



# *Future Manifestos*

Exploring the Future Potentials of  
Artistic Doctorates in Dance and Performance

August 30 – 31, 2019

Theatre Academy (Uniarts Helsinki), Kiasma Theatre &  
Zodiak – Center for New Dance, Helsinki, Finland

## TIMETABLE

## FRIDAY 30.8.

12:00–15:30	KIASMA FOYER	ADiE Info Desk	
15:30–16:30	KIASMA THEATRE	Vida Midgelow: Keynote speech abstract: Making a difference via sensuous knowledge: The Artistic Doctoral Space	4
17:30–18:30	ZODIAK FOYER	Salad Buffet and Wine	
18:30–19:30	ZODIAK STAGE	Maija Hirvanen: Art and Love	6

## SATURDAY 31.8.

9:30–10:00	ZODIAK FOYER	Morning Coffee	
10:00–10:30	ZODIAK FOYER	Welcome and Introduction to the Artist-Researchers' Manifestos and to Artistic Research Jane Bacon and Leena Rouhiainen	14
10:30–11:15	ZODIAK VALSSAAMO	Facilitating Future Doctorates - an Interactive Installation	14
11:15–12:15	ZODIAK STAGE	After an era of shouting, there will be an era of listening. Tuomas Laifinen	8
12:15–12:30	ZODIAK STAGE	Post Talk	
12:30–13:30	ZODIAK FOYER	Lunch	
13:30–14:00	ZODIAK VALSSAAMO	Rach Does Dancing - A solo performative lecture, disguised as a dance performance. Rachel Krische	10
14:00–14:15	ZODIAK VALSSAAMO	Post Talk	
14:15–15:15	ZODIAK VALSSAAMO	What did my PhD 'do?': The impact of doctoral research Vida Midgelow	14
15:15–15:45	ZODIAK FOYER	Coffee Break	
15:45–16:45	ZODIAK STAGE	The Body, Desire for a Manifesto underneath the Skin Anne Juren	12
16:45–17:00	ZODIAK STAGE	Post Talk	
17:00–18:00	ZODIAK STAGE	Threading Futures and Manifestos Together – Panel Discussion Vida Midgelow, Juliette Mapp, Ari Tenhula, Facilitated by Jonna Strandberg and Katja Kirsi	15
18:00–18:30	ZODIAK VALSSAAMO	Threading Futures and Manifestos Together & Toast Leena Rouhiainen and Kirsi Heimonen	
21:00	CIRKO	Party with Performing Hel in Cirko	15

**Fri 30.8.**

**Kiasma Theatre 15:30**

**Vida L. Midgelow:**

**Keynote speech abstract:**

**Making a difference via sensuous knowledge:  
The Artistic Doctoral Space**

Operating in the here and now, as well as in relation to the past and future, artistic researchers in the choreographic realm elaborate the potentials of sensuous address, revealing 'less visible, less legible' moments to offer 'productive disciplinary and discursive interventions' (Joy 2014: 4). Generated through corporeal-material-discursive apparatuses they question what bodies in-motion *can do and become*, rather *only* than what they *are*. Multi-faceted and multi-registered, choreographic researchers reach away from any singular or normative associations of movement as a set of language possibilities, procedural matrices or production protocols, reframing choreography as an epistemic practice, structured by, and productive of, knowings and knowledges that find many modes of articulation in the world.

Such research has the potential to influence within and beyond the field of dance-making, playing its part in opening up the very nature of artistic research and how it is perceived in academic and artistic domains. In reaching across and beyond conventional academic and artistic frameworks, artistic researchers make spaces for their curiosities that do not always fit into producers' visions, university paradigms or funders' criteria. Through connecting, instead, across established (but no- longer helpful) boundaries, they intervene into ways of doing and making, opening up conventionally defined dissemination routes for knowledges generated in universities, to diversify (art) practices, make a difference to people's lives and address transdisciplinary issues.

Here, focusing on the Doctoral space, I ask how might these rich potentialities in turn reframe doctoral studies? How might we reconsider and enhance the capacity of these degrees? How can the potential to make a difference, be realised? How are we making spaces for a new breed of movement artist, a new type of academic, a new kind of cultural mover and shaker?



**BIO:**

Dance Artist/Academic, Vida L. Midgelow, joined Middlesex University as Professor in Dance and Choreographic Practices in 2012. Prior to this position, she was Professor and Director of Research at the University of Northampton where, over many years, she established the taught programmes in dance and performance studies and developed the postgraduate research provision. She has over 20 years experience facilitating and lecturing in performance and completed her doctoral research at Surrey University.

