

I'm ok

Naukkarinen & Mustonen

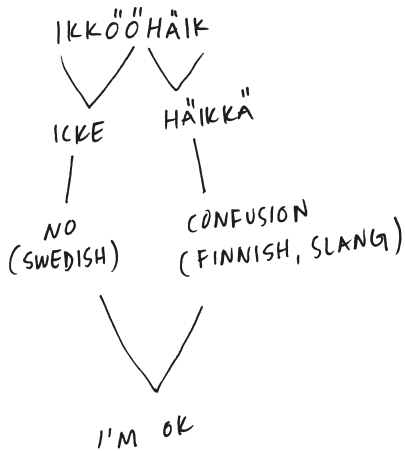
ikkööhäik I'm ok

FORLAGET GESTUS

Naukkarinen & Mustonen

ikkööhäik

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ikkööhäik – I'm ok

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ikkööhäik – I'm ok

by Anne Naukkarinen & Maarit Mustonen

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1.
NOTES

16.5.2018, Copenhagen

BY FREDERIKSBERG SWIMMING HALL

om vi stöör

vi jobbe

a vi

oshokolad

vi har tänkt os

veld got

also

skreiben

o i ikke got

beibi vi har

o man fendigt

op see du

der samling

jag tänk

minemine

de har lug

ö pauli

no mir

vad stor vi

sum dir

som liggebarn
hei vi skulle
hir
nai vi har al
vi har
är ni
hun
jag har
ser up
vi
schubenhul
deg nu
umskrei de var
deg jag
det kam
du ska väx
det dör
du där
vi kan kom tilvassa
au samt den där
du är där jag kommar
är der fylld kaffe
og ses
ska so men kaffe till en mor

hai
hver dei jag har öp nai
helt metse
jae goö ska vi böe
appelshuuing
fö diir vi hoor
no no na sulensool
vae ne niband
val hellevi schau
vi helveet
omlign
ai so va viir hektevar
hei nopheer ikkesoor
iknunanoor
jag baara men
de limetai o man stöör
rapleeke
aopvaarning
jee jee og schuyneede
leegenheed
au so mai
jag kan bai
oö so faktisk
sold sim eller sex

samhäls
möö
likkenshool aarmons
ee jee ömh fläskekoop
dim är sä altii jem jem
me kheer
jee
för de isisimhel
nu ik hitsikaitai
shkeruulig
od ho oi hei ijjen
o shauver nu
aikedougei
de di shukulad
mnhii ai mai no
ai nette mooe
ai er de doolstik
edde salmona
gamlevegen
ai traine daine
nai ge de nu
hai beibi beibi beibi
beibi beibi beibi

28.6.2018, *Copenhagen*

AT A CAFÉ ON BÅDMANSSTRÆDE

ambeele oblii oblii
nei jome
snakme
mou
ege so mimmene
najiël
engeng
tsuse tomasi
mitsujae
piipuee
nojeane noe haitaisen
ammedeu de jou
inlis
ideopee
svai siksteen nik
moen de vai mi kätsen
jea elleseke
liilamensa
ignuninuus
tsu jou viskälju

haden muu ja ja shupii
ja stooode kanman
ausvitmai sa tänkepa
amdehoo
ja komme ää de vänklig
ja hapno elle e no ja
dejustde
jea jea men de disipliin de disipliin
oja ojahaa
vi virklih kom til noa
umeogae
je e demiinöes
virkemee
dapple suföö
haavi tii noja aii sul e kommeni
deliknee
shohanee
de mins viel
thäts vhats geding ikssaiting
flee flee som defasö
jea hepfna detsma
ditoasna
jea jea vielmaalmaal men helvööse
äsa äsa dipini fimhüölö spiilpo

inter teknibaue foo kälsning
spiilpenaue
elfii elfii som magatsiin
filmoteek
ska fiiltsook
vasugonet
di mo mäsa nivet kreem
eim ei de eskulneo
vaamvasse
refaktisk de ö set men eö
mintuuna
kin lai ool thö singl leidiis

