

## Workshops' Plan

**Intervention/Confrontation/Transformation: A practical and theoretical workshop on performative video art by the Artist Jane Jin Kaisen.**

### **Day 1:**

#### **Morning: Introduction to performance and video art.**

I will give a brief theoretical and historical background of video and performance art and the merging of the two mediums through a PowerPoint presentation and by showing video examples of different artists' approaches. I will put an emphasis on feminist performative video art and make references to the artists presented at Act Out! I will also briefly introduce my own video and performance practice and talk about intervention, confrontation, and transformation as common themes or modes of address that many performative video artists' work touch upon.

#### **Afternoon: Assign the workshop project:**

Introduction to the theme Intervention/Confrontation/Transformation.

We will brainstorm on what transformation, confrontation and intervention may be expressed by talking about the previous examples from introduction of performative video art and look at how many artists have used their body as a tool to intervene, confront, and transform society, ideas and physical spaces. By taking the following circumstances into consideration, we will discuss how the body can be used as a signifier and as a symbol and how the body is read into the context of time and space:

#### **Concept**

They may use the theme Intervention / confrontation / transformation as inspiration, but these keywords are only meant as a guideline. They could think of the body as something that is being transformed or is transforming its surroundings and how the body may be used to intervene with - or confront sites, conceptions, and norms.

#### **Site**

I will suggest different possibilities for sites and the different potentials in constructing a space or using a site-specific space. The students will be told that they can work in the Old Pasta Factory and construct simple scenes and stages or they may want to choose a public location or something else as the site of their video project.

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## **Performance as a happening or performance as a staged event:**

Talk about the difference between a live performance and the use of performance in video and how editing and adding music, text, and voiceover are some of the tools that makes performative video art different from a live performance, which they may want to consider when developing their project.

## **Character(s) and objects:**

We will talk about the signification of the body as a tool, symbol, and object and they should think about what they intend to express by using a performative element in their video project. We will discuss how objects can be used and they should think about and plan whether they want to use costumes, props, or other kinds of objects when filming.

## **Dividing into groups and brainstorming ideas:**

The students will be told that they should divide into groups of 2 or 3 people (4-7 different groups) and that they should work with the group for the rest of the workshop.

In smaller groups, the students will brainstorm ideas for a short performative video (1-3 minutes is fine). They should decide on a concept and plan where they want to film.

They should decide what they want to say by the finished piece and arrange with each other how, where, and when to film the video.

I will be assisting them conceptually and practically during the brainstorm.

We will distribute video cameras and I instruct how to use the video cameras for those who are not familiar with filming.

## **Day 2 Developing ideas and filming.**

### **Morning:**

We will meet in the morning and I will make sure all the groups are doing ok.

Each group can briefly inform the other groups where they will be, and in case there is shortage of video cameras or editing facilities, we will make a schedule.

They can use the whole day 2. To develop their projects by performing and filming.

Hopefully by the end of the day, there will be enough time to log in the video material on computers.

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I will be assisting the whole day in the classroom and at the Old Pasta Factory and there will also be different texts and videos that they can look at for inspiration.

### **Day 3: Editing and showing performative video pieces**

Morning: Editing, finalize projects (editing material, maybe adding text, still images, music, etc.)

#### **Afternoon:**

We will all gather together and make a screening of all the videos.

Some groups may find that there is not enough time to make a finished video, so it is ok if they can make a video draft, film a rehearsal, or make a script for how they imagine their performative video to be. They can instead present their ideas or their video drafts.

After screening, talk about the process, the outcome, the collaborations.

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## **The Naked Truth: On Gendered Bodies in Performance Art by the artist Line S. Karlström**

The overall theme for the workshop is performance artists' strategic use of the body in order to disturb norms pertaining to gender and to stress visibility of queer bodies. The workshop is open to all, and does not presuppose being or thinking queer to be in the workshop. The time distribution of the workshop is equally divided between theory and practice.

### **DAY ONE**

#### **Morning: The usage of the body in performance art**

In the introduction I will try to outline how the concept of the body has been practised historically by feminist performance artists. I will present photo documentations (power point) that will give the group a brief historical background to important works, strategies, goals and approaches.

I will continue the presentation with an overview of contemporary performance art, concentrating on artists whose approach is queer and whose interest lies in identity politics. In this session I will also include works of my own as well as work by High Heel Sisters.

The intention with the overview is to introduce the group to basic positions within the field of critical performance art, to initiate a discussion on the nature of the body as producer of cultural and identity values, and to talk about how to navigate that agency. I will reflect on the meaning of nudity, and argue that nudity within performance art is still crucial. I will discuss the concept of the "normal" body, and show examples of works by lesbian/gay artists whose performances question and disrupt that concept. Lastly I will talk about, and give examples of the special conditions of working with the body in public space.

#### **Afternoon: Working on it, brainstorming and production**

We will brainstorm ideas of a performance that the whole group can do together that relates to the theme of the workshop and which takes as its starting point the input that I have provided them.

I will prepare some ideas and proposals. The group decides on whether the performance takes place indoors, or in public space. I will talk about documentation, and decisions one has to make concerning how to document a piece. I will also touch upon the concept of collaboration, and making works in a collective. When a concept for a performance is agreed upon, the students divide into smaller groups, each with a specific responsibility and task relating to the production. There should be a film group, a props and costume group (which might be a light task hahahaha), and a group that develops the idea to become more specific. The smaller groups will work developing their areas during the rest of the afternoon. I will assist

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them with conceptual input and technical advises. The afternoon program ends with the smaller groups reporting on their work to the rest of the group, and giving each other feedback.

## **DAY TWO**

### **Morning: Reading group**

Collectively we will read a few (2-3) shorter theoretical texts. Texts will be handed out to the students prior to the workshop, though it will not be required that they have read it before we meet. We will read out loud, and have time for questions and discussions.

Emphasis will be on the notions, problems and concept introduced in the presentation day 1:

- why and if nudity still is a relevant strategy to use in performance practice
- the concept of the body as producer of cultural and identity values
- disrupting normativity and the concept of the heterosexualized body

I will also introduce the group to a photographic book (Marianne Wex: Let's Take Back Our Space: "Female" and "Male" Body Language as a Result of Patriarchal Structures)

### **Afternoon: Performance**

The group will make a performance, indoors or out in the streets.

If it is possible timewise, the video group will start editing right after, and I will assist them.

## **DAY 3**

### **Morning: Postproduction and The usage of the body in performance art continued**

The group gather and report on their work, possibility to get feedback and advices. There is an open structure for the morning session, depending on the status of the performance documentation, or if perhaps new ideas to works has come up. The video group continues editing.

I will show the group a film (Yvonne Rainer: Lives of Performers), afterwards discussion.

### **Afternoon: Sum up, evaluation**

Watching documentation of the performance.

Discussion and evaluation of the working process.

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