Her movement and video work has been shown internationally and she publishes her research in professional, online and academic journals. As a movement artist her work currently focuses upon somatic approaches to dance training, improvisation and articulating choreographic processes. Recent works include: Home (a retracing); Skript; ScreenBody; Voice (a retracing) and Threshold : Fleshfold.

<https://www.mdx.ac.uk/about-us/our-people/staff-directory/profile/midgelow-vida>

Fri 30.8.

Zodiak Stage 18:30

### Performance: Art and Love – Maija Hirvanen

Love is an eroded, worn out, misused, contaminated word.

Love is the most important word of all.

Love is the more difficult and more incorrect sibling of empathy.

Love is a verb.

In her choreographic lecture performance *Art and Love*, Maija Hirvanen moves with micro level observations and big questions at the same time. How to do and perform love?

What is the part of love in art?

As in her previous work, Hirvanen thinks about how we as humans should not lose our bodily relation to the rituals and interfaces through which connections to others are being created.

*Art and Love* invites what is less obvious within the frameworks of these massive and eternal themes. Evoking both thoughts and feelings, Hirvanen lays out the millions of years old basis of love and weaves them together with the present moment. Speech and physical acts run in parallel in the dramaturgy of the performance.

Performance and choreography: Maija Hirvanen

Performer in dialogue in the process: Hannah Ouramo

Lecture assistant on stage: Jenni-Elina von Bagh

Lighting design: Heikki Paasonen

Sound design: Markus Lindén

Residency support: Santarcangelo Festival

Production: Zodiak – Uuden tanssin keskus, Maija Hirvanen

Photo: Kristiina Männikkö

Supported by The Arts Promotion Centre Finland

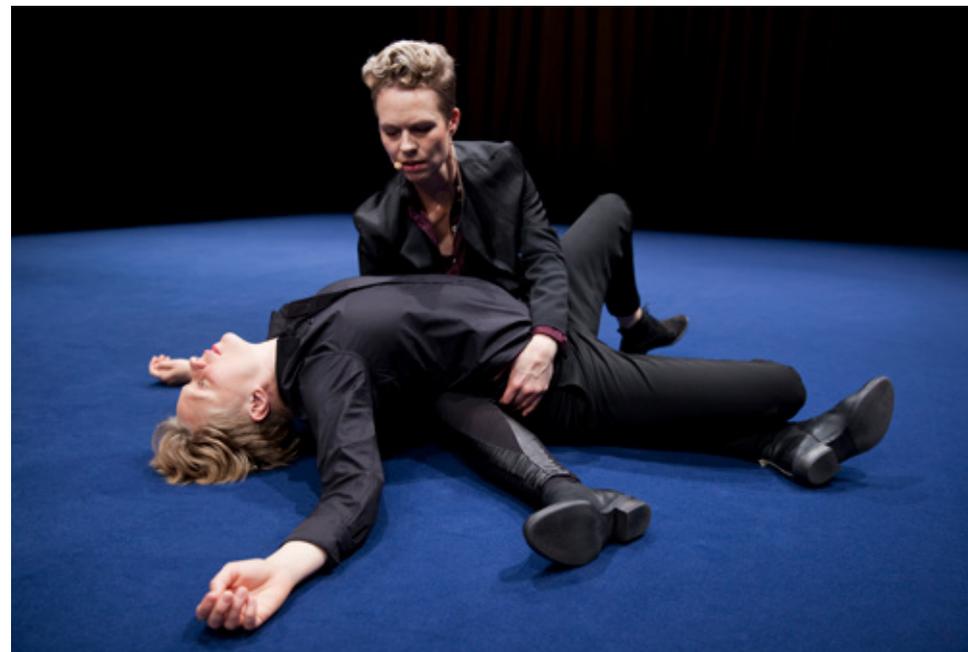


Photo: Kristiina Männikkö

BIO: Maija Hirvanen (FI)