26.7.2018, Copenhagen

AT FISKETORVET SEA POOL

ska vi bääe
tua tia see hälla du gai
jeä tenkä
piise ekhålpoo mun ei kolt
nikke hun eekä ven nuuvenii
endö nii höört
klain tak
men vi munde see ooe
movadasaa maiföömooda
venduden dilaageseede
jea daldi
skuude shuua deandre
jaomoo
tilläke noiksmoo
delle valledu up feld u de
vendii moaseädä
ine fuube skuu po iiskland
lets fuutbool po iisland
nofet seeland
likesmiidmaal de lesne

dessoveg de smouk frisni
vier kruuna
äsa om ni unsmyi
sabe
de reiknoi
hilvlandee drumsii de fleska
men di vaga makt
uuuu äntro
dufoo entre
ikke veese
dehönnö o göömee
men de gönnemekeda
friidee makteman ö töödmaa
men dufel sik e nääskäuus
vassentas fylsytrees
akidnimaka fööda
demua ahausen
toisken louskekut
also kaufenien
eenaa nunää uktepoo so
nanting uupe
jea jea afte
das snaaga helt stee
nohande

fääde mans animals
tynyigedi baide gui
ausheik so neä hintsui ny
den eer
jea valle panktote slanktuu
faiesmaal liiktede mee
dehaude fau sammati läägei
jagabyy bausinge
jaha oosii
fo gaube diknee
skades nuubi digang
poling gogang
am bibin
änduu
äi trygheed
sooman tinke aarberen
nutmitmeer
butiiken
ja matmuur atraim
jea de de äide
aadebaade
nui ne
naa vaide
tektumeer

jee me de vaa stemp tai
de thuubiduu
nunuja
tiertethlik
duuviis ipe nonee
okei
popooä
siie vaisvai
industräriöö
ee tue va kam
tinge me äätmen
o me tenke po
niisen niisen
niie
vaad
sufiammara
nää tsydenbaide
menne thängabai
kingen to maimaa
ja
jea jea
nofifaa fo festen
ällillää
de haa nausaak

aijukoo deemutsee
iisidaasa foomitkoo
aijuro foomitsoo
didi vaste alti
änimals
haademuu
eemaa eedeman
de fölledu lungtmas
defaide inktuman
dipoose
vaidebaa
kan du räikni
footestna
eedealinne
igentoio
em
e seltä ikenoo
dennea aufmeltä
ääpelt
eeteeksämt nai
nu tsuko äre märe
duu vaanveegne
vi ska
tiileholni

säskä
ekremmaau
aamen videdaa
tsuupumen naagemaan
jea endulekna
aisegeeba mun mai
äsodedum
äise dömdua

30.7.2018, Copenhagen
IN THE ROYAL LIBRARY

at fändi feea
joosepoi
felt
fooiene
de böllä inbäe
joona se syygäde
misdä meoo
voolep
hun
fak of
jaoae
emiko dö
äädiboodi svimste
viidenohoo
aarsdeia vinumnooke
va sente nym pyy atnee
de heelepi aanum koola
nemö neemöne
nai
go ap

mellemöö
nonu ne
mang kontakt
vädö bääg
ä käs käs käs käs
ä kasse mieer
jeva main
de vaa po endu
med vu theile
kallopsen
vaa thelä ven in
oukei
kenbraaki i
de bliie kutsuu
de konne pyysene de siilo
stenvaile
vaasen ves
assandra
oo diise peese
äigut
funnungen stöör
joo vaa main
de vaa siste gang
ella meduu mella

de ee megafiert
oukei de tuu
vad vo vild
äiskuu
vödvii hekkelspa so haade di peeste
ikkööhäik ikkööhäik
heede väveega
traismai
thu

