The instrument of Theremin was invented in 1919, with a claim for ‘creating music from the aether’— notwithstanding that the theoretically aether had been proven to be a misconception by Maxwell and Einstein some years earlier. Theremin is an exemplary of a misconstrued application of theory in arts. My proposition consists of a short theoretical argument and a performative act with a theremin and voice. The theoretical proposition aims to inquire between the decisional and relational events of immanence or change and transformation. However, immanence is regarded as creation of a philosophical apparatus. Recently, François Laruelle has argued against such decisional operations, and has proposed a foreclosed, radical immanence— advent instead of an event. My proposal articulates the cul-de-sac, where the concept of ‘advent’ may lead the artistic practice, and simultaneously demonstrate a clone of these gestures of thought. Taken seriously enough, the quack nature of performance art aligned with these concepts will produce contradiction, or in other terms superposition. The performance thinks, already. Theremin or voice are not applications, but superpositioned with the theoretical arguments. Fictioning or queer cloning of the theory perform with it, whilst both registers alongsideedly perform with the claimed radical immanence.
Schizoproduction: artistic research and performance in the context of immanent capitalism

In the written part of my doctoral research, I am presenting the artistic works and set them in a larger context, which I have entitled immanent capitalism. This is an artistic research, where the artworks, their processes or workshops produce knowledge, which will not be fully translatable to a written form. The artworks are performances, live-art projects and works on video. In the presentation of the context, I am presenting the transformations that have taken place starting from the industrialism and modernism, and which have recently been incorporated with new forms of labour and economy. These forms are often referred as cognitive capitalism, affective labour, post-Fordism and neoliberal market economy. I am presenting this context in relation with artistic practice and such concepts or phenomena as trauma, relationality, affect and neuroplasticity. The starting point and the hub of my research are schizoanalysis, which was developed by Gilles Deleuze, Félix Guattari and Jean Oury. In my research I am regarding schizoanalysis in relation with the economy, artistic practice and the paradigmatic change of forms of labour. At the end of the written part, I reflect artistic practice and the artistic works with in relation to immanent capitalism. I present a critique toward the presumed hegemony of capitalism from the point of view of artistic research and I am giving an argument counter to the philosophical assertions of schizoanalysis. In this way, my intention is to produce models for thinking and practice, where artistic practice and research may adhere a function of a critical tool against the presumed immanence of capitalism.
These small vials of perfume were found in the second-hand shop in a small village in Estonia. They were used in Soviet Union by women and probably by men, also. If you would open the bottle, you would be encountered with a smell so pungent piercing your senses. A smell is a code of a-signifying nature, which passes the signifying encoding of language. In this way, a smell is like a tiny machine, which correlates with the other symbolic, signifying or a-signifying machines, like pheromones, that function through natural encoding. Simply, a perfume is a carrier of information. It is deeply contextualized and therefore perfume is also very precise of encoding status, race, class, ideology or ethnicity.

Still, it is a flask, one in each photograph — singular and at the same time generic. Each one evokes a humane response, even care. They may resemble commercial photographs. It is as if these glass objects would carry on some ideology of class and value, which have been made away with economic transformation long time ago. Nevertheless, what remains in this regard is that it is economy, which function as the determination in the last instance. In order to encounter this sufficient reason of capitalism, we should regard these objects, bodies and odour not through exchange, but as strangers to world; the carriers of the unprecedented and instantaneous cleft for reason. An odour, which endures, when the vanity of game is put to an end.
In a project in the Paimio Sanatorium organized by the ARTE organization and the Titanik gallery in July 2016, my attempt was to research the paradoxical nature of non-standard performance art. This project was a response and reaction to the architecture of the Paimio Sanatorium and the design of the hospital furniture by Alvar Aalto. In this performance, I regarded the world and in this case a 'Paimio chair' designed by Aalto, not as being 'turned away' from my perception, but as a performance, which is an advent and an experiment in matter and on the limits of thought. The performance included more permanent archive intervention to the hospital archive vitrines.
Vantaa Art Museum ARTSI
curated by Maria Tjäder-Knight

It is known that the rule proves nothing, but the exception proves everything. Regarding a stranger and one, a performance ensues our condition, where, in words of Kamel Daoud like ghosts, with no language except the sound of a flute, like discreet, mute specters, they watched us in silence, as if we were nothing but stones or dead trees.
The Meursault Investigation (2015)

‘Stranger’ is an instance created by Laruelle to define how the ‘person of the world’ is alienated from the radical immanence, the Real, but at the same time is not being split from the Real, due to the unilateral relation. That is to say, ‘Stranger’ is both transcendent and radically immanent. The Stranger is both a person for the World, and the One, generic human in the Real. However, it is necessary to make a distinction from the theories of alienation that Laruelle specifically claims that Stranger is a duality without scission and without unification. (Kolozova 2014, 114-15)

