

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

T R A N S C E N D T I M E

Let's assume that you remember everything.

For example, tomorrow you will remember everything that takes place right now.

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

[ACT 6 in which the audience closes its eyes and imagines being in November 2018, in Helsinki, on the stage of Stoa Theatre. They are trying to remember the performance 69 Positions by Mette Ingvartsen that took place a few days earlier in the same space.]

I had a meeting in the cafeteria with someone who was a fan of Mette and she wanted to tell me about the performance and I didn't want to have any idea of the performance or someone's criticism and Daniela was with us and I was tired. I was remembering that I had seen some of the performance on video on the course with Leena Rouhiainen and I thought fuck I have stand.

I remember queueing outside and was thinking of Abramovic who puts people to queue. I remember talking to Vincent who wanted to include me and Daniela in the rehearsal of the performance. He didn't take the jacket off and someone told him to put on the chairs. I remember being warm and I had a turtle neck and I remember taking it off and putting down between the first and the second row

I also remember thinking this was not a suitable place for the performance because of the chairs. I remember thinking at that time of making theatre how many things were missing from what she was doing at that point I remember laughing when she said if you believe I am god, then you will have a great time or something

And I was thinking how fragmented was the material that she was presenting and at some point I felt the depth was coming from the material she was using as a source but then there wasn't much here

I remember that I was looking at the white pieces of cardboard that on the other side had text or images and that they connected to the people asking for things to put on signs at the demonstration and I remember things that at that it also stayed just at that level and did not go deeper

I remember moving so that I was seen or not seen and looking at the other members of audience and not her

I am working now to separate the memory from the discussions that I had with people after the happening and which were not here

I remember thinking that this was a really good student work and that it should have stayed that way I remember the white walls in the video that I had seen and I was missing the white walls

And I remember shining this structure is really good to move around it is good for festivals

I remember that I was uncomfortable with my shoes and was contemplating taking them off but did not because we were moving so much

I remember in this corner there was some equipment and that this guy and some lady was inside when we started entering and I thought that maybe they were performers and that they would help with the performance of meat joy

And now that I listen to this music I thought that I didn't remember any of the music.

I remember looking at people's eyes when she was doing her choreography with the chair because I was so bored. Only her hair was interesting to me. And I was looking at people's eyes if there was desire there. And I remember only one guy who was looking at her in a sexual way. Then he became the point of interest to me. I also remember that when she was looking at the lamp that probably it's not hot that they have taken care of that it would not burn. Then with the table the first time I saw her licking a table it was in a movie in the moving in November that they were shown in the Whs theatre. A movie about choreographers and dancers presenting themselves in five minutes. The setting was almost always a chair and a table and when she came in she started licking the table and when I saw it I thought it was very interesting but now I know it was part of her explorations.

People have talked a lot after that they did not get contact. I think it is not about power or control like people say because power and control are sexual. I remember thinking I had wished more historical examples and that her own work didn't seem so exiting, even to herself. I remember the blue-covered bodies and thinking of a cartoon that I used to look as a kid which had to do with the body and kind of educating kids on how humans are born and the blood cells were red humans. And when she was asking for men and women for the choir that "oh, now she is in trouble" and I remember thinking that I should say something on the spot. I

[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
13. Renouncing the self
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
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	