

## **Experience report of Howl**

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I always create multi-texturally which means that materials, objects on stage and drawings affect the embodiment work and other way around. The whole ecology of human and non-human create a network of potentials to form relations and hence language.

This was the case of Howl also. I worked in many phases that consisted of different kind of labour. Part of the process was dedicated to drawing and painting experiments. Two large scale drawings using pencil, quache and ink ended up as part of the installation of Howl. I was also experimenting on textile printing using my drawings as a base. This did not end up in the final work but was very useful try out for me. From my previous work *Blab* where I had integrated textile work and bondage in forms of lumps, I wanted to continue to work with yarns and cords. I was interested in creating a performance space that was layered, therefore affecting perception and also creating less linear space for seeing and experiencing. I wanted to create a space that allowed part hidden, part visible and that added different kind of skins to the space. Hence I ended up creating macramé style textiles in relation to the drawings using bobbin lace technique.

For the performative aspect of the work I worked together with performer Maija Karhunen realizing and investigating the many material qualities of the work, questions on loss, grief, alternative languages, carnal exploration and sensuality. Maija worked with me during the residency in STUK- A House for dance image and sound and the residency at BUDA Kunstcentrum. Together with us worked composer and musician Natalia Dominguez Rangel, whom realized the sonic quality of the work together and in relation to my vocal work. In the final performance work I perform solo work together with live performance by Natalia Dominguez Rangel. Heikki Paasonen designed a light element to the work which allows simplicity and architectural quality. The art works hang from the same element as the lights and the visual environment feels consistent in this way. Dramaturge Elina Minn was part of the whole process reflecting on the elements of the work and helping me to work with the structure. As I was also experimenting with a new format of work for me: a work that could function in gallery spaces, that was an installation in which the performances happened in, it was very useful to have a dialogue partner in these aspects of the work.

I have been for a long time exploring a way of understanding relations stemming from thinking from New Materialism and creating propositions for language that are multifaceted, non-human centered and textural, exploring of ecologies in order to propose a liberation from categories and ideas of difference.

In Howl it seems that in the end I work with what is left when language fails, when communication fails, when connection fails, when what is left is loss; loss of connection and loss of potential. The work deals with destruction, destruction of language and what is left is blood, saliva, bodily fluids, fat, flesh, bones, dirt, the ungraspable, growling flesh.

Through this support from the network I could step into a process where I could really re-think, re-question, explore to the core, lose already learned, derive, come back, hold on, let go, in a different way than quite simply when there is less resources and hence less time to do so. I was able to explore a new format for my work which for me feels an important step also in looking at future developments of how, where and in which way I see my work communicating with audiences.

Myself and the team of Howl visited MDT in March 2020. We were taken care of exceptionally well and I felt such artistic support, interest and thinking that I found unique. There seems to be a sincere appreciation to diverse works and artistry within the team of MDT, which makes it a real pleasure to visit the house. The performances of Howl went well despite the COVID-19 restrictions starting. It was a strange time, but I feel it was still important to be able perform this work. It was as if some aspects of it: saliva, naked body, natural materials used made a particular connection to the moment. I believe that for the ones whom still wanted to come to theatre at that point, there was some relevance in the work that resonated with the actual moment. I felt connected with the audience and I really appreciated this sharing. I was also happy that there was a review at Danskonst after the performances.