31.7.2018, Copenhagen

AT KASTRUP AIRPORT

hygge av

laaf

daie dai

ekseraa

ja haa nuujin

vaska bää

vaden maa

jea

hai kerste

jea vi viimhälle

aiti lekna

tellevi haa boo

dya vi deekoos

nuskit vääre

jep

föfi dusieer

jassins

hääsings läästung

kiis kiptu

elfo du ska sette po skuu

ee den lille bii
steedee bloomos skee
liinustee liinustee po haidii
stoo liinu
bloo dää kööi
aa tho
ai de ai de
dää hiide hö
en nuu ge
mendi vende kessä miine aipäd
se min röiksek se min röiksek
dai e u
skelle löisniisne
kom kom up niinus
däm seedä vi de
kom linus
varum ee de in du roiksäk
kom op so foo vi leestä
aiu klyppo maan
jiiipiin maus
vedi hännu
denu komma flyyvesk nu
viska sliuu nu
sei di stoo

skö ni
kain unde kaane fluugnu
atmonskiide
skadu liinus
nai klep
den ee kaile
ska du vaa i niiske khoblou
see po den hee veinlig ap
tsudeliigu
moisäki
ait tem skyyde laae
toone menge kuusaluu
demo siides klaa
de e bega
ijjoae
ske du oupenja
kööym
laumit da kama köörste
stap stap stap
uu telju
äky no thesia
liinus
papa
tuien

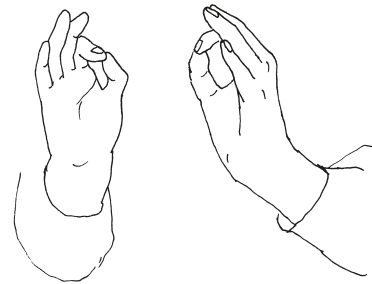
hii nuu sing
ja troike ännu en meening sen
vasiiden fyyde
kom see de stoore fluumaskiin
so kom de see
mon riil loo biil
okei
de ee fiin
den ee stoor
nu komma den in
kom finna it leen
aani maal
siide komma fluugmaskiin
sulyöä
köös köödes
saija boodes paaskiin
hoit komma meen
trad en thii
thytyn
hollepaara
baigemoon
den dauos beää
hyllevi skam
didää diiespee

oleegä fom
so es apne nu
eedi duindu
e lää ste nu
kolisuu
skändineivian
feer thuu timme
devopii
tenka ee
vadu hee haa noo
eske toa pees stil
nai vedu goodedam
kööt de
den ee vaa ööoo
vade hee
öö oo
van

2.
GESTURES

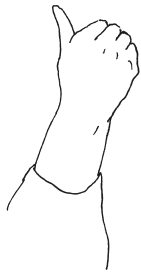


fiit

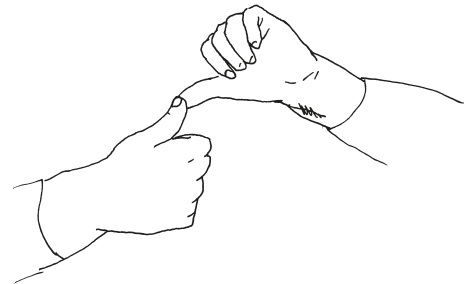


[fe:tʰ]

nöidon

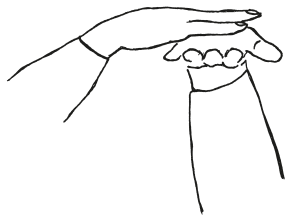


['nœj :]

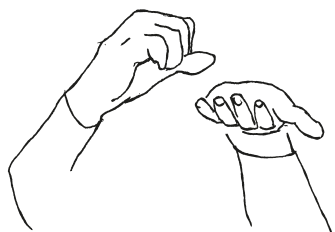


[, dœn]

allibadi inge



['al:i]

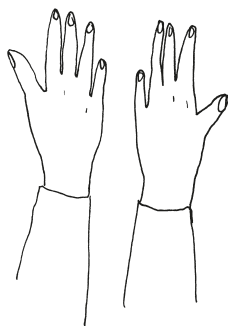


[badi]