In collaboration with Anzi Sabah Noori and Taina Riikonen
Documentation by Mikko Kuorinki

Two screen video presentation
Narrative story of an Iraqi asylum seeker, pressed on vinyl record.
A photographic print
The underlying hypothesis of this book is based on a distinction proposed by François Laruelle between the sectarian and the heretic, between the one who places himself in a dichotomous position in relation to what is given, and the one who invents a tactic without sufficient reason. How is the ill-fated field of performance to be thought in light of this non-defensive attitude, devoid of any foundation, without footing in any extrinsic knowledge, without exchange value, without public, and, for all this, ever so more imminent to the contemporary context? In any case, it is not at all this attitude which this field presently engenders: everywhere mere provocation, performance remains a productive sect necessary to capitalism itself, being capitalism a gigantic performatic machine engendering in itself dissenting practices and discourses which allow it to broaden its own repertoire and products, its performativity and reach. It is no accident, in this light, that Negri calls for and proposes a kind of “counter-performativity” in the political field in face of Capital’s performativity.

Peter Pál Pelbart
Afterword to Heresy and Provocation

Nauha’s prose is lush with these verbal connections: his words are constantly growing together and winding around each other. Heresy & Provocation begins as a straightforward attack on capitalism, but its richest resources turn out to be poetic and suggestive. It enters levels of fury and pain that have less in common with agitprop than with the mystery at the book’s center, the “reason behind why things are as they are.” The performance artist might lose faith in this mystery, but Nauha never stops pursuing it, testing his words to their limits, in the hope that “everything may collapse or emerge without reason.” This is a spiritual hope, a mystic’s hope, and Nauha must know it takes him far past the focus of most political art. But this is where he wants to travel, and it’s thrilling to see him make such a wild rush into the dark. It’s like watching someone step through a door and suddenly vanish, disappearing into the stars. You want to follow, but you don’t know if you can, or even should.

Kevin Frazer
This is a presentation, where I used two vinyl records, which had the same presentation recorded previously. The presentation had four parts, where at first I started with a reading; in the second one I was reading together with the pre-recorded vinyl, and occasionally elaborating, stopping or repeating (they are marked in the text); in the third part two vinyl records were playing the same text, occasionally stuttering, losing the simultaneity, etc.; in the last part I played a record and did a physical performance with a transparent string, where I spiralled the string on the floor, around the audience, and in the end around my body.

In my artistic research at the Theatre Academy in the University of Arts, Helsinki, I have used the metamodel of schizoanalysis both in creating artistic works and in pedagogical contexts.

The basis for this presentation was the theoretical background of schizoanalysis and practical findings on how it functions as a dynamic tool in creating materials both for artistic production and for how one perceives subjectivity in relation to the group, milieu, social norms, or political bodies. Schizoanalysis is a tool for comprehending how “the real” is being constituted as lived territory through machinic modulation of the flux and in regard to virtual universes of reference. However, my intention is to contrast schizoanalysis as a “system of a systems,” or as the world in relation foreclosed real. These are two aspects that are intertwined in my artistic research: heterogenesis of subjectivity in contrast with the one, not as substance but as unforeseeable void—or, in other terms, the transcendental system of schizoanalysis with the radical immanence of the real.
XX Mänttä Art Exhibition  
Curated by Kalle Hamm and Dzamil Kamanger  
9 Posters  

The posters were first presented at the CSW Kronika, part of the “Life in Bytom” project, and part of a larger poster series. The posters represent some found footage or photographs on that upper-Silesian post-industrial town going through a difficult shift in neo-liberal politics and economies. However Bytom is just one example in the turpid and global transition, or so-called ‘Detroitification’.
This work on video is a video performance where the body is regarded as machinic and carnal. Crude representations are juxtaposed with the flesh of the performer, not unlike the costumes and objects of the performance. The point of research was focused on the unarticulated relations between the dominant and minor – carnal and affective knowledge and memory, the oppression of race and the desiring-machine conjunctions.

Duration 22 minutes
Camera: Malgorzata Mazur
Sound design: Taina Riihonen
Costume design: Goa von Zweybergk
Script, performance and editing: Tero Nauha
I started to work with a clothes designer Goa von Zweygbergk who made a set of clothing from the recycled material. They were grotesque costumes, which accented my repetitive and obscure physical actions. In the final performance Manamachine there was attraction and repulsion created both by the costumes and the physical actions. The point of research was focused on the unarticulated relations between the dominant and minor – carnal and affective knowledge and memory, the oppression of race and the desiring-machine conjunctions. In the performance there were conjunction points with the audience and performer in order the work produce lasting consistency and not only line of escape as nonsense. Without a request for veridicality a performance may become a mode of organization, which produces consistency and collectivity and do not create only new territories of anonymity.

