

# Media and Performance

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## Day 1 - Intro



The 90 hour long “Media and Performance” course consisted of creative experiments with digital media’s (videos and photos using mobile phones, 3d modelling, sound experiments, online side-quests etc.) and intensive physical workouts (Kettlebell training at the [Kankaanpää Sports hall](#), collaboratory movement in the spirit of the *Viewpoints*<sup>12</sup> and various body awareness exercises). Participants read a hefty selection of texts and prepared artistic presentations. The group also wrote short texts which examine horses as media by detailing technologies, tools and infrastructure which is used to control and define the animal.

The course approached media according to [Marshall McLuhan](#)’s ideas. In his view practically anything can be thought of as media. Everyday devices such as light bulbs have a huge impact on how we perceive ourselves and how we interact as communities. When we analyze media we take its formal structure seriously. In some cases ***the formal structure of media has a bigger impact than its content***. For example public speeches force crowds to listen to the speaker in silence and sometimes the duration of the event has a bigger impact than what the speaker is saying<sup>3</sup>.

<sup>1</sup> More on [Viewpoints](#) / Landau, Tina & Bogart Anne. 2005. [A Practical Guide to Viewpoints and Composition](#). Theatre Communications Group, New York.

<sup>2</sup> A more detailed description on how *Viewpoint* inspired techniques were practiced on this course are found in the [Kaupunki & esiintymisen study journal](#) 2017 (In Finnish) and [Esiitys ja esiintymisen course overview](#) from 2008.

<sup>3</sup> Long speeches can also be made to obstruct political processes. In such cases a the content of the speech (what the person is saying) does not attempt to influence the listeners. The duration of the speech is intended to slow political processes and to serve as a form of protest. This tactic can be used for good or bad (More on [filibustering](#) / [jarrutuskeskustelu](#)).

*The electric light is pure information. It is a medium without a message [...] When the light is being used for brain surgery or night baseball is a matter of indifference. It could be argued that these activities are in some way the "content" of the electric light, since they could not exist without the electric light. This fact merely underlines the point that "the medium is the message" because it is the medium that shapes and controls the scale and form of human association and action.<sup>4</sup>*

During the course performance was discussed as a concentration of specific behaviour. The environments we share effect our bodies. Spaces like classrooms force us into predetermined roles and enforce institutional regimes. Design compresses us and performance can be viewed as materialisation of the ideology embedded in design (or as material concentration of behaviour). References to this approach can be found in "Performance Architecture" article by **Alex Schweder**<sup>5</sup>. This approach to performance is linked to performativity, which was discussed in detail on [day 3](#). In short: The same critique we apply to Hollywood cinema can be used to analyze the design of shopping centres (the shoppers route past the aisles is designed much like a story which illustrates human desires and how they should be fulfilled).

Participants learned how to analyze their relationship to technology and to develop their artistic praxis in dialogue with other practitioners. **Catarina Pulli, Heikki Korkala, Ilkka Wahala, Karoliina Korvuo, Terho Sulkala** and **Viljami Nissi** were advised to use on online document as a shared study journal and to write notes, collect links and give feedback on each others thoughts, presentations and texts. Medias and 3d models made on the course are [available in an online folder](#).

The course was organized early 2017 for the [Kankaanpää Art School](#) - Performance Art Studies program, under the supervision of **Aapo Korkeaoja** and **Matti Velhonoja**. This document has been edited by the course host **Eero Yli-Vakkuri** (eero äät storijapan.net / 00358505729743 ). As this is a long document I've added emphasis to interesting arguments and discoveries with **yellow highlight**. This document is also available on [Google docs](#) (it might be a easier to read this this there). Course materials (3d designs, images and texts) in this document are licensed under: [Attribution-NonCommercial 4.0 International \(CC BY-NC 4.0\)](#).



Media is all around us nowadays, we can't escape it, even if we go to a cottage in a forest without a computer and an access to internet, that cottage was still produced by the media, designed in a machine and built by another machine. So it's important we understand our

<sup>4</sup> McLuhan, Marshall. 1964. [Understanding Media - The Extensions of Man](#), 10-11.

<sup>5</sup> Schweder, Alex. 2011. [Performance Architecture](#). Journal Spéciale'Z n°04 - Ecole Spéciale d'Architecture, 107-129.

relationship with the media, since it's such a big part of our lives in today's society and it constantly affect us, changing our ideas and actions. –Catarina

A dive to the media, haven't used these media stuff so much in a day in a long time, interesting. Makes me hungry. An interesting view to the subject. –Heikki

ABC-fuel stations as an example of a venue that's designed by computers or at least with them, built by them and possibly installed by them. The difference with human made counterparts is obvious and funny.

*Karoliina: Did Eero compare ABC:s to the concept of of carbon footprint as a computer made model or a venue?*

*Eero: Yep! ABC fuelstation are designed with the same computers that are used to run simulations of our environment. Both structures are dependent on computers and dwell the technosphere.*

The thought of our bodies and existence being measured constantly by different kind of sensors. We are being a part of several kind of surveillance commercially but also scientifically - without knowing it.