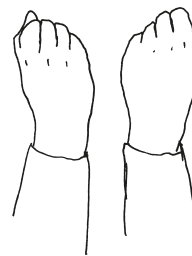


['iŋ:ə]

haavassen

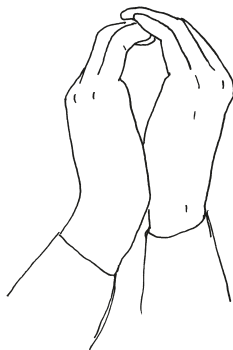


['hɑ:]



[vɑ, s:ɛn]

hoofoo



['hɔ:]

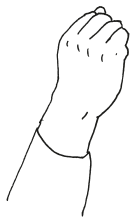


[fɔ:]

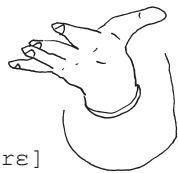
serenoon



[,sɛ]

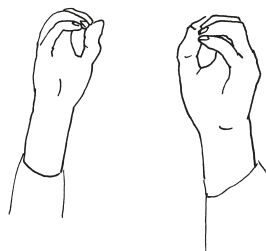


[rɛ]

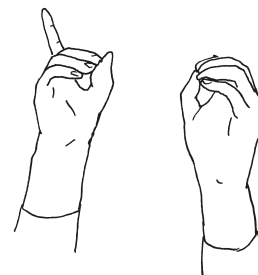


['nɔ:n]

totta hau



['tot:a]

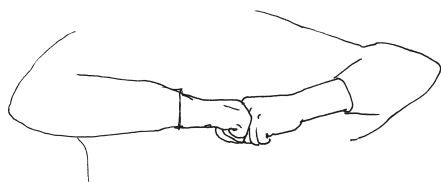


[haw]

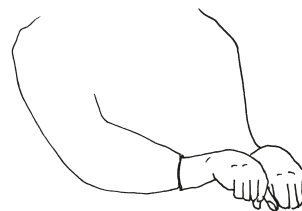
jaba bassen



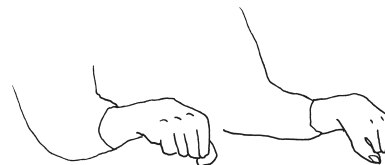
['ja]



[ba]

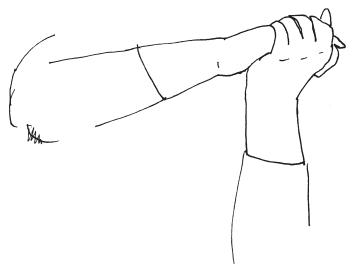


['bas :]



[en]

aabe diige nu



['a:be]

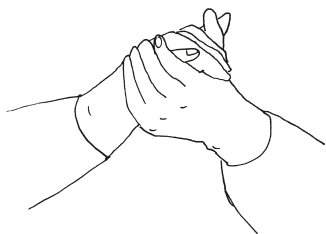


['di:ge]



[nu]

rasmus

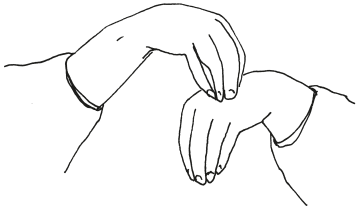


['ras]

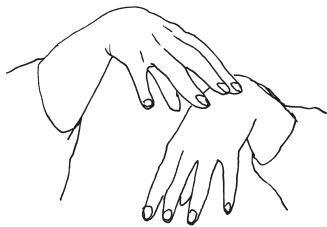


[mos]

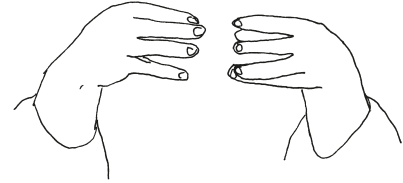
virdivir



['vir:]

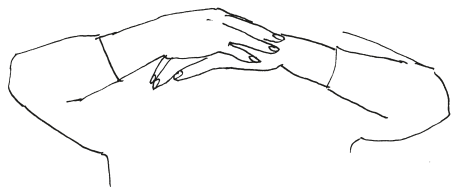


[di]

