

On a train, holding a baby, between Leeds and London, June 20th 2019
At Saari Residency, with two americans and one austrian, June 26th 2019
in Helsinki, backstage of Zodiak with a baby, July 11th 2019
Backstage of Tampere Workers Theater, baby sleeping, August 9th 2019
Colloquium on Artistic Research in Performing Arts, Kiasma, August 28th-30th 2019

[PROLOGUE in which an audience is reading]

Dear reader,

welcome to the future doctoral studies of artistic research. I am happy that you are here.

This is the curriculum. It is presented and received in a specific way: specific in time, place, materials and attendees. No-one else, nowhere else and at no other point in time could present or receive this curriculum. So, our time is precious.

The curriculum is presented as 63 letters, one for each of us. They are all unique, thus allowing our collective cognition to have the full picture.

[The audience, composed of readers, is breathing. Some of the readers glance around the room.]

This letter has 9 pages, 8 non-pages and you have 40 minutes to read. There will be a sound to mark the end.

I propose, that in the end of each page, you close the letter and take a break from reading.
It is thus composed of two equally important registers:

READING and NOT READING

I hope you take your time and feel the pace. Slow down, give the words some air. Resist the desire to browse, skip or misread. Sigh instead. And please read this page again now.

[After re-reading the page, the reader folds the letter and takes a break from reading.]

[ACT 1 in which the audience body is landing into the space.]

So.

We are in a room.

You are (not) sitting on a chair. Even not sitting on a chair involves sitting on it.

The chairs are your external organs.

They are non-linguistic parts of the curriculum.

Conventionally, chairs exist in the liminal space between asses and floors. They facilitate our

P E R S T U N T U M A

which is Finnish for “gut feeling”, but

in Finnish one feels and makes decisions with their ass, not the gut.

The chairing of the space creates the community of conceptual butts that we are.

[The asses of the audience start to become more sensitive to their environment.]

Please take some time to concretely feel the space with your ass.

Try out how it (your ass) feels if you change your position.

Let your ass communicate with the chair(s).

Namely, try to get a PERSTUNTUMA to the event, and to the form of collectivity present here.

[The reader folds the letter, takes a brake from reading and follows their ass.]

[ACT 2 in which the audience is refusing to manifest.]

The audience does not manifest.

All avantgardists propose
the emancipation of the audience,
they propose to transform us.
Every manifesto,
turning the previous one upside down
cunning and truthful
one foot in tomorrow
reaches for an audience
for us

The author (well, I) am writing with visual disturbances in my eyes, distorting the lines and letters. They are saw-like and difficult to see clearly, since they perform in peripheral vision and flicker in a fast rhythm. One cannot tell, if they are connected to a migraine and whether the pain is coming or already went. The pain of the author is not gracious, romantic or necessary. It does not prepare me for reading.

The arrogance needed for authorship, for the lifting of a pen, for the opening of an empty file,
for drafting a curriculum, for every manifesto artist since Marx and Marinetti,
does not prepare us for reading

Audiencing is imposed as a kind of ritual participation
The audience is playing the part of the community
Performing in a game of potential transformation

We will attend
We will submit
We will listen
We will (not) be seated
We will not write a manifesto,

only read it.

[The reader folds the letter, takes a break from reading, sighs, and tries to sense what is going on in the room]

[ACT 3 in which the audience is introduced with the idea of wondering]

So what is a curriculum? Where is it? And why should we care?

Curriculum is a dramaturgical tool structuring a learning process. The word is derived from classical Latin “a running, course, career”, also “a fast chariot, racing car”, matching the spirit of the mother of all artist manifestos, the Futurist Manifesto. As I am sitting in the train in pre-Brexit Britain, racing to the precarious future, land is sweeping under me faster. Future comes after seasons, and before iPhone. It was a 20th century phenomenon, a result of modernisation and a belief in development. (btw. In 21st century academy, the components of a curriculum were referred to as *credits* (Lat. *credere* “to trust, entrust, believe”)).

That future is gone. Instead of development, there is depression, degrowth, deconstruction, destruction. “We will sing to the infinity of the present and abandon the illusion of a future”, writes Franco “Bifo” Berardi in his Manifesto of Post-Futurism.

But. In the train, I am holding a baby. She is in thin sleep, her mouth slightly open. Her head is resting on my thigh, tilted to the left. She is the antithesis of this post-futurism. She is the concrete future. When holding her, “the illusion of a future” is an empty phrase.

[The infants in the audience make some small sounds through their sleep.]

Therefore, to honor her and artistic research,
I will substitute the term “credits” with W O N D E R S ,
“curriculum” with M A G N A L I A .

“Thus God applies his magnalia, that is works, and thus is the school of the light of Nature, that we should not only satisfy our eyes but wonder and investigate the phenomena which we cannot see and yet which confront us as clearly as a pillar stands before a blind man...”

