN (COURSER LE SOLEIL)

For several years, Guillaume Aubry pursues a visual and theoretical research on the aesthetic experience of sunsets. His research has now taken the shape of a PhD in which he addresses the question of the potential relations between the aesthetic experience of fire and sunset : in which way could the burning of Notre-Dame be sensitively similar to the burning of the sky? As part of his research he works on a free adaptation of Gaston Bachelard's book *Psychoanalysis of Fire* into a theatre piece at Nanterre-Amandiers near Paris scheduled for next May 2020. The presentation Guillaume Aubry will do for the Sensorium is based on dozens of occurrences of sunset in mainstream culture, cinema and art history including a brief description of Edward Munch's painting *The Scream* which in fact is a sunset scene in which nature screams because it is being burning. The presentation will end at the exact time of the sunset that day 4.58pm with his shared and collective performance "Sunset Sound Record".

An artist and an architect, GUILLAUME AUBRY studied at the Beaux-Arts de Paris (La Seine research program). His work and research has been shown in many art venues in France and abroad. He partakes now in the RADIAN PhD program in visual arts and will soon be A.I.R at the Villa Medici in Rome (Medici program).



Outi Condit
CYBORG CONJOINTMENTS: THE ACTRESS (AND HER SHADOW)

In an often repeated truth of the rehearsal studio, an actor's body is their tool. And thus ____ was trained to be part of the theatre machine. Its fantasies became ____ flesh; ____ was patterned by its patterns, shaped by its rhythms, haunted by its gestures: ____ was its recurrent reifying dream
singular plural
more than one, less than many

The research project *How to be a medium?* attends to the assemblage of performing bodies, tracing how bodies and voices fold into others within networks of power and fleshly f(r)ictions.

For the Sensorium they propose ***The Actress***, an early work from the research process realized in collaboration with Vincent Roumagnac, followed by a shadow commentary performed by REMOTE CONTROL HUMAN MACHINE.

Precariously gendered and finitely malleable, *The Actress* reaches into the underbelly of her thespian past, presenting a slanted re-visitation of the passage of crisis of her situated actorly body as the junction of tensions and power relations embedded in the apparatus of theatre. REMOTE CONTROL HUMAN MACHINE is itself a theatre, taken apart and reassembled into a techno-metabolic (re)actor, in which a human body can (per/trans/post)form as a stage for glitches, ghosts, and transmedial affects.

OUTI CONDIT in an actor, performance maker, and self-professed pedestrian cyborg, currently in the final stages of their artistic doctorate in the Performing Arts Research Centre, University of Arts Helsinki. Their research was initiated by a sense of wonder at the pliability of bodily self, both as a professional actor/performer and an (in)queering body.



Marcelline Delbecq
PAGE BLANCHE BLANK PAGE

Penser signifie se souvenir de la page blanche quand on écrit et quand on lit
 Giorgio Agamben

To think is to remember the blank page while writing and reading
 Giorgio Agamben

How does a blank page interplay with our relationship to words, space and time? page blanche (blank page) was composed as a track of thoughts filled with still images, questioning the interaction of the whiteness of the page with the retina. At once infinite and foreclosed, a blank page (be it paper or digital) embodies a space where everything becomes possible at once for a writer: the use of non-fiction or/and fiction, history or/and poetry, from the visual to the imagined. Anything can rise from blankness. A blank page is also, precisely, the place where writing suddenly shifts from abstraction to inscription. Using the photographic portrait that acts as the chore of my PhD research (an image I know very little about), page blanche also reveals the ability of writing to act as a metaphor for the researcher's activity: constant comings and goings from void to materiality. Performed live along the projection of the images that helped shaping it, this text was written as an attempt to grasp the intangible space between the act of looking and the writer's gesture, between thinking and talking.

MARCELLINE DELBECQ is a visual artist, writer, scholar and occasional translator based in Paris. After studying photography in the US then fine arts and art theory in France, she progressively focused on the cinematic and photographic potential of writing. She is currently enrolled in a SAGRe/PSL practice-based PhD at Ecole Normale Supérieure and is working on an essay and a film based on a single photograph.