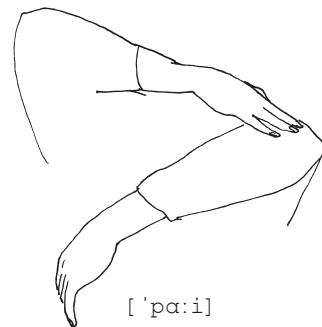


[,vi:r]

pai pai



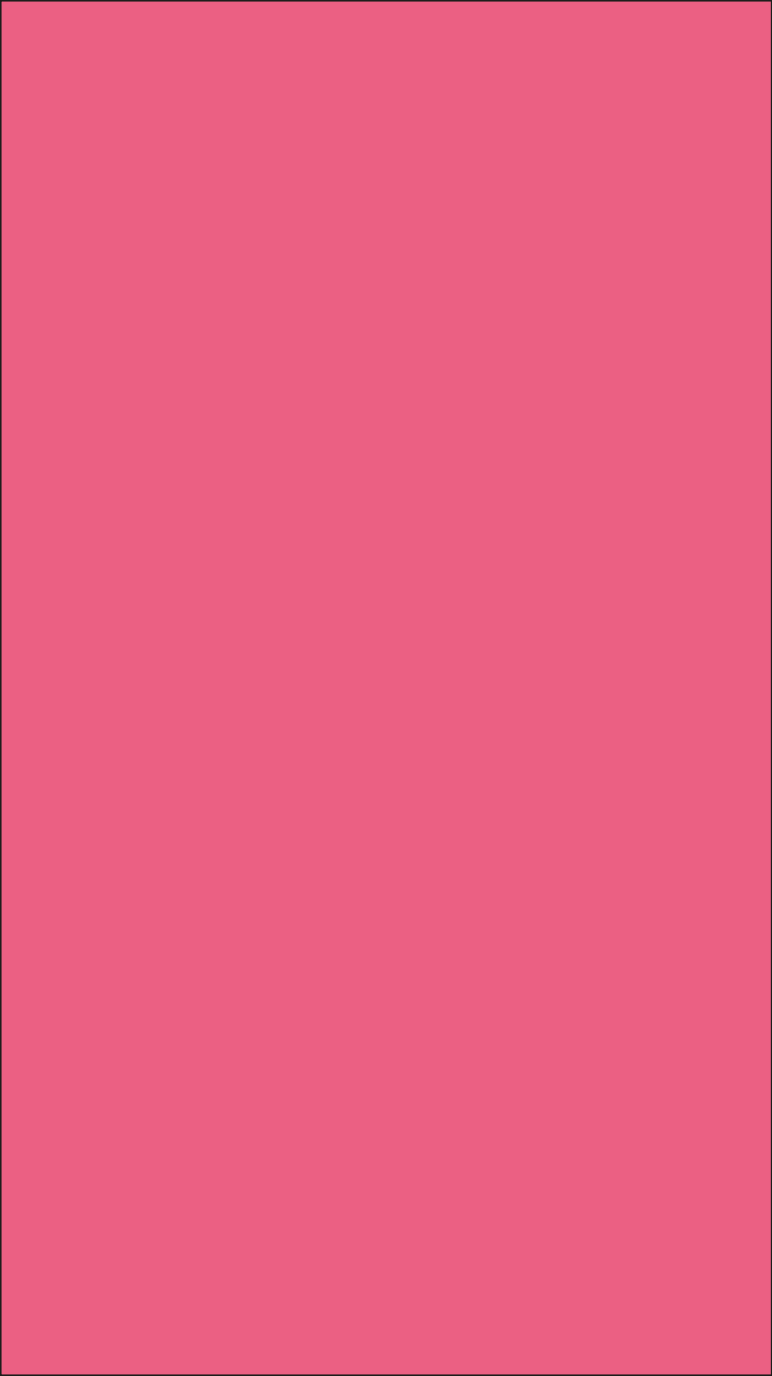
['pa:i]



['pa:i]

