



## Performing places – screening and demo programme

### Performing Helsinki

Tue, Nov 7, 19.45 –21

Theatre Academy, auditorium

### mobile places helsinki

Ari Tenhula, 2006-

mobile places helsinki is a project in progress that uses video footage from mobile phones and choreographer interventions to upload a changing collage of video on the project's website and on the mobile microsite. By creating bodily situations that inhabit places I dislocate a single place by creating alternative readings of that space. The purpose of these interactions in the city is to show potential sources of meanings that are embedded in divergent uses of the city. Footage is filmed by the choreographer in locations around Helsinki and broadcast directly to project web site from location. All editing is done on the field.

<http://www.aritenhula.net/web/>

Concept, video, editing: Ari Tenhula  
Mobile application by: Elisa Communications R/D  
In collaboration: m-cult

### The Double

Heidi Tikka, 2006-

The Double (work in progress) is a mobile video blog experiment that provides access to the dream space of a fictional character: a little boy dreaming of a city that resembles Helsinki. For a period of time, the blog will be active at nights while new dreams are being generated from the place of the sleeping child. Later, the blog will present the accumulated dream archive, accessible online and through certain locations in Helsinki manifested in the dreams themselves.

The dream space is constructed using the family archives gathered by the artist and her son and the generative associative engine that reorganizes the short video clips into micro movies. During the pilot experiment (2007), the audience will be invited to participate in the production of the video archive, thus expanding the dream space towards new regions in Helsinki and elsewhere.

<http://mlab.uiah.fi/~htikka/>

Credits:

Heidi Tikka, Severi Tikka  
Mobile application by: Elisa Communications R/D  
In collaboration: m-cult

### New York Times project (Helsinki Performance)

Pia Lindman, 2005

Pia Lindman's project New York Times involved a collecting and tracing of one year (2002-03) of press images representing mourning and grief. The images ranged from mourners in the aftermath of the World Trade Center, terrorist attacks in Israel, funerals of Palestinians, Chechnyans being attacked by Russians or vice versa, to African American teenagers killed by police.

Eliciting the bodily gestures out of the news context Lindman made drawings/diagrams of these gestures by tracing them with pencil on vellum. The gestures were then re-enacted by the artist in front of video camera, and brought back to public space as performances.

The work presented here is a documentation of the New York Times Helsinki performance in 2005, where the re-enactments were performed in front of the city's monuments.

<http://web.mit.edu/pialindman/>

### Security Flip Shifty

Otto Karvonen, 2005

The representatives of youth cultures usually emphasize their affinity and difference from the main stream with their outward appearance. A good example of this are skateboarders.

In the public space performance Security Flip Shifty, a group of skateboarders is dressed in security guard uniforms instead of their normal clothes. They go around the city centre and skate in the usual places where people are used to seeing them. Only the appearance of the skateboarders differ from the usual scenario. The performance with local skateboarders took place in Helsinki centre in 2005.

<http://www.ottokarvonen.com>

### Tracescape

Tuomo Rainio, 2006

My series of videos Tracescape is about social practices and public space. In the urban environment we are observed by while also observing ourselves.

I have used a computer program to make visible movement patterns in the visual space. By performing in the videos myself I have aimed to make my presence visible by creating trajectories which are in contrast to the movement patterns created by other people. Sometimes my presence is covered by the crowd.

<http://www.rainio.pp.fi/>

Video by Tuomo Rainio  
programming with Processing by Janne Pulkkinen.  
Sound design by Tatu Virtamo

## **Clean Air**

Anu Pennanen, 2004

Clean Air combines aerial views of Helsinki with a soundtrack consisting of recorded breathing sounds of 30 immigrants living in the city. This simple juxtaposition describes the experience of being an outsider. In the summer of 2002 Helsinki advertised itself as the capital with the cleanest air in Europe. This video installation makes an overt reference to this statement, which could also be interpreted as a manifestation of the non-mixed, almost exclusively white, ethnic "purity" of the Finnish territory. The installation includes an audio CD on which these people say their names. The intimacy of breathing and self-identification by saying one's name accompany the vast city views. These views are open for the all-seeing lens of the camera, yet it is difficult to recognize the landscapes disappearing and reappearing from the clouds. The gaze above the city closes itself into a continuous panning movement.

<http://www.anupennanen.com>

Installation dvd / sound surround Anu Pennanen  
Sound by Antoine Verhaverbeke  
Sound technician Gaetan Lorho

## **Performing Elsewheres**

**Thursday, Nov 8, 20-22**

**Theatre Academy, auditorium**

### **Bending informational circuits**

elpueblodechina (aka. Alejanda Perez Nunez), 2006

In this performance I will be working with the sound of radio broadcasts using software to simulate the existence of different cybernetic orders where information circulates. I will make a demonstration of bending strategies to be performed over mediascapes, creating recursions of narratives and sound, using mini fm transmitters and DIY electronics to develop feedbacks and overflows. Retransmission and sound processing is meant to be used as a bending strategy to perform open patterns over the mediascapes.

elpueblodechina with special thanks to Leticia Arancibia and Jana Aravena (<http://radionumerocritico.cl>).

