

On a train, between Leeds and London, June 20th 2019

In Helsinki, June 24th 2019

At Saari Residency, June 26th 2019

[four people in a room, reading]

Dear Daria, Robert, Christian and myself

I am so glad to meet us, to greet us. This letter is part of a practice of mine:  
to create events of reading,  
in order to engage in performative contemplation  
and corporeal thinking  
together

This letter has eight pages. One outer, six inner and one secret.

I propose, that in the end of each page, you put the letter down and take a break from reading. It is thus composed of two registers:

reading and  
not reading

I hope you take your time and feel the pace. The paces will synchronize, intertwine and overlap. There are four letters, but the reading is common.

The border between the registers is approaching  
now.

So.

We are in a room.

There is something real taking place. Can we attend to it?

Expose it?

[time passing. the daikini is gazing at the readers, extending into the horizon like dew.]

These are landing sites. Sites on which we land. In Finnish

*laskeutua* = to descend, to move down towards. Literally, “to land” would be

*maatua* = decompose. Land is maa is earth is maa is soil.

Or, more accurately, soil is *maaperä*: the backside, or the ass, of the land

These are skydancers. In Finnish it is

*Taivaantanssija*

They dance over *maailma* = earth-air = the world

As I am sitting in the train, land is sweeping under me faster. I am landing in motion. Or am I, since I am not in a *here*. Doesn't landing require a *here*, don't I need to land somewhere? By the time I have finished writing the word, I am elsewhere already.

Well, I may be landing into my body. If you consider my body a piece of land. If you consider my body a site. “Constant adjustment of perception is a landing site”, Daria explains. The train becomes a metaphor of the portable space that Daria will speak about in Helsinki, in the seventh floor studio, a few days after I write these words.

I wonder if Karen Barad would use the word site. A site seems too stationary for her. Also, a site for what (as Robert also might point out)?

[readers take a break. while taking a break, they move. breathe. sense. relate. attend to the real.]

What is the material space we propose?

i.e.

What is in the room?

How are they in the room?

Who are they?

When are they?

How are they composed and decomposed?

Tables in front of the stage.

The performance as an experiment.

The audience as reseachers.

Circles around the stages.

The performance as a ritual.

The audience transforming.

The space with emerging and dispersing stages.

The performance becoming.

Audience as waveforms.

The clay

ton

savi

source of life

the body as a bow

the embodied energy of the project

the earth that does not move.

[... a reflection of the blue daikini sweeps across the mirror.]

Barad uses theatre as a referent when building her theory of agential realism. This must be useful for us. However, she doesn't consider the implications it has on the "performative". What if Barad's theory would enter a dialogue with theatre? As she writes, that in quantum theory the observers are part of the phenomenon they observe, she could as well talk about theatre. The audience is part of the theatre (in addition to etymology where the auditorium equals "theatre") and yet outside of the stage.

Another feature of Barad's thinking is the proposal of a performative theory instead of a representational one, and a reality composed of agencies<sup>1</sup> instead of things. One could say, that this is also strongly linked to theatre and performance, and yet in theatre this is only half of the story. In theatre, agency (i.e. driving forward, setting in motion, doing and performing) has a site of its own: the stage. To become a theatre, the stage needs an auditorium, material or immaterial. Audiencing is not agential.

"I feel like making sound of course, but also building something and stepping back and seeing how it works"

[readers think. to be in positions of audiencing or performing, to embody the dilemma. the yellow daikini is rolling a ball of clay with her fingertips.]

What is then the nature of this audience? When agency performs, who is audiencing? Like with Barad's take on quantum physics, there is no view without the viewer and it is a challenge to view the viewer without interrupting the viewing.

How about this: the audience is an affective condition?

The function of the audience would then to be affected.

What of the political implications of that?

<sup>1</sup> agency = 1650s, "active operation;" 1670s, "a mode of exerting power or producing effect," from Medieval Latin agentia, abstract noun from Latin agentem (nominative agens) "effective, powerful," present participle of agere "to set in motion, drive forward; to do, perform," figuratively "incite to action; keep in movement"

“everybody talked about darkness a lot”

“art has to be now the safekeeping of plants”

“commons is that everybody is working in this context so that they can sustain themselves”

[pause. the red daikini is dancing in the sauna.]

portable space > the space of the daikini meditation  
what is real  
how can we make it accessible, palpable  
commons is that everybody is working in this context so that they can sustain themselves  
same goes for the audience > they can draw resources from this  
beyond value  
the embodied energy of the project, what energy have we put out to do this  
medium of working is sound and light, vibrationally  
saari: what is the material space we propose  
pillars of the space  
outer, inner, secret level  
transformation of the space by the audience  
relationship with matter: clay balls moving around and making different shapes  
arrows shot: speed and impact  
how do things grow > economics > accumulation has become negative because of economics  
ton (ger.) = clay = tone  
language as a poison > discourse is killing us all  
introduction to realities  
constant adjustment of perception is a landing site  
emotional realities,  
that mode of sharing, proposing is part of the meaning that we are doing in itself  
the dichotomy of a solo dance versus the collective  
performer and spectator are in an agreement, which when emphasised, might break  
the camera is always also a weird observer  
everybody talked about darkness a lot  
to invoke that material space (sound, light, people etc)  
what is it to arrive in the space  
what is an empty space versus an architectural space  
maybe there are different phases in the proposition  
9.00 in the space  
9.30 daikini meditation  
10.00 contemplative practice  
11.00 daria solo  
13.00 lunch  
the green daikini is handing me an anvil as we stand on a thin surface of a dormant volcano  
who is preparing  
man-ufacturing and the mother  
experiences of discomfort  
the dangers of affirmative feedback  
to keep it as a sphere through constant movement  
audiencing as caring  
how does language narrow things out / how does language open

Ok.

The last page :)

Writing and reading slower,

to defer the inevitable end,

in circles of outer, inner and secret;

observed, performed and implied;

visionary, visible and invisible;

listened, sounded and silent;

written, read and placed between the lines;

lived, died and relived;

human, nonhuman and other

Yours,

Tuomas

Ps. I wov to perceive it.