3.
TRANSLATIONS





holla

*well hello,
hold on*

joo
yes

svim *swim, sloping*

*common hall,
society*

samhalle

augiin

*ouch take him,
aubergine,
gin,
in the eyes*

poäften *tonight*

dictator, poems, corners

dikte

fläskekoop

*box of bottles,
cup of flesh*

ee
*is,
eel*

eää
*live,
there is*

tree too nu *three two now, also a tree now*

fö

*can,
wind*

gammel

*old,
curvy*

sex *six, sex*

appelshuuing

*orange shower,
sparkling apple drink*

*sunshine,
sun path*

sulensool

i första felte

*first I felt ... ,
first a blanket*

smuu

*tiny hat,
narrow tunnel,
fog,
smooth*

geana

*of course,
my pleasure,
gene,
position*

sommanatuur
*summer nature,
nature of dreams*

ouch my bones

ouluuni

seekäheet

*see how wonderful,
for sure,
security*

foonas

*hairdryer,
to make a phone call*

biodyniin

*biodynamic,
dunes of life,
your biography*

hell

helveet

beibi

*baby,
honey*

nu tsugo äre märe

*let's go now by the sea,
let's go now and mourn*

ful

*full,
gas,
stupid*

fyy
fjord,
few

kärsten *my love*

födekäit

*forget about it,
might be*

*magic stick,
door stick*

doolstik

*Matrix theme,
my tricky home*

meitrixtheem

hapnee
*haptic,
breathe,
happening*

äänubin
*sound button,
Anubis*

löflöflöf

sound of something dropping into a sauce

syyselbeer

*blackberry,
autumn beer,
bear hiding*

unskyld

*fridge,
I'm sorry*

hitsikaitai *oh dear!*

*oh I have,
ok I see*

aijahaa

stöör

*stand up!
disturb,
big*

de leggä du hee vii hiphop
here you can do your hiphop

altii *always*

nijieos

*Nijinsky,
something nice,
to swallow*

liggebarn

*such a baby,
child in a laying position,
nearby*

thinge

*thing,
tongue*

fiintak

*thank you so much,
very nice roof*

pönpoi

*medium sized belly,
very formal*

ikke veese

*no vase,
to not know*



4.

AFTERWORD

How can I recognize myself?

KARIN HALD

How can I recognize myself?

There is a historical correlation, which connects power to an idea of truth that was instrumental in the building of a constitutional state. In this hierarchy there is, at the same time, as a result, an idea of the archive and archiving, where the physical document is evidence, which is left behind. This has become the common, dominating understanding of the archive. Therefore, the thought is that if there is no physical document, *it* has never happened and cannot be giving any value. The document is that, which is written down; without literacy you don't have agency. As a result, you were and are judged on your ability to read, talk and write. This is seen both as the highest enlightenment, but also the most basic.

Giorgio Agamben writes: "The voice is the point of conjunction between meaning and flesh. The voice is the bodily singularity of the signifying process and cannot be reduced to the operational function of language, notwithstanding the research in protocols and procedures for vocal recognition."

The voice is therefore the point where language and body meet.

The voice cannot be reduced to a function for logical understanding.

The way in which we archive is in no way universal just like no body neither is.

When something or someone is made visible there is a risk of other and others becoming invisible.

The American professor in theater- and performance art Rebecca Schneider quotes a discussion where the following is said about performance and performative practices:” Body-to-body transmission such as dance and gesture, mean that you lose a lot of history”. Schneider criticizes this and points out: “Such statements assume that memory cannot be housed in a body and remain, and thus that oral storytelling, live recitation, repeated gesture, and ritual enactment are not practices of telling or writing history.”

The word *archive* comes from the latin *archivum* and ancient Greek *archeion* meaning “town hall”, derived from *arche*, which first meant *beginning* and then changed into *power, sovereignty* and *domination*. In the word archive there is therefore a story about that person or those people which had the right to decide and represent the law. If we chose today to perceive that, which is not documented as that, which then disappears, so all fleeting is lost, then we limit our-

selves to an understanding of actions and life, which is predetermined by the former understanding of the archive and therefore the ruling power.

