

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

GO TO HELL

Let's assume that

art is a place where you can experience things that you would dare nowhere else.
That it is the safe place to spend time with
nightmares, horrors and disgusts.

What does that make artistic research?

[The reader folds the letter and takes a break from reading,
contemplating on what it feels like to work with something you hate or fear.]

[ACT 6 in which the audience closes its eyes and imagines being in February 2010, spending several days at the Villa in Copenhagen, where the group Signa is performing Salò, a masterpiece, a 24/7, 360-degree-illusion interactive installation performance based on Pasolini's film (which in turn is based on de Sade's 120 Days of Sodom) delivered nonstop libertinage, debauchery, humiliation, titillation, confusion, and guilt.]

"If there was one thing that filled me with despair, it was not witnessing the endless whipping, shit-eating, deprivation, humiliation, and depravity that was the rule in the Villa. It was watching hundreds of people being faced with this, and seemingly all of them — us, hundreds every night, over five thousand in total — looking for a simple answer for how to deal with it, solve it, ignore it. This is a place where humans can be a profound disappointment, and of course you can take part in this, too.

It's the final Sunday. Hundreds of people are trying to get into the house; they wait for hours outside, just like they have every day this week. I have been crying all day, as have a few other people I now call my friends in the house. I am sickened by the people who want to get in here, even though I'd sooner cut off my own arm than leave. We have had teenagers in the house (some of whom have been the sweetest, most intelligent guests you could imagine), BDSM enthusiasts including 24/7 masters and slaves (most of whom leave very soon as they realise it's not the party they were looking for), the curious, the artistic, a few saints, and the truly horrific: Umberto the Fucker tells me over a cigarette about a man who was masturbating in the corner during a rape scene. He never drops out of character, but somehow he can no longer pretend to find this in any way amusing or acceptable. Madame Vaccari (Signa herself), on this day, screams at people when she finds them laughing.

Is this still theatre? There is something deeply tragic about her; a woman whose faith in people seems like it was the last thing holding her together. Someone cracks a joke about nipples, and she crosses the room, ripping her dress open and baring her breasts. "Are these funny? Laugh, then! Laugh at them!" she screams. A dead silence falls. For what seems like two full minutes, nobody leaves or enters the dining room. Nobody speaks or smiles. It is as though nobody in the room will laugh ever again, and I swear to you, I swear that if hell exists it existed right then and there in Villa Salò. It was no tragedy; it was the abyss."

[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
11. Performing the future
12. Exposing the mind
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14. Camping
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16. Co-understanding
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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
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	