[The reader folds the letter and takes a break from reading, gets up and walks across the room.]

[ACT 4 in which there is a recap.]

Ok,

in case there is too much information,

let's go through the main points again:

- This is the curriculum of the future.
- It can be only experienced here and now and by us.
- It is not really a curriculum but magnalia = to do artistic research is to do the work of wondering.
- Each one of us has only one piece of it,
- and thus the whole will read by “us”.

Right?! Everything is going well, no worries.

So on the next page, the whole of magnalia is opened as a polyphonic composition.

[The reader folds the letter and takes a break from reading.]

[ACT 5 in which the audience is wondering in 21 unique ways]

So, if the page before was the same for everyone, this one is not. Your page is specific. A specific wonder.

It's aim is to

B E C O M E O B J E C T I V E

Karen Barad suggests that
even if the full picture can be seen only through multiple complementary
and mutually exclusive perspectives,
it is possible to be objective.

Let's assume that

this situation can be viewed objectively.

How is it done?

[The reader folds the letter and takes a break from reading
and contemplates on what it feels like to be objective.]

[ACT 6 in which the audience closes its eyes and imagines being in July 1st 2019, in Saari residency in Southwest of Finland, sitting in the dance studio. The dancer Daria Faïn, poet Robert Kocik and composer Christian Schroeder are performing.]

Robert places a chair in front of the large doorway. The doorway has two metal doors, one of which is open. On the inner side of the doors there is a gateway created by the thickness of the wall; the depth of the doorway is thus about one meter. The chair is within this doorway, close to one of its walls, and in front of the open door. The back of the chair is outwards; the chair is facing the room. This placement is underlining the meaning of the spatial specificity of an audience perspective. The positioning of the chair suggests looking at the room. However, the sounds of the outdoor space are especially strong in the doorway. Auditively it is combining the indoor and the outdoor spaces. Also, light is flowing in from outside through the doorway, from behind the sitter. The sitter is thus placed both between two spaces and inside one of them: the chair is both inside and in the doorway, and the sensual world opening from it is composed of both spaces and yet suggesting that visually important things will take place in the room. When sitting on the chair, the outdoor space acts as peripheria. The wind is blowing on the skin of the sitter. The birds are sinning and flying behind their back. The back is exposed to invisible influences: someone might attack the sitter from behind, in case they approached quietly. Daria is laying on the floor with her hands on top of her chest in a gesture. The hands cradle her head and her feet rise diagonally towards the ceiling. One arm reaches from between the legs, the knees move towards the forehead, which is pointed by the fingers of the other hand. The movement is controlled, exact, and seems to have symbolic, ritualistic or magical meaning. Magical in the sense that the movement is based on a correspondence with the structures of the world, and aims to have an effect on their realization. Two long pieces of wood are clapping against each other like hands of a mechanical audience member. The sounds become supported by a constant noise of some colour emanating from the loudspeakers. The wind is slightly massaging the scalp of the sitter as it moves their hair back and forth. Daria is drawing a semi-circle with her right foot and leaning back into a knotted asana. The birds and the morpheous drone from the speakers are competing for attention, then complementing each other, then separating into two different universes indifferent of each other. The drone becomes louder, almost unbearable, violently intruding into the body of the sitter. It is moving in the space, hiding its violence into the movement, and then starting to perform a wave function through a gradual shifting of back and forth or up and down of pitch. A bottle of metal is quietly accompanying the fluctuation. The dancer is turning around, back and forth, or right and left, the arms finding a path as determinate snakes. Finger on an acupoint, another hand in a mudra, palm pressing against the air. Then more fluid, the tense extremities of the body start to melt and sway. The invisible buttons of a laboratory device are pressed and turned, the artificial wind is blowing from the speakers, turning into an ascending note mimicking an old-school synthesizer. The long wooden applauders are silently witnessing the events, with an imagined sway in the wind on their bodies. Daria starts to yawn, but right, you can't yawn on stage, except by representing a yawn. It is instead the tongue showing the way for the face, the neck, the spine. The tongue with its questionable agency, imprisoned and enabled by the ligaments attaching it to the edge of the throat. The wooden pair moving the hand of Robert, with the right lahje tucked inside the green sock. Fast and loud stomping banally attract the attention of the sitter, the stage empties out for Christian to move in with the tripod. The camera performs as a documentation device, as if it is not performing at all, and at the same time suggesting that this perspective, inaccessible from the chair, is worth taking. The tripod in addition performs as a part of a laboratory apparatus, offering an immobile base for the measuring device, enabling thus the configuration of the concept of *position*. The frame of the insect net is making a clicking sound, making a point of its multiple uses: as a protection, as an instrument of discrimination, as a musical instrument. Some words are exchanged, implying a meta-level, that what is happening is not the matter of every-day experience, but that this is framed, discerned, detached from whateverness and unfocusedness of non-work. What is taking place is an experimentation, art, research, or something like that. This is not anything, this is something. Something mirroring nothing, something performing the everythingness, which is beyond the reach of performance and yet its motivation. Syllables escaping from words into vibration, music, acts. A page of writing is arranging itself into a relation with an hour of audiencing, forms are communicating across the boundaries of modality. An unexpected revelation is always a result of disciplined practice and unproductive confusion. The beauty of singing human beings is consistent in a mysterious way. A scarf on the shoulders of the singer is semi-transparent, suggesting a web of indra or a filter between the