<http://www.elpueblodechina.org>

### **KeyWorx: a translocal performance platform**

Waag Society, 1997-2003

A retrospective of artist projects from 1999-2003 that experimented with the KeyStroke/KeyWorx application from Waag Society, Amsterdam. The KeyWorx project, initiated in 1997, enabled real time, intermedia, multi-channel interaction over a network. It was one of the first platforms developed to support collaborative patching/processing in translocal performance practice. The interface is dynamically shared between the participating artists, allowing control of all input parameters to anyone logged into a session. Though support for the MacOS artist version of the technology was discontinued in 2004 in a move towards an OSS framework, there is still an active user-base.

Sher Doruff, Waag Sensing Presence research, with diverse artists (Michelle Teran, Isabelle Jenniches, Eric Redlinger, Daniel Vatsky among others).

<http://www.keyworx.org>

### **Tactical Sound Garden [TSG] Toolkit**

Mark Shepard, 2006

The Tactical Sound Garden [TSG] Toolkit is an open source software platform for cultivating public "sound gardens" within contemporary cities. It draws on the culture of urban community gardening to posit a participatory environment where new spatial practices for social interaction within technologically mediated environments can be explored and evaluated. Addressing the impact of mobile audio devices like the iPod, the project examines gradations of privacy and publicity within contemporary public space.

The Tactical Sound Garden Toolkit is a project by Mark Shepard with Fiona Murphy (Field Recording, Sound Production), Achint Thomas (Programming), Viral Modi (Programming), Ajeya Krishnamurthy (Programming), and Aaron Flynt (Programming). The Tactical Sound Garden [TSG] Toolkit is funded in part by the New York State Council of the Arts and the departments of Architecture and Media Study at the State University of New York at Buffalo.

<http://www.tacticalsoundgarden.net/>

### **Machines for Singing**

Rowena Easton and Mike Blow, 2006

Machines for Singing is an audio installation that plugs into the fabric of a building, using real-time feeds from accelerometers and microphones as the raw audio material for a sonic composition. The transducers are attached to various sonically relevant parts of the structure so we are in effect hearing 'what the building hears'. In addition some of the sources are pitch shifted up, making audible sounds that are normally of too low a frequency to hear, allowing visitors to appreciate the forces and processes occurring around them of which they would otherwise be unaware. The presented piece is composed in real time using data from sensors placed around the building which sense the structure's reaction to its environment and the rhythms of the occupants' use of the building.

Rowena Easton and Mike Blow - Lead Artists  
Pete Attwood - Sound Consultant  
Barbs Attwood – Artist

<http://www.machinesforsinging.org>

### **Dressware 1**

Ana Rewakowicz, 2003-04

Documentation of public interventions with the *SleepingBagDress* prototype 1 and 2 in Mexico City (Mexico) and Tallinn (Estonia) that involves a multipurpose kimono-dress that when inflated changes into a cylindrical container inhabitable by one or two people. In Mexico City I collected personal stories of favourite places and people's ideas of belonging in a language of their choice that brought forward a variety of questions about social relations and different ways in which we relate to each other; be it to our "self", a neighbour, a family, a community or a foreigner.

#### **Credits:**

Ana Rewakowicz, Maja Kuzmanovic, Ricardo Velasco, Doris Steinbuchler  
Support of the Conseil des arts et des lettres du Québec

<http://www.rewana.com>

### **Four Wheel Drift**

Julie Andreyev, 2003-

Julie Andreyev will present her recent internationally performed projects: Four Wheel Drift [remix] and VJ Fleet [redux]. These projects examine urban culture through the use of cars as interactive, experimental VJ/DJ platforms. During performances, audio-visions of the city are repositioned into the public and that which is private—the space of the car—becomes public and a tool for commentary about the city.

Julie Andreyev: artist; VJ  
Simon Overstall: tactical research, software; DJ  
Sean Arden: tactical research, hardware and installation  
Hyuma Frankowski: industrial design  
Sandra Hanson: graphic design

Sponsorship: Social Sciences and Humanities Research Council of Canada, Canada Council for the Arts, Foreign Affairs Canada, British Columbia Arts Council, Emily Carr Institute

<http://www.fourwheeldrift.com>

### **CCLTV**

Alex Haw, 2005

*CCLTV*, edited just weeks before the bombs at Kings Cross and other London stations, journeys on a major London throughfare between 2 railway stations: Kings Cross and Paddington. The journey gradually fades from the photo-optical towards an exposure of the astonishing density of CCTV positions along the Euston Road, travelling through their successive, codified cones of vision in an immersive animation of the visual landscape. The film visualises and concretises the invisible fields of vision upon which this steadily growing network of viewing mechanisms is built.

Director, producer, cameraman & editor: Alex Haw