In the performance conjunctions and disjunctions produced connections with real socio-political issues, albeit often in affective level only. For instance the grey-faced action of hollow breathing in the performance opened up a link with the contemporary post-colonial practices. It is not schizophrenic state of things as such, but schizoproduction as an event. The performance produces quilting points, which function without making explicit sense. The quilting points produce a micropolitics of performance. Through practice a consistency is produced through the quilting as an articulation of collective speech. Practice is quilting and not tracing.

In collaboration with Taina Riikonen, Goa von Zweygbergk and Malgorzata Mazur.
Man is so complicated a machine that it is impossible to get a clear idea of the machine beforehand, and hence impossible to define it. For this reason, all the investigations have been vain, which the greatest philosophers have made à priori, that is to say, in so far as they use, as it were, the wings of the spirit. Thus it is only à posteriori or by trying to disentangle the soul from the organs of the body, so to speak, that one can reach the highest probability concerning man’s own nature, even though one can not discover with certainty what his nature is.

Man a Machine, Julie Offray de la Mettrie, Julien (1748)
2014 Partial drool, erotic teeth, pins and needles

“Loitering With Intent” - event
Organized by the Stockholm University of Arts and the Society for Artistic Research

The whole performance was built around these utter discrepancies of constant narrative and the simultaneous ‘collapse’ of my body, stuck like a vinyl record. My attempt in all of these performances was not to create a meaning or syntax with the body, but to try to understand what a-signifying semiotics would mean at the carnal level. What are these twitches, loops, refrains that scurry on our bodies, which we carry during our more meaningful tasks of production?
2012-13 **Wywrotka / Capsizing**

Premiere 24.11.2012.  
CSW KRONIKA, Bytom.

This work on video is part of a larger project "Life in Bytom", which was presented at the Gallery CSW Kronika in Bytom, Poland from November 24, 2012, to January 26, 2013. This project was a research based on the social investigation, which resulted in work on the video, printed matter and live performance, "Life in Bytom." This work on video is based on interviews, workshops, archive material and my personal experiences in Bytom, which is a post-industrial mining town in Silesia, the Katowice mining area.

I often heard the phrase that Bytom was the 'Detroit of Poland'. People would make jokes about the ground under the city of Bytom that was starting to resemble a Swiss cheese, because of the unfilled, defunct mining tunnels. In this regard, Bytom was starting to look like a symbol of the overall transformation from industrialism to the market economy, which, instead of being controlled, has been a meandering in the folds of mining tunnels of inconsistency, arbitrary decisions and inconclusive durations.

Final edit finished November 2014

One-channel works on video  
Duration: 27 minutes  
Camera: Małgorzata Mazur  
Sound: Łukasz Jastrubczak  
Script, direction, performance and editing: Tero Nauha  
Voice-over: Marek Pluciennik  
Translation: Karolina Kucia  
Sound mixing: Taina Riiroinen  
Post-production: Małgorzata Mazur  
The faciality may signify ‘mad laughter’ or ‘seductive face’, and it is a grid of significations. For Guattari faciality is a ‘diagrammatic key’, for the group or tribe to catalyse and reterritorialize under a specific sign, when “during the High Middle Ages […] the face of Christ Pantocrator […] began literally to haunt the multiple horizons of Christianity.” The face carries in itself the dead memory, remnant and the surplus value by bringing about the catalyses. The faciality is an ‘institutional stamp’ as well as a “messenger-bird that taps on the window with its beak, so as to announce the existence of the other virtual Universes of reference that can modify the actual state of enunciative dispositions profoundly.” An emblem, signature or face may engender transformation in actuality, since they produce a machinic relation with the matter and the Real, that is to say they have axiomatic functions. A face has a function of recognition, territory, acceptance and belonging – and not specifically to deliver information, but more of a function or setting.
The project Astronomer: experiment was presented as a six-hour performance at the Sesc Pinheiros cultural centre. In 2013 Juha Valkeapää proposed to me collaboration around the idea of “Astronomer,” based on an unfinished project L‘Astronome between Antonin Artaud and Edgar Varèse from 1932. In the script by Artaud he describes the annihilation of the earth and our attempts to communicate with the star Sirius. Later, the script influenced a collaboration between Mike Patton, John Zorn and Ontological-Hysteric Theater of Richard Foreman in their project Astronome: A Night at the Opera in 2009. Through our physical performance practice we asked how reality is being composed and how can we recompose, decompose or annihilate this reality through performance? In the Astronomer: experiment we started to work with ‘seeds’ or minor ideas in order to produces scenes, which would follow arbitrary or aleatory sequencing in a performance. During the working process of three weeks, these seeds were turned into three letter abbreviations — like airport codes — which had either memorized or affective link to the scenes being practiced. However, in the actual experiment in the Sesc these abbreviations became mind-bogglingly abstract — constraining and liberating at the same time. They referred as distilled signals of combinations, or kind of abstract machines, which did not have a specific signification, but only guided our direction.
Life in Bytom

2012

CSW Kronika, Bytom, Poland
Curated by Stanisław Ruksza.

