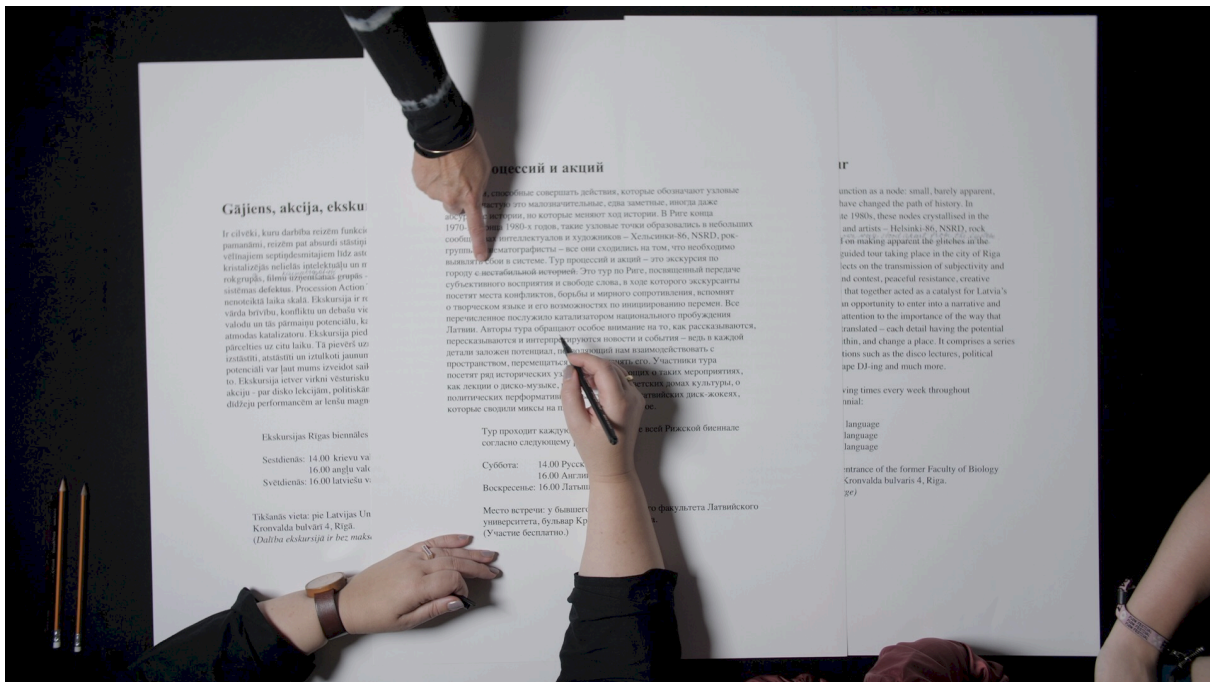
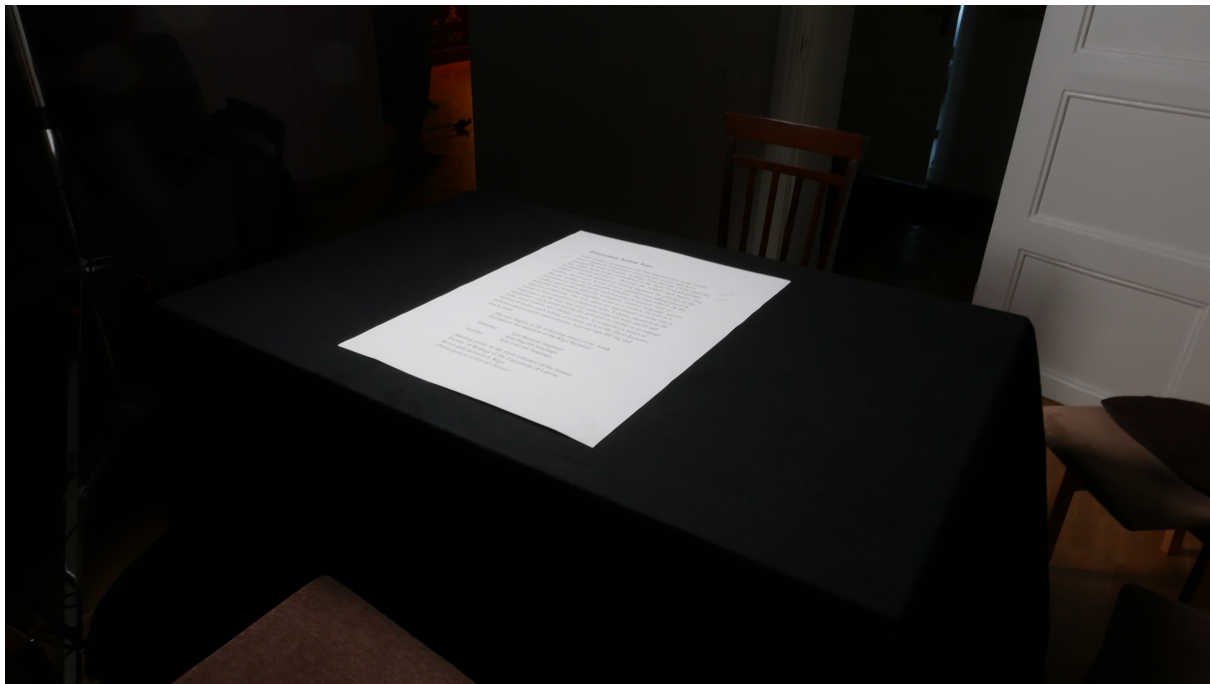


