

Dear audience member,

it is a great pleasure to have you reading this. This letter is the first in the series of phenomenological etudes. These etudes are composed for you, for the purpose of practicing and studying

the phenomenon of audience.

In music, an etude is a transfunctional composition: it is both a piece of practice and a piece of art.

Likewise, this letter is both a piece of practice and a piece of art. It is an art event, which started at the moment you took the envelope in your hand and will end when you place it back in the space.

The letter has four pages. I propose, that in the end of each page, you put the letter down and take a break from reading. The audiencing in this event is thus composed of two registers:

1. reading, which is taking place during the page, and
2. not reading, which takes place in between the pages

Through these, we aim to suspend the position that has been assigned to us by the first words of the letter; that of an *audience member*.

Now, as you see, we are approaching the end of the page. If you went through it in a hurry, please read the page again. Then close the letter for a while, and enter the time between the pages.

So.

Let me propose you some simple parameters.

You are sitting in a chair.

It functions as an auditorium - facilitating the situating of your body,
guiding it into a state of observation.

The chair marks the place of the audience.

An event appears.

The spatiality of the event is structured by the existence and placement of the chair.

The temporality of the event is structured by the dramaturgy of the letter.

In the nexus of these two are you, audiencing the event.

How?

(closing the letter.)

According to Husserl, “phenomenology does not engage in theory”. Husserl’s main example of this idea was the correlation between a number (that which appears) and counting (appearing). The task of phenomenology, then, is to explicate correlations between that which appears and its appearance.¹

On this chair, an audience appears.

You are “audiencing”.

Let’s take a closer look.

If you consider that you are not only *being* an audience, but *doing* it,

what are you doing?

What kind of
sensations
observations
conventions
trivialities
anomalies
or hints
appear?

¹ from Himanka, Juha: *The Idea of Phenomenology in Practice*. Plan for the Research Pavilion at the Venice Biennale 2019.

(closing the letter.)

Ok.

This was the first phenomenological etude on audience.

I will leave some empty space on this page to allow you to linger on it,
in the space of the event,

as long as you please.

Yours,
Tuomas

Ps. To finish, I have one request for you: please put the letter back to the envelope and return the envelope to the space of the reseach cell *Through the Phenomena Themselves*. Place it where somebody else may find it.