Five performances
A work on video: “Wyrwotka / Capsizing”
Printed matter, a series of fifty 4-colour posters


Bytom is part of a group of several small villages around Katowice in a famous mining area in Poland. Owing to economic changes such as privatisation, mining has come to a virtual halt, which has led to a high rate of unemployment and a great number of social problems in Bytom. Bytom is a prime example of the consequences of neoliberalist economic reforms in former Eastern Bloc countries and Europe in general. Bytom is a former mining town in Upper Silesia, Poland. This area is famous for mining industry, which, however, has almost disappeared during the past twenty years of economic transformation. Bytom is an exemplary of the transformation, which neo-liberal politics produces. In 2011 I was invited by the curator Stanisław Ruksza from CSW Kronika to do a project in Bytom, and thus visited this city in several occasions during the year 2012.

www.kronika.org.pl
www.lifeinbytom.org
This performance took place during the “New Performance Turku” Festival at the Titanik Gallery in Turku, from 3 to 5 May 2012. Each one of these five performances lasted one hour. The gallery space was about ten metres wide and six metres deep with large windows on one side. The windows were covered for the performance so that only subdued light entered the room, but it was not possible to see out or into the space. The installation of the performance was such that the audience sat in a semi-circle around me. There was a lot of black electric cables and wire on the floor, which created a kind of ‘nest’ or ‘network’ between the audience and myself. At the beginning of the performance I asked three or five people from the audience to become participants in the performance. They were asked to sit on the chairs reserved for them, which were closer to mine. These participants heard my voice through headphones, while the rest of the audience heard it normally without amplification. The participants were asked questions about the machines and devices they had. At the end of the performance they were asked to choose one machine which they felt particularly connected with or they wanted to work with. After the first part, after around half an hour, these machines were represented by a physical performance that I gave, according to the participants’ verbal directions.
On 25 November 2011 a group of people interested in schizoanalysis and its adaptations to practice set sail from Lisbon to São Paulo on the cruise liner “Splendour of the Seas”. The group included the schizoanalytic practice group Ueinzz with the philosopher Peter Pál Pelbart, the dramaturges Cássio Santiago and Elisa Band from São Paulo, Presque Rines with the film-makers Graeme Thomson and Silvia Maglioni from Paris and molecular organization from Helsinki with Akseli Virtanen, Klaus Harju, Luca Guzzetti, the artists Kari Yliannala, Karolina Kucia, Ana Fradique, the cinema photographer Lennart Laberenz and me.

There were over forty of us, but still we were a small group on this massive entertainment island cruising across the South Atlantic Ocean for two weeks. Our codex was a small script, Projet pour un film de Kafka, which Guattari never published in his time, but was later translated by Gary Genosko. This short essay served as a starting point for group experiments and the developing of the film Kafkamachine.

In the depths of the financial crisis, and with our keen interest in new forms of producing subjectivity, collaborative practices, minority and contemporary utopias, this was our attempt to confront these issues in the middle of the ocean – not alone, but surrounded by the hypermarket of a vessel.

We performed Kafkamachine twice in Brazil and shot hundreds of hours of material during the trip. The vessel came to be an institution which made people feel anxious and suffer. Around us was the amazing ocean, but the boat was made to distract us from the changing surroundings by zumba classes, whirlpools, nightclubs, Michelin-type restaurants and what else.
Pine-cone fall-off plant ‘Karistamo’, Eno
Curated by the North Carelian Art Council,
Liisa Haverila

#we are the käpytalists!#
Workshop at Eno, September 10-19, 2010
With Karolina Kucia

The function of an artist ‘as performance’ has been keenly appropriated into the discourse of cognitive labour, affective labour or as societal care. Following this, performance is practice, where the purpose of the action is found in itself, and that performance artist, like a pickpocket artist, is a virtuoso. Performance finds its fulfilment in itself but requires the presence of others, also.

This workshop was directed for the people who work in the field of culture: artistic practices or productions. Moreover, it happened in the one of the most economically grim areas of Finland, in North-Carelia. We searched for the way to work with these affects and emotions of difficult nature. The workshop took place at the old and abandoned pine-cone ‘fall-off’ plant, where millions of pine-cones were dried in the past decades for the purpose of disseminating the seeds for the forest industry.

In this abandoned site we created an different kind of machine, for the new worker in the field of affective and cognitive labour.

The workshop applied the methods of group practice from Anna Halprin, Anthony Howell, Lygia Clark, Félix Guattari and OuLiPo.