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In French there is a phrase, *S'entendre parler*¹, that suggests the intimate relation between the words we utter and the meaning that animates them. *Parler* means to *talk*. *Entendre* means to hear, but it also means to *understand*; so the implication is that hearing is in some way a privileged form of understanding. So maybe you could translate *S'entendre parler* as: 'hearing oneself speak and immediately grasping the sense of one's own utterance'.

If speaking, hearing and understanding is a simple truth of our experience of language, what happens when we repeat the words of others?

S'ENTENDRE
PARLER
-
SPEAKING, HEARING
AND
UNDERSTANDING
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PARLER
-
SPEAKING, HEARING
AND
UNDERSTANDING

1 – This is really a concept advanced by Jacques Derrida, (Cf.: Christopher Norris's book on him for more on this...).



If you want to understand a situation in the world or someone else's experience of it, what do you do? You could read a piece of journalism about it. Maybe watch a documentary? But another tactic might be to repeat what was spoken in that situation: to take the time to go through it word for word. Would this process of re-speaking the words from a concrete, particular situation allow you to embody it, and maybe understand it a little better; to relate to it?

**DO YOU FEEL IT'S
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The Russian Woods. Installation, Print, MDF plates (various dimensions)
Concept: Dmitry Vilensky and Tsaplya (Olga Egorova)
Visuals: Nikolay Oleynikov



Engels famously said that realism's principal task is "the truthful reproduction of typical characters in typical circumstances." Could we come to understand the similarity of our situation with that of others by speaking, hearing and understanding the words of typical characters? What can we understand by speaking/hearing not the words of a specific person in a specific situation (Fred Goodwin, Laurie Penny, Joyce Wieland) but the position adopted by a typical person, in a typical situation ('banker', 'journalist', 'artist')?

THE TRUTHFUL
REPRODUCTION
OF TYPICAL
CHARACTERS IN
TYPICAL
CIRCUMSTANCES
THE TRUTHFUL
REPRODUCTION
OF TYPICAL
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TYPICAL
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HIGH STEPPERS

10th YEAR
ANNIVERSARY

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So one thing this weekend is about is what happens when we speak, or when we hear someone speak on our behalf, when we share a collective moment of hearing and maybe understanding. Each event takes something from the world (a trial, personal recollections, typical situations) and restages them almost unaltered. Because in the act of copying, of replication and repetition, of re-presentation, you always do more than just copy, you reanimate. So one thing this weekend is about is what happens when we speak, or when we hear someone speak on our behalf, when we share a collective moment of hearing and maybe understanding.

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Criminal Case 40/61: Reverb
Andrea Geyer

Friday 23 Mar | 7.30pm | Free |

A performed installation by one of Germany's most interesting visual artists, based on edited transcripts of the 1961 trial of Adolf Eichmann in Jerusalem and the writings of Hannah Arendt. An abstracted trial scene stages six characters on six screens: Accused, Defense, Judge, Prosecution, Reporter, Audience; each embodied by the same performer (the amazing performance/ visual artist Wu Ingrid Tsang). The reconstructed, abstracted trial examines complicated questions of truth and justice as they travel across time within an individual and become history. We plan on there being room/time for a chat about Criminal Case 40/61: Reverb with Andrea and maybe even an invited guest.

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Notes on the Emptying of a City
Ashley Hunt

Friday 23 Mar | 10.00 pm | Free |

A dismantled, performed film, where a narrator pieces together the sounds, images and storytelling of a documentary about Hurricane Katrina before a live audience. Exploring the first-person politics of being in New Orleans with a camera and microphone in the months following the storm, Hunt recounts his engagement with community activists while researching the city's refusal to evacuate the Orleans Parish Prison, raising themes incl.: the powers of speech, silence, art; of disaster, race, law and witnessing, when the urgency of Katrina's crisis seems to have receded into a comfortable past.

