

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 a 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

## BECOME (DIS)SENSUAL

The French philosopher Jacques Rancière bases his political philosophy on the idea of dissensus. Dissensus is the opposite of consensus; it is disagreement on the level of sensing, of distribution of the sensible. "The essence of politics is the manifestation of dissensus as the presence of two worlds in one", writes Rancière.

Let's assume that  
we sense in disagreement.

What does that do to this situation?

[the reader folds the letter and takes a break from reading,  
contemplating on what does it feel to disagree, here and now.]

[ACT 6 in which the audience closes its eyes and imagines being in June 2018, at the Play Party concluding the Wonderlust festival in Helsinki, based on consensus, respect and inclusion, and celebrating diverse and conscious sexuality. It is a free-form gathering, a party, where the focus is in different sexual encounters, practices and improvisations. There is a sort of no-streetwear-dresscode, and the participants are playful in using the stereotypical BDSM imagery like leather, rubber, fishnets and corsets, but also anything else, as long as there is an element of eroticism and seduction. The space is furnished with pillows, mattresses and other soft things to linger and play on, and with some drapes dividing the space into a few quarters.]

There is about a hundred of us, hanging around the space in pairs and groups: talking, kissing, laughing, flogging, tying each other up, fucking. I feel sexy, excited, protective, generous, playful, performative, comfortable, uncomfortable, aroused. It is an extremely alternative social space in any scale of normality in the public sphere of contemporary Helsinki. It reveals how strong the conventions of intimacy and the ways of organizing shame are.

What is at stake here are politics of the body in their sincerely complex form: one can exercise one's agency by laying on the floor and receiving blows of a baseball bat. This feels like practical, yet privileged, activism against binary simplifications habitual for the contemporary political sphere. Being battered is empowering when you have the luxury of choosing it.

If I stroll around at the party looking at the acts as performances, I start feeling like a colonizer. Everybody is of course allowed to behave here in the way they want as long as they do not offend others. But still. It feels like in order to respect the event you need to dive in. You have to engage with your own desires and fears to really be a part of it. Also, I feel that in contemporary performance sex appears mostly in a banal light. It works as a provocation. Fuck on stage and you'll get attention. That motivation is notably absent here.

Towards the end of the evening it is clear:

Dionysus has risen.

I moan,

they moan,

we moan,

as the chorus for his glory.

And nobody is talking politics.

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

[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!

[appendix. the table of contents]

1. Becoming adults
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10. Becoming other
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14. Camping
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16. Co-understanding
17. (Not) becoming a community
18. Becoming (dis)sensual
19. Becoming beautiful
20. Loving
21. Doing time

[appendix. references]

Kurki, Janne: Lapsi - Toinen  
Laitinen & Laitinen: Blind Spot  
Jodorowsky, Alejandro: Dance of Reality  
Huopaniemi, Otso: Algorhythmic Adaptations  
Ingvarstsen, 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 Tajonlahti	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	