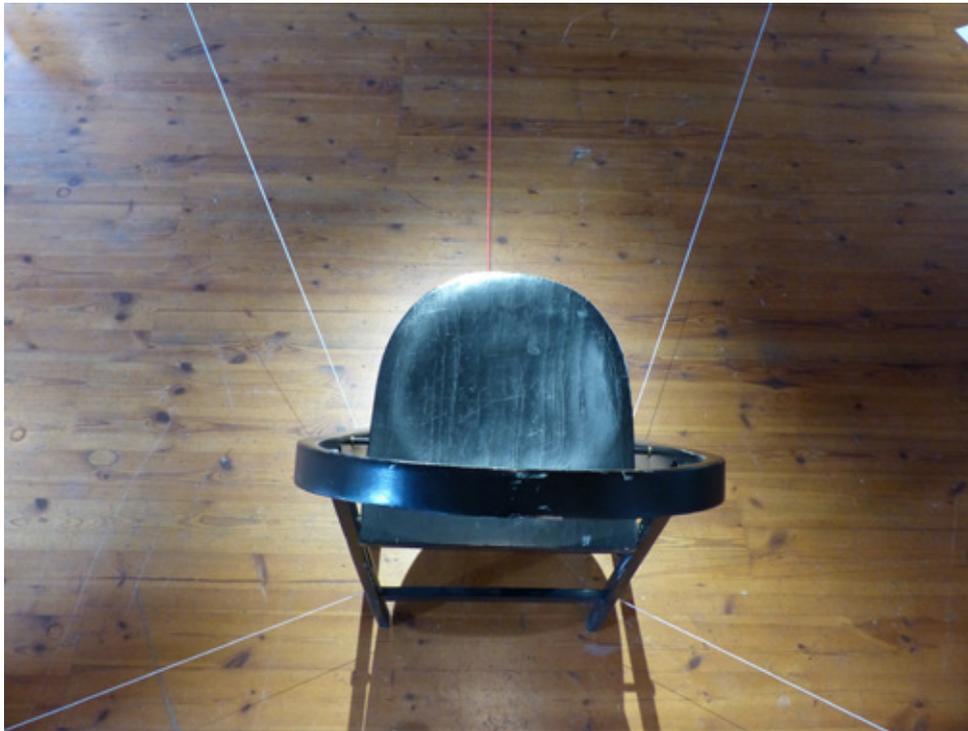
Maija Hirvanen is a choreographer and performance maker based in Helsinki. Her work has been presented at festivals and venues in Finland and internationally, for instance at Zodiak, Kiasma, Baltic Circle Festival, Helsinki Festival and Moving in November Festival in Helsinki, Tanz im August/Berlin, ImpulsTanz/Vienna, Sadler's Wells/ London, SPRING Festival/Utrecht, Seoul Performing Arts Festival, Rencontres chorégraphiques internationales de Seine-Saint-Denis and Dansens Hus/Stockholm. She has also worked in numerous international projects and collaborations in different parts of the world as an invited artist. In addition to her dance studies, Hirvanen holds a MA degree in Visual Culture (Aalto University) and a BA in Interdisciplinary Performing Arts (Dartington College of Arts/Performance Writing&Turku Art Academy). She was the in-house choreographer at Zodiak – Center for New Dance from 2013–15. The Arts Promotion Centre Finland has admitted Hirvanen a 5-year artist grant for 2019–2023.

Sat. 31.8.  
Zodiak Stage 11:15

**Manifesto: After an era of shouting, there will be an era of listening –  
Tuomas Laitinen**

In the tradition of art manifestos, writers have aimed to revolutionize contemporary art and/or society through awakening their audience - helping them to realize something that the writers already have realized. In this attempt, they tend to end up with universalizing statements about the future of art.

An audience, by contrast, is always specific to site, time and composition. Audiencing is a receptive event, and as such its conditions are different from a declarative text, such as a manifesto, or a descriptive text, such as this one. The audience does not manifest. If artist have their audience and researchers their collegial communities, what will artist-researchers have? What will replace the notion of the audience? Who are they?  
*After an era of listening, what will be?*



BIO: Tuomas Laitinen (FI)

Tuomas Laitinen is a director, performance artist and writer. His artistic practice has revolved around inventing new forms of performance based on the bodily experience of the audience and on questioning the nature of spectatorship. His works have taken for example the forms of retreats, family gatherings, rituals of encounter, 7-day mystery plays, pole dances in living rooms or practices of immortality. Since 2005 his artistic home base has been Reality Research Center, a Helsinki-based experimental performative arts collective. He worked in the editorial board of Esitys-magazine in 2007-17, has written reviews and articles in Finnish non-academic publications and is the co-editor of Esitysradio-podcast and Ice Hole Live Art Journal. Throughout his career he has been active in creating organizational foundations for the unorganized field of live art in Finland. In 2017 he started as a doctoral candidate at the Theater Academy of Uniarts Helsinki.