[ACT 7 in which the audience is left without guidance]

[EPILOGUE in which the audience stands on its own grave]

Ok,

the last page :)

It is a great pleasure.

“Only an end, in the form of a cut or death, creates meaning.”

Yours,

Tuomas

Ps. Check out also the extra pages!

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[appendix. references]

Kurki, Janne: Lapsi - Toinen
Laitinen & Laitinen: Blind Spot
Jodorowsky, Alejandro: Dance of Reality
Huopaniemi, Otso: Algorhythmic Adaptations
Ingvarsen, Mette: 69 Positions
Spyropoulou & Laitinen: Thesis Work
Prosodic Body: Landing Sites
Rajakangas & Callaghan: Over Your Fucking Body - work in progress
Trigomester, Hermes: Kybalion
Neves: Voyer
Signa: Salò
Jamie MacDonald: Hell is Other People
Gins & Arakawa: Making Dying Illegal
Reality Research Center: 12 etudes on everlasting life
The Futurist Manifesto
Roumagnac, Vincent: WeSANK. Deep Stage As...
Reality Research Center: Talking Head
Reality Research Center: Renunciation
Haila, Yrjö: Retkeilyn rikkaus (The Richness of Camping)
Reality Research Center: Wanderer
Johanna Hammarberg: Minäksi tunturissa (Becoming Me on the Fell)
Rancière, Jacques: The Emancipated Spectator
Lehtovaara, Veli: Katkelma 468 (Fragment 468)
Nancy, Jean-Luc: Being Singular Plural
Hans-Thies Lehmann talking in a podcast
Rancière, Jacques: Distribution of the Sensible
Other Spaces: Reindeer Safari
Wonderlust Festival
Reality Research Center: Art Prison
Dark Mountain Manifesto
Franco "Bifo" Berardi: After Future
Barad, Karen: Meeting the Universe Halfway
Danchev, Alex: 100 Artists' Manifestos from the Futurists to the Stuckists
Bishop, Claire: Artificial Hells
Lovers Match Making Agency
Reality Research Center: Plato's Symposium
Pekka Kantonen: Generational filming
Antti Nylén's blog posts
Theorems, Proofs, Rebuttals, and Propositions: A Conference of Theoretical Theater
Erin Manning: How do we repair
Sijdsåabbar Village Meeting
Condit & Roumagnac & Kellokumpu: QQQz
Sibylle Peters: Performing the Right to Research

[appendix. presupposed human attendees]

Suvi Tuominen	Annette Arlander
Liisa Korpiniitty	Jools Gilson
Taru Miettinen	Henrik Järvi
Carolina Paulino da Silva	Hanna Järvinen
Olga Potapova	Karolina Kucia
Virva Talonen	Verena Lercher
Riina Hannuksela	Paola Livorsi
Ilmari Kortelainen	Erin Manning
Maija Hirvanen	Emmi Pennanen
Tone Pernille Østern	Madli Pesti
Yvonne Schmidt	Sibylle Peters
Ingvill Fossheim	Dominique Rivoal
Andrew Wass	Vincent Roumagnac
Isto Turpeinen	Elina Saloranta
Outi Condit	Heidi Seppälä
Sirpa Heikkinen	Gerriet Krishna Sharma
Sami Henrik Haapala	Jana Unmüßig
Esa Kirkkopelto	Lucie Strecker
Anita Valkeemäki	Jonna Strandberg
Sonja-Riitta Lainén	Tuomas Laitinen
Iina Taijonlahti	Rachel Krische
Kirsi Monni	Anne Juren
Kira Riikonen	anonymous attendees
Maria Nurmela	
Fabian Nyberg	
Jenna Broas	
Satu Tuomisto	
Katja Kirsi	
Ari Tenhula	
Harri Kuorelahti	
Vida Midgelow	
Anna Koch	
Kirsi Heimonen	
Juliette Mapp	
Paul Russ	
Jim Hendley	
Leena Rouhiainen	
Stefanie Sachsenmaier	
Jane Bacon	