This text was first presented, in a slightly different form, as part of the exhibition *ikkööhäik – I’m ok*, which took place in the privacy of my home in Nørrebro, Copenhagen. The exhibition had three parts: first speech and language therapist Alma Manley did a lecture on the voice where she in part involved the guests by activating their voices through small exercises. Then I read a version of this text aloud, focusing on performance and the fact that *ikkööhäik – I’m ok* was solely documented in the guest’s bodies. Finally, Anne and Maarit did a three-part performance in which transcripts of a phonetic experience of the Danish language was first read, then put into movements and finally read again as a dialogue. The performance was not photographed or recorded anywhere. I believe that this had an impact on the viewers bodies and it both enhanced and enforced intimacy.

The choice of re-writing this text comes from the fact that now, right now, you as reader are in fact holding a sort of document because it will be contained in this form. Gesture Press or in Danish, Forlaget Gestus, has continually worked with artists who investigate language and writing in a way where the normal hierarchy of this in relation to art

is challenged and equalized. This book is therefore not meant to be a correlation to the show, but a work in itself, another piece in the investigation that was *ikkööhäik – I'm ok*.

It's a document and it's not a document. The challenge in making this book lies within engaging it with the reader's body, never stable, always changing; twisting your tongue, turning your hands. Something else then structure is emphasized and offered: we only have now.

It would be arrogant of me as curator and editor of the show and book to think that I could remake the experience of the performances in this format: The Book. Power over the work and receiver is not the goal.

In my perception the opposite of power is intimacy.

Intimacy. The word comes the latin *intimus* and means inmost. In every day speech it is the same as private, close, familiar.

Intimacy is both a word and a concept. If you move yourself within it, it becomes its own language.

Intimacy is not something we do only for the sake of the other or ourselves, it is instead the image or the experience, something in between, which we can create together.

What is now is you, the reader, and this book. The intimacy created between your body and the object you are holding. The size of the book is actually based on the size of the artists own hands, so in a way you are holding hands now with Maarit and Anne (and let me tell you – they greet you with great compassion and kind hearts). You are in the middle of a performance of your own – reading, thinking and maybe re-writing because you are making your own new notations. Perhaps you will tell, talk and discuss this work with someone else later on, and through your words an image of the text and performance will morph on to someone else.

What comes first: speech or text?

Words will always be informed by the pulse, which beats them out through the mouth or fingers.

That which is written can be seen as already oral.

That which is oral can be seen as already written.

What is noise?

How do we speak and write noise?

Reading is both body and consciousness.

Lewis Carroll wrote about the dangerous misuse of language if we use it in its “right” form:

“When I use a word,” Humpty Dumpty said, in a rather scornful tone, “it means just what I choose it to mean neither more or less.”

“The question is”, said Alice, “whether you *can* make words mean so many different things”.

“The question is,” said Humpty Dumpty, “which is to be master – that’s all.”

Seven decades later Jacques Derrida picked up this conversation from Alice in Wonderland and said in an interview: “But the final word, you know, is never fully master, whether this has to do with the reader or oneself. And just as well. The vibrant desire to write binds you to a terror that you try to control, to handle, all the while trying to keep intact, audible, in “this” place where you must find yourself, hear yourself out, yourself and reader, beyond all reckoning, thus at once saved and lost”.

The always imminent threat which Humpty Dumpty suggest is that any sign and especially a literary sign can be used to tell a lie and create a dishonest space. And this is the dilemma which can confront anybody: there is nothing external to lan-

guage and yet language is eminently suspicious and an unreliable measure for reality.

Language is inadequate.

Instead there has to be practices which has no insurance of meaning, which offer a necessary displacement, practices with offer catastrophes of meaning.

This text is not only mine, it is made out of both visible and hidden quotes, of sentences that are pieced together by me, but of words we all use. Who is owner or author?

Art has the possibility to create a space of non-recognition, a space where active movements can be out of control in an improvisation. A revolution, even though we might have forgotten how it looks.

Revolution is the difference each of us bring into life, the resistance that rejects marked economy and smoothing activities. If we stay in and with the texture of difference, we can begin. I want to give you that space and I call this gift politics.

How can I recognize you?