Sat 31.8.

Zodiak Valssaamo 13:30

**Manifesto: Rach Does dancing – A solo performative lecture, disguised as a dance performance – Rachel Krische**

*'I will be dancing a lot, using loads of twitchy movement, and I'll probably say something. If I have time, I might sing a song...'* Krische, 2019

Rach Does dancing: Is a rallying cry for a joyful de-commodification of a sort, in a kind of 'playful two fingers up to' concrete stuff and a 'hurrah' for new forms of alternative intersubjective communication norms for the future human race.

She attempts (but might fail) to uncover that an artistic doctorate is a lot of different things depending on what you know. Perhaps that an artistic doctorate:

- can be a firm, yet joyful, vehicle to support a universal equality between words and movement - equalising the value of movement for the word inclined and words for the movement inclined
- can be the meeting point of logic and the bonkers - or what is not yet known - in order for the bonkers to possibly become, yep, logical
- can provide incontrovertible proof that dancing is an intellectual (as well as joyful, spectacular and accessible) articulation of knowledge, both explicit and tacit, in and of itself - Yeah!



Photo: Marzia Pivetta



Photos: Jane Beckley

BIO: Dr **Rachel Krische** (Leeds Beckett University, UK)

With a career spanning 26 years as an Independent Dance Artist, Rachel Krische has performed, made work and taught extensively and internationally including in: Europe, Scandinavia, Russia, Azerbaijan, India, Bangladesh, China, Taiwan, Hong Kong, Australia, New Zealand, USA and the UK. She has collaborated and performed with over 30 artists such as Deborah Hay, La Ribot, Wendy Houstoun, Akram Khan, Colin Poole, Matthias Sperling, Siobhan Davies and cellist Anton Lukoszevics, as well as presenting her own solo improvisation work. She also won the Jerwood Choreography Award with Ben Wright in 2002. Rachel is published in *Choreographic Practices* and has a forthcoming book chapter in *Body, Space, Object: Dialogues between Art and Dance*. She is currently HEA Senior Fellow and Senior Lecturer in BA Dance and MA Choreography at Leeds Beckett University after writing and establishing the initial undergraduate dance programme there in 2010.

Sat 31.8.

Zodiak Stage 15:45

### Manifesto: The Body, Desire for a Manifesto underneath the Skin – Anne Juren

A Manifesto for the Future is an action that refers to a dislocation and also to a belonging. A place that is not the one you live and a time that is not the one of right now, defined as they are by dissatisfactions, refusals and faults. A Manifesto is, therefore, a projection of a territory and a moment in which desires and rights are in some way satisfied and observed. Any manifesto, therefore, is always formulated by a subject that occupies a certain position in the world.

I would like to propose the body as a place for the Manifesto. I would like to explore how phantasms of the future could trouble established notions of anatomy. How can new imaginations, new thoughts, new perceptions of the subject body can be inscribed into the sensation itself? Is an action possible inside this entanglement of perceptive events? How far can we go with the body's transformation, with its disfiguration, together with the person in whose body the Manifesto is taking place?