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Anne-Valérie Gasc
AN EXHAUSTION FACTORY (LA FABRIQUE D'UN EPUISEMENT)

What can art do in the face of the automation of technical systems and the autonomy of their digital devices? Housed in the failures of programming, mechanical breakdowns and the limits of artificial intelligence, art happens independently of any anticipation and control in what makes ruin, landscape, and poetry. Hence, the spectacle of a robot-printer disappears in favor of the contemplative panorama of crystalline dunes. The reading of the logbook which tells us of the daily struggle to make the machine work sounds like an epic of a never-ending research. Under the curation of Emmanuelle Chiappone-Piriou, Anne-Valérie Gasc's monumental installation in situ **Vitrifications** was presented throughout the summer of 2019 in the large hall of the art center Les Tanneries in Amilly, in the Center region Loire valley.

ANNE-VALÉRIE GASC (1975, France) is an artist and a resident at the Friche Belle-de-Mai where her studio is located. Her work is represented by the gallery Un_Spaced (Paris). Doctor HDR in arts and sciences of art, she is a teacher-researcher at the National School of Architecture of Marseille.



Simo Kellokumpu POMPOM

Simo Kellokumpu's doctoral artistic research project examines choreography as reading practice. In the research, the notion of choreography operates simultaneously as an analytical device, problem to be examined, and an artistic outcome. The primary method for the research is choreographic experimental practice that delves into the process of dynamic place-taking. This experimental process examines and develops understanding of how choreographic practice can be understood as an embodied (hyper-)reading practice, which materializes, de- and recodes movements of the situated transformative circumstances that choreograph the human body. In the frameworks of the Sensorium, Kellokumpu performs and re-contextualizes one of the artistic works of his doctorate: **pompom**. It is a collaborative work done in a three month-residency in Tokyo Arts and Space (2017) with French director Vincent Roumagnac, and Japanese manga artist Nao Yazawa. The starting points of the project lay in questions such as: How, as a guest, does one embody contemporary Tokyo through the lens of movement? How does Tokyo and its moving spaces, mobility systems, and transforming materiality shapeshift the choreographer's body? What kind of choreographic art emerges by inhabiting and translating these massive movements with Japanese manga? What kind of critical and material encounters, parallel interests, translations, paradoxes, and tensions are emerging when intimate Western practice meets the megalopolis of Tokyo through a dialogue with Japanese manga?

SIMO KELLOKUMPU is a Finnish artist and researcher based in Helsinki. During 2013 –2019 Kellokumpu conducted his doctoral artistic research project **Choreography as Reading Practice** in the Performing Arts research Centre in the Theatre Academy in the University of the Arts Helsinki. His work operates in the entanglement of speculative fiction, interplanetary culture, and queer(ing) space.



Karolina Kucia
EXERCISE IN ENTERING + THE STORY OF LEAVING

Work draws three portraits of collectivity at work. Those images grows out of a collection of stories of inadequacy, unease and hypocrisy in labour structure.

How can “we” recognize the state of emergency in a parallel state of now and not now, here and not here, surviving and considering a change? Is it a time to act already? And what is the process of forming an action as many? And who are these ‘we’? It is a remonstrative question – says Donna Haraway. These “us” as we know it, is long gone... “We” are too much already and not yet... “we” will exercise leaving... entering and leaving.

1. Entering exercise or PARASITIC INHABITATION:

Parasitic inhabitation is a practice of redefinition of the power structure within existing relationships. The first exercise addresses spatial and institutional conditions of bodies and the idea of access and hosting. The exercises proceed through differentiating the position in “common” through role play on minor, improper and inappropriate perspectives.

2. THE EXODUS or The Story of Leaving:

It is a story of organising an exit from the place of production. The story happen simultaneously in three places, 1. The green house in Nijar, where workers are forming a union, 2. The film production in Tabernas, where the workers organise through faking an illness (absenteeist sabotage) and 3. The Sensorium, this very presentation, where workers organise into... an exercise/discussion on a flight from the form of the immediate situation, an unexpected exit or “engaged withdrawal”.