Scoring

-a Workshop, text work and a film. 2018 by Saskia Holmkvist



Scoring is a continuation and a revisit of a performative work called *Procession Action Tour* as part of a research and methodology of a circular process. Revisiting as a means of exhausting complex matters and taking care when working in a place with contested history and social constellations. Together in different constellations we revisited the work *Processions Action Tour*, the performers/guides of the tour, translators of a text in dialogue with Sue-Ann Harding a researcher in narrative theory and translation who was invited. The context of an artwork in combination with issues around translation of a performance and a text was the starting point and vehicle through which the persons invited could find a

common ground to discuss different impressions and opinions relating to their past and present history in Latvia.

The work addressed was Procession Action Tour, a performative city tour about freedom of speech brought together through a research of collected witnesses of creative language and radical strategies which acted as catalysts for Latvia's democratic awakening in the 1980s. A score was created, written in English for the performing guides to take from and translate into the two local languages Latvian and Russian in order to lead the tour in three different languages in Riga during the Riga Biennale RiBOCA 2018. The Latvian population has a 50/50 divide between Latvian and Russian speakers resulting in 2 quiet different audiences and historical understandings. To communicate the tour, a pamphlet was produced in the 3 languages, Latvian, Russian and English which involved several translators.



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Saskia Holmkvist - text for the leaflet (shortened version)

Procession Action Tour is a guided tour about freedom of speech through creative language and radical strategies, which together acted as catalysts for Latvia's democratic awakening in the 1980s. The tour comprises a series historical nodes, each telling of actions such as the disco lectures that took place in churches, political performative interventions, Latvian tape DJ-ing and much more.

The tour begins at the following times every week throughout the duration of the Riga Biennial:

Saturday: 2pm Russian language
4pm English language
Sunday: 4pm Latvian language

Ieva Laube
What is meant with creative language? And does creative language refers to the freedom of speech or to the tour itself - this is unclear.

Ieva Laube
Let's be clear there have never been radical strategies. Radical strategies sounds like warfare. In the history of Latvian awakening (and we have talked about this several times) the "protests", also the Signing revolution events - Baltic Way, placing of flowers at the monument, Helsinki-89 actions, have always been peaceful, poetic. The have had a strong stance in the minds and souls of people but they have never been radical!! Also her handbook text suggests that there was an "uprising" (actual words), but that has never been the case!

Ieva Laube
Isn't "of" missing here if it has been proofread in English? Let's add it if necessary.

Ieva Laube
True - but there has been only one church - the Anglican church where the disco lectures and other events took place. But that's it.

Ieva Laube
Political performative interventions - what is meant with this? Which exact political interventions?? If we keep this, we definitely need to know what is meant with this and what are we talking about in general.

The conflictual discussions that arose from the translation of the text for the pamphlet became a starting point to gather around, to discuss again and mark changes and suggestions to these text in relation to undoing and rewriting of history. The gathering was a collective filmed translation workshop, an exploratory space in which translation choices in terms of, for example, rhetorical power, lexical connotation, and intertextual and intercultural references and contestation and issues relating to artistic intent, the creativity of the translator, and the nature of the target audiences were discussed and explored around the table. Simultaneously the 3 enlarged prints of the original texts in Latvian, Russian and English were being changed and marked creating an additional layer of notes and corrections to the original. The film follows the dual process of discussing and changing the three text documents with a camera placed above the table.