Photo: Roland Rauschmeier

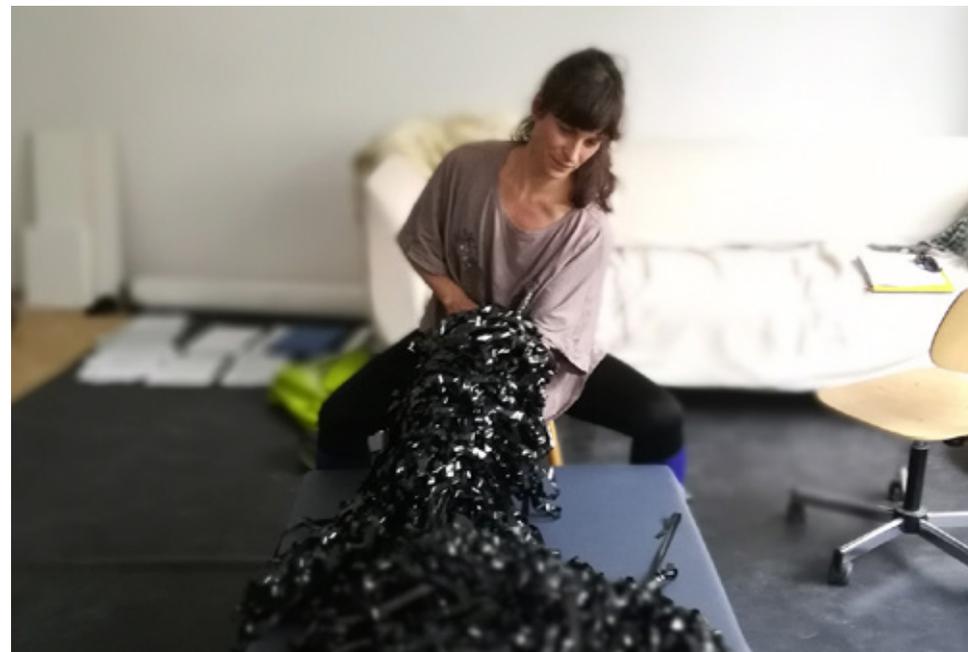


Photo: Camille Chanel

BIO: Anne Juren (FRA/SVE)

Anne Juren, born in Grenoble/France is a choreographer, dancer and performer based in Vienna. In 2003, she cofounded the association Wiener Tanz- und Kunstbewegung in Vienna. Her choreographic works and artistic researches have been extensively presented in international theatres, festivals, and different art spaces and venues. Since 2015, she develops choreographic works under the name Studies on Fantasmical Anatomy, as an ongoing research that expands the term choreography in engaging the body in different states of corporeal, poetic, fantastical, speculative, imaginative dimensions and experiences. Since 2013, Anne Juren is a practitioner. She was part of the artistic committee for the Master in Choreography at DOCH (2014-2018) and is currently a PhD candidate at UNIARTS Stockholm University of the Arts. In 2019, she will be a mentor of the danceWEB Scholarship Programme at ImPulsTanz .

**Sat 31.8.**  
**Zodiak Foyer 10:00**

***Introduction to the Artist-Researchers' Manifestos and to Artistic Research***  
**Jane Bacon and Leena Rouhiainen**

The three performances in the program offer utopian manifestos of future artistic doctoral research with a time span of 10-100 years. The invitation to envision the future was offered to three artistic doctoral candidates in dance and performance, one from each country represented in the ADiE project. This introduction shortly introduces the motivation for the assignment and offers insight into the framework of artistic research in UK, Finland and Sweden.

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**Sat 31.8.**  
**Zodiak Valssaamo 10:30**

***Facilitating Future Doctorates - an interactive installation***  
**Leena Rouhiainen, Kirsi Heimonen and Johannes Vartola**

The installation offers participants an opportunity to familiarize themselves with a set of proposals to further advance artistic doctoral education in dance and performance. The proposals are based on challenges and opportunities that the ADiE project identified in its various investigations. We welcome participants to observe and comment in different ways the displayed visions for the future.

**Sat 31.8.**  
**Zodiak Valssaamo 14:15**

***What did my PhD 'do'?: The impact of doctoral research***  
**Vida Midgelow**

Through a series of recorded conversations undertaken by ADiE, the presentation will reveal the impact of doctoral research on the individual researcher, and beyond, to future research and to dance practices.

These conversations bring together an international collection of artistic researchers to share their personal stories and reflect on the differing ways in which their experience of artistic research has made a difference.

Such stories are important in assessing the long term effect of the doctorate, providing us with materials (perhaps for the first time) through which we can articulate the value and advocate the benefit of artistic research degree programmes.

**Sat 31.8.**  
**Zodiak Stage 17:00**

***Threading Futures and Manifestos Together – Panel Discussion***  
**Vida Midgelow, Juliette Mapp, Ari Tenhula, Facilitated by Jonna Strandberg and Katja Kirsi**

The panel discussion that is threading together the proposal of the Manifestos and the role of artistic research now and in the future. We might get answers to: What can be the next (concrete) steps in the field of the artistic research.

**Sat 31.8.**  
**Zodiak Stage 17:00**

***Party with Performing Hel in Cirko***

Performing arts showcase Performing HEL and Helsinki Festival – the largest arts festival in Finland takes place on the same time than Future Manifestos Event. Welcome to the joined party in Cirko Center for New Circus on Saturday evening.

Address: Kaasutehtaankatu 1  
(building 8, Kojehuone)  
00540 Helsinki

The nearest metro station is Kalasatama. The journey from the centre of Helsinki to Kalasatama takes approx. 6 minutes and from Itäkeskus approx. 8 minutes. When you have arrived at the Kalasatama metro station, take the stairs down to Hermannin rantatie and walk couple of hundred meters southwest.



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