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Combatant Status Review Tribunals,
pp. 002954–003064: A Public Reading
Andrea Geyer, Sharon Hayes,
Ashley Hunt, Katya Sander and
David Thorne

Saturday 24 Mar | 7.00pm | Free |

Somewhere between performance, stripped down theatre and an intense kind of public learning or maybe even a public hearing. A four-hour public reading of unedited transcripts from 18 Combatant Status Review Tribunals held at the U.S. military prison camp in Guantanamo Bay, Cuba, between July 2004 and March 2005. Nine local people have been invited to read the transcripts, rotating through eight juridical positions during the evening (Tribunal President, Tribunal Member, Detainee, Witness...). By presenting the transcripts word for word, the readings offer insight into the complicated geopolitical landscape in Afghanistan and Pakistan between 2001 and 2005, and aims to expose the contradictory and problematic processes the U.S. military has used in capturing, detaining, and classifying so-called "enemy combatants."

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The Russian Woods
Chto Delat?

Sunday 25 Mar | 7.30pm | Free |

A spectacular musical show which discusses the representation of a nation state, its characters and history. In which Chto Delat? try and find a way to represent the Russian unconscious and to examine how far the language of art is able to take a representation of reality rooted in its brutality, and lack of transparency. What can we do with this reality's horrible and largely indescribable violence, which renders all varieties of artistic virtuosity powerless? A performance of how the Russian myth is possible to construct, represent and question.

Chto Delat? are a group of Russian artists, philosophers and writers who fuse art, political theory and activism. Their learning plays start from a skeleton Chto Delat? develop themselves, but to which the flesh is added by working with local participants over a series of seminars and rehearsals. Which is to say: they have a script, but would like you to be involved in embodying, improvising and performing it. To find out how: visit www.arika.org.uk

VENUE

Tramway
25 Albert Drive, Glasgow, G41 2PE
0845 330 3501
www.tramway.org
info@tramway.org

TICKETS

Access to all events at the festival is free and unreserved.
That means that you can just turn up. You don't have to pay. We've arranged things so that there should be plenty of space to accommodate everybody who would like to come along...

Design by Julia
www.julia.uk.com

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[Twitter.com/00arika00](https://twitter.com/00arika00)

Episode 3
Co-produced by:

Arika

TRAMWAY

Supported by:



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*Year of Creative
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THE SKINNY
INDEPENDENT CULTURAL JOURNALISM

EPISODE 1: A FILM IS A STATEMENT

Took place at the CCA (19-22 January) and concerned itself not just with what a film says, but how it says it.

EPISODE 2: A SPECIAL FORM OF DARKNESS

Took place at Tramway (24-26 February), and concerned the usefulness of nihilism, doubt and pessimism in music, performance, philosophy and neuroscience.

ARIKA AT 2012 WHITNEY BIENNIAL

Arika will be presenting 5 days of performances, installations and discussions part of the 2012 Whitney Biennial in New York. The project, "A Survey is a Process of Listening" will take place between 2 and 6 May. Find out more about the planned programme on our website.

ARIKA ARCHIVE

Video, audio and photographic documentation of almost every event Arika has organised in the last decade (by our count, over 600 performances, screenings, talks, etc...) will start to be available soon, and for free, on our new online archive; the address being www.arika.org.uk/archive. Sign up to our email newsletter at www.arika.org.uk to find out when it goes live.

Arika used to organise INSTAL and Kill Your Timid Notion, two of the UK's leading experimental music and/ or film festivals. This year we're replacing them with a kind of expanded festival, in three weekend-long Episodes, spread over 10 weeks. Each episode will be just as long as INSTAL or KYTN was, but it'll have more room: more space for challenging performances, screenings and events, and for the ideas they propose.

**This is a mini-festival of speaking
and understanding. It involves
visual artists,
dancers,
activists
and
filmmakers
who create performance projects that feel
more like stripped down, experimental
theatre. Through copying or restating
what people have or might say, they
reanimate situations so that we might
understand them...**

**More information at:
www.arika.org.uk**