

program: Tuomas Laitinen

the audience function¹:

draft x

plan for a live corpus³ and footnotes²

[prologue]

Dear Esa,

this addresses you, but I did write it for a more general use. I have to change who I am addressing, if and when I am applying this in another occasion. Anyhow, it is a pleasure to have you read this.

[act 1: theory]

So, what is the audience function⁴? I read Michel Foucault's text *What is an Author?*⁵ and it struck me -- the other side is missing. The author is on the stage, and Foucault contextualizes them, but who is watching? Who is the witness? Or the attendee, participant? And why?

It reminded me of Rancière's *The Emancipated Spectator*⁶ and countless performances, of which I take here only *Amor Fati*⁷ and *Voyer*⁸ as examples. I thought: "Foucault and Rancière went this far, they opened these doors, but what about then? Let's step in."

[act 1: practice]

When inside, you can see the stage. There is someone performing, but it is not you. You are in the audience, attending an art event⁹. Or we are. My next concern is, how would I research that; as us, as art?¹⁰

Then, I thought that it is very similar to a mode of being (becoming?) that takes place outside¹¹ of the art context. Maybe audiencing has potential when transposed, as you might say, right?

And then, I thought about this. This handout^{12 13}, and how this series posits the audience in front of a mirror. And how I hereby start drafting the basics of the commentary¹⁴.

Well, what do you think?
Yours, Tuomas

[epilogue]

Ps. Then there are the references^{15 16 17}, of course.

the audience function:

is a research project aiming for a dissertation
in the field of Live Art and Performance Studies
at the Theater Academy
of the University of the Arts, Helsinki

poses the audience as a question
considers the creation, or exposure, of a collectivity
a receptive, attentive plurality
of dissenting and consenting beings

is here