KAROLINA KUCIA is a visual artist with the background in sculpture and intermedia as well as in performance studies. At the moment she is also a doctoral candidate in artistic research in Theatre Academy of the University of the Arts Helsinki. She combines theoretical and practical work with objects, group processes and performances in both site-specific and staged context. Her main interests are lapse, error and stutter as well a parasitism and monstrosity in context of precarization of labour in neoliberal capitalism and in the current form of art institutions.



Edvine Larssen

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

The concept of 間 [Ma], considers the importance of the interstice, the unfilled or empty, as well as different states of being in-between or in tension. It also brings an enmeshed understanding of time and space, timing and spacing. [Ma] was the framework for Edvine Larssens Doctorate Artistic Research Project, researched through qualitative research methods combined with the making of and reflection on 6 site bound artworks, of various durations. This project introduces us with a series of 16 categories or sub-concepts of [Ma], opening up what [Ma] does, or could do, in the context of art. [Ma], is a concept shaped by language that tries to avoid language, via sensory and experiential modes. Larssen will in her performance lecture explore how this concept moves beyond language, by performing the 16 categories of [Ma], as an invitation to a joint experience of what [Ma] does or could do.

EDVINE LARSSEN is a Norwegian artist and researcher whose works move between the architectonic, the sculptural and the performative. She holds a Doctorate degree from the Norwegian Artistic Research Programme (2018), and is currently working as Associate Professor at the Art Academy in Tromsø, Arctic University of Norway. Larssen is currently on a 6 months artist in residency programme at Cité internationale des arts in Paris. In 2016, Larssen visited during 6 months Tutke-Performing Arts Research Centre (Uniarts Helsinki) as guest-researcher.



Marie-Luce Nadal
THE SUSPENDED LIVES

From experiences that we call « practice based » since those are works that have been, or are being carried out, through and in the practice in order to feed an hypothesis, we will talk about the existence of suspended life forms. We will look at the ability of any object to detach itself from gravity in order to appreciate the qualities and languages of the transformations it generates, whether these transformations are mutations, sublimations, or metamorphoses. Keywords: art-science, elusive, vanity, fire, oblivion, and metamorphosis.

MARIE-LUCE NADAL (Phd) is an architect, an artist and a researcher at the SACRe laboratory PSL (Paris Sciences et Lettres). Her work focuses on the human obsession with controlling the atmosphere. The dynamics, the flows and their interactions, the movements at work in the universe are at the heart of her questions. How to capture the aerial, how to seize the elusive? Between industrial production and utopian dream, the artist's creations challenge the realization of human's Promethean dream: mastering and appropriating the elements.



Laura Porter
ROYAL SECRETS IN THE QUEEN'S BODY FAT

Through video, sculpture, and installation, my work considers modes of value production - with particular attention to the genesis of objects and tools as well as the role of the body in disposable economies. My doctoral project from 2013-2017 titled 'Royal Secrets in the Queen's Body Fat' considered the role of the human body in economies of production and disposal - especially with food, plastic or ergonomic tools. During the doctorate, I've had the opportunity to collaborate with people from various fields and have notably collaborated for many years with artist Valentin Lewandowski on the scenography, costuming and object design for his various performances. This collaboration led us to experiment in short video narratives that drew out common threads from both of our practices. Over the past 6 years, we've made numerous video/ installations together that sequence discreet, singular objects at a small scale and focus on sound and the mediated voice as a prism for perception and estrangement. I will present a few of these videos: Penny Perspective, Judgement of Crop, General Spoils, La possibilité que je m'appelle moi-même, and Cardinal Mint for the symposium.

Born in New Orleans, Louisiana, LAURA PORTER received a Master's degree in Fine Arts from the Ecole des Beaux-Arts in Paris-Cergy and a doctorate in Fine Arts from the Beaux-Arts in Paris SACRe-PSL with a practice-based thesis titled "Royal Secrets in the Queen's Body Fat". Her works have been shown in numerous exhibitions in France and abroad such as: Centre Régional d'Art Contemporain Languedoc-Roussillon (Sète), Fundació Joan Miró (Barcelona), Villa Belleville, Glassbox, Escougnou-Cetraro, and Palais des Beaux-Arts (Paris), FRAC Champagne-Ardenne (Reims), Woluwe Park (Brussels), Flat 7 and White Crypt (London), Kunstwerk Carlshütte (Büdelisdorf), In Extenso (Clermont-Ferrand), MN03 and Sessions (Marseille). Laura holds a research fellowship with the Center for Arts, Design and Social Research 2019-2020 and is a 2020 artist-in-residence at Triangle, Marseille.



