

the audience

draft 34

Dear participant

I am a codex

which suggests a perspective

into the question of the audience

I consist of three chapters

This is the first chapter

Between each chapter there is a colour

When reaching a colour, close me

and put me down for a while

Take time in between

Open me again for a new chapter

always at the same time with the others

Altogether you have 32 pages and 30 minutes

Use all of it

There is no hurry

Please read this page again now

Ok

Now close your eyes
at least for ten seconds

the spectacle deprives its audiences of life

art can dethrone the spectacle and cure the audiences

the audience is the site of art

So spoke the critical mass

Tertullian wrote that spectacles like theatre guide their audiences away from God. "If we want blood we have the blood of Jesus".

John Dewey that "the actual work of art is what the product does with and in experience".

Guy Debord that "spectacle's function in society is the concrete manufacture of alienation".

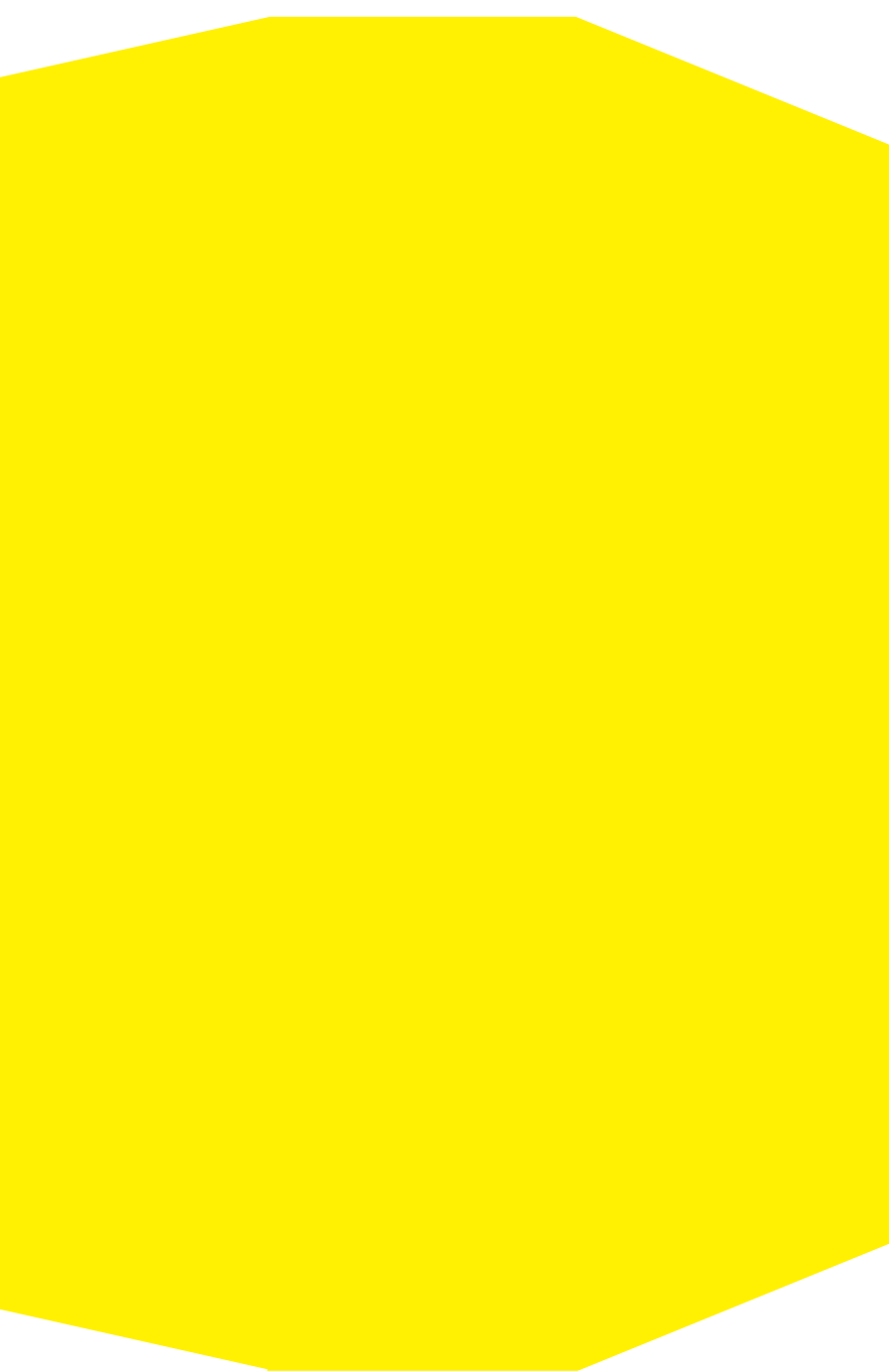
Jacques Rancière that the audience does not need emancipation, they already are free.

So,

when we become an audience of an event

do we also become participants of an alienating
spectacle?

or do we instead get medicated against it?



Lets imagine for a moment
that this event is the medication

Let me give you a reference

Like here, in an untitled performance by Milja Aho, Anna-Mari Karvonen, Anna Mustonen and Emmi Venna in Helsinki in November 2016, the audience was guided by words.

Anna Mustonen starts to talk in the foyer:

"The show starts with no problems, just like this. I have in advance thought of several different options for this encounter. I want this to succeed. I'm afraid that you have to support this situation too much. I hope that no-one needs to carry the weight of this moment. I may be pretentious, too aware of everything. I'll open everything up so there will be no lack of clarity. I'll open everything up: windows, doors, curtains, paintings, furniture, lamps, the ceiling, the floor, the clothes we wear, the slight tremble moving across the chest, the tongue which would like to lick my dry lips."

Mustonen and the other authors invite us to become part of a temporary community

with the warmth, care, social pressure and need for normalization that comes with being in a community

we watch them

we watch each other

we are being watched

This could be what Denis Guénoun calls the politicality of theater: people gathered around the stage in a way they see each others faces.

Would Debord consider it an antidote of alienation?

Being in this room

today

as an audience

How are we in relation to the phenomenon

of spectacle?

How are we an audience?



Wonderful

So, now we are in the last chapter
which will continue into a discussion

It has been great working with you

Thank you