Leena Rouhiainen
THE AIR JOURNEY

The presentation introduces a project that explores breathing and air through an eco-phenomenological orientation to artistic research. The presentation introduces especially experimental writing as a mode of addressing environmental and embodied inter-relatedness. More concretely the project focuses on our experiences of breathing and being in touch with air through insights informed by the ecological crisis the globe is facing. This is done through producing written as well as audio-visual materials that together will form an Internet-based artistic work. The work is constructed in collaboration with choreographer and videographer Riikka Theresa Innanen and sound artist Antti Nykyri and will be completed during the spring of 2020.

Dr. LEENA ROUHIAINEN is Professor in Artistic Research at the Performing Arts Research Centre of the Theatre Academy, University of the Arts Helsinki. She is a performer, choreographer and researcher with a focus on artistic research, phenomenology, embodiment, somatics and the problem of the performer.



Vincent Roumagnac
REACCLIMATING THE STAGE

Roumagnac's Reacclimating the Stage artistic research project examines the actual transformations of the notion of stage, and therefore of scenic practices, in the face of climatic and anthropo-technological mutations of the 21st century. Through the art, the research looks into scenic thinking, time ecology and queer-ed temporalities of this transforming stage. The artworks operate in the research as experiments on the following questions: How to re -design/-direct/-perform/-imagine a stage on the brink of environmental collapse and in the age of an algorithm-conditioned society? How to expand dramaturgical hospitality to more-than-human beings (plants, animals, minerals, weather, but also computational, algorithmic, artificial ones) as our contemporary stage co-(f)actors? How to review and ecologically re-negotiate the anthropogenic control of the stage taking into consideration other-than-human temporalities? What can deepening and retemporizing the stage be? What is at stake, work and play when shifting from directing to redirecting? What kind of stage forms after the internalized dramaturgies of the postdramatic, in this radical movement towards the techno-ecologies of a hyperdramatic theater? Playing with oblique references to theatre literature, architecture, and scenic elements, Roumagnac proposes to trigger an experience and a reflection on the current state and status of mise-en-scène, spectacle, and tragedy. In Paris, Roumagnac re-installs in sensorium the research project **Reacclimatizations**.

VINCENT ROUMAGNAC is a French-Basque theatre director and researcher based in France and Finland. He is interested in the transitioning transformations of scenic practices as a response to actual changes of climatic and techno-ecological conditions. He is currently finishing a doctorate in artistic research at the Performing Arts Research Centre (Uniarts Helsinki).



Mireia c. Saladrigues
WE COULD HAVE TURNED INTO SUGAR

What does a hammer blow to a Michelangelo's sculpture tell us about our relationships to the masterpiece (and to art)? Does an act of art destruction provide access to an object-oriented perspective? What sources of information apart from archives and individuals does the impact set free? How did scientific restorers extract data from David's fragments? How do we embrace/contain the materiality of the (marble) dust? Does it become a testimony of the attack? In a performative exposition Mireia c. Saladrigues will activate some documents and narrations in-progress, navigating between history, archive materials, fiction, autobiography and geology. These will be part of a publication of the ongoing *Martellata_14.09.91* (working title). Such project is a component of the doctoral research *Behaving Unconventionally in Gallery Settings*, which documents and fosters human and non-human cases of alteration and strangeness in cultural practices by proposing an artistic and theoretical re-reading of nonconformity.

MIREIAC. SALADRIGUES (Terrassa, 1978) is a visual artist and a researcher at the Doctoral Programme of the Finnish Art Academy, University of the Arts Helsinki. Her work is represented by àngelsbarcelonagallery.
www.mireiasaladrigues.com