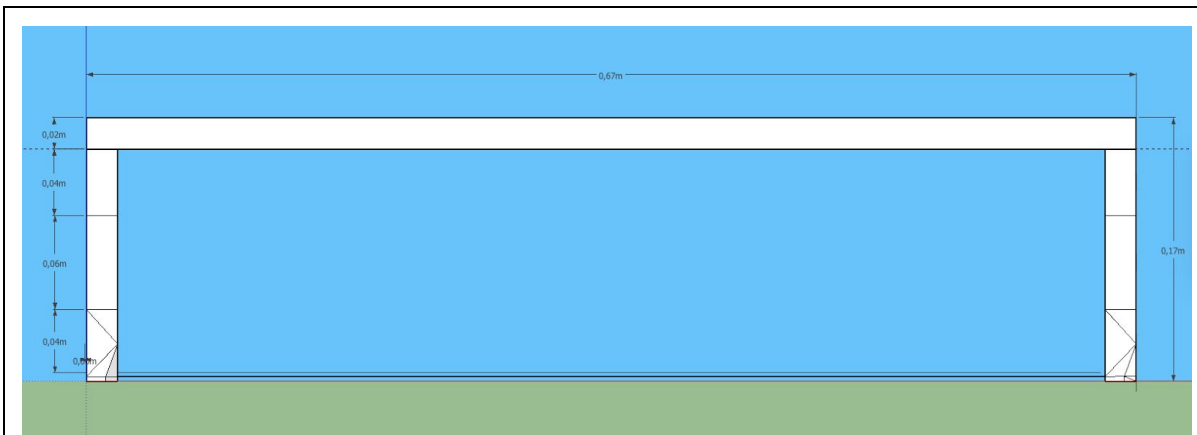
We installed an app called [Signal](#) (An encrypted private messaging application endorsed by **Edward Snowden**). We did not use it much yet.

During lunch participants fetched their personal computers. We sat in a circle on the floor and presented our machines to the group. Participants told about their relationships to them, shared fears and joys laptops cause. The easygoing discussion resembled [Tero Nauha's](#) "Tell Me About Your Machines" performance (See [documentation from 2012 New Performance festival](#)). During Nauha's performance audiences were invited to discuss the machines they own and use. The discussion resembles a group therapy session which outlined the agency of the machines. As the talk progresses participants were asked to direct Nauha's behaviour and the artist assumed the role of the machine. –Eero

Installed [Google SketchUp](#). Made 3D models of meditation stools. The process was pretty straightforward. Participants learned the basics relatively fast.

I knew about the software before, but this was my first time actually using SketchUp. I continued working with it at home, since I wasn't entirely happy with the stool design I did earlier. –Ilkka

## Day 2 - Manufacturing Meditation Seats



Participants produced technical drawings from the 3D models they designed yesterday and printed them. Converting the model into a technical drawing was accomplished by setting straight views to the object (front, left, top etc.) with the softwares camera set to "Parallel Projection". Measurements were drawn using the "Measurements" tool. Stools which had curved shapes were printed in 100% scale so that the print could be used as reference.

Participants switched the plans and constructed each others chairs. The technical drawings were difficult to follow as the wood (pine) was crooked and compromises concerning shapes had to be made. Builders were advised that if they would want to manufacture something through a purely digital workflow they would need to work with homogenous materials (such as plywood or plastic).

Possibilities to work with digital manufacturing tools are available through well equipped libraries (For libraries in Helsinki with digital manufacturing facilities see [varaamo.hel.fi](http://varaamo.hel.fi)), [Fabrication Laboratories](http://fablabs.io) (You can search for “Fab Labs” on [fablabs.io](http://fablabs.io). There are [18 fablabs in Portugal!](#)) and community driven [hackerspaces](#). The [Satakunta University of Applied Sciences: SAMK](#) has digital manufacturing facilities in Pori. Basic tools for woodwork can be discovered in [unique housing-companies](#).

The stool were built within a few hours after which we returned to the classroom and shared notes on the manufacturing process. People were proud. After a talk we made a short concentration exercise while sitting on the stools. Participants continued to make changes to their stool-models (adding cracks and imperfections), so that they looked more like the stools they had fabricated. This processes taught the group how to make round shapes and work complex modeling tools.



It was quite a productive day, it was the first time I've ever actually physically built what I had designed in a computer, so it was a complete different experience, but I realize

it's quite rewarding. Sometimes we get lost in the process, because either we only work in the designing department or in the building one, so in my perspective it was something I never thought I could do. Another remarkable thing was to actually change the 3d model according to the finished product, because this one never comes out 100% equal to the design in the computer, and it was interesting to listen to everyone's difficulties and solutions they went through to make their colleague's design work in real life. –Catarina

After a small discussion about making the seats, we did a five minutes meditation while on them. People sat on their seats, eyes closed. We realize that our virtual models and real life seats didn't match exactly, because of the chaotic manufacturing process, so we returned to SketchUp and remodeled the designs to make them match as close as possible. The closer the 3D model is to the material seat the more confusing their relationship is.

Made meditation stool according Viljami's model. Ended up making expanded version. Meditation after a big mug of espresso. It was nice although thoughts appeared drifting circles like supercharged Lada. After that made changes on stool to make it more comfortable. Then made digital model out of this high quality design. Learned to use the 3d program perfectly. Now ready to work big companies and make huge salary. Cheeky breeky! Later same day. After pondering the concept of this workshop. My opinion about technology is cynical and my relationship to it is at it's best is ironical. ("should we do it the quick way or by computer?") I am not luddite though, because i believe that what we have created, we should take responsibility of and not rush forward inventing new essentially futile nonsense. We should have stopped after we found ways to create fire and invention of language. But like said, we have to play cards given but not to deal more.

Essence of medias is magical, but we tend to forget it after using it couple of hours. This means that we very quickly take medias as natural part of our reality and become attached to it. By and after above mentioned process technology becomes actually visible to the consciousness only when it is missing or broken. At wood workshop there should be certain essential tools and they should work properly. Otherwise workshop is not workshop but becomes something else, maybe it becomes the Nature? This we saw today. And also we saw that generally students don't really see technology and medias and their importance in doing things in contemporary way. They are using it in unconscious way so they don't take care of it. They take it as something given beforehand. They are concentrating on their selfish processes not the process that wholesome they live in. This is best example of postmodern human condition: we are ranting about destruction of environment of other side of the planet but don't care to clean and care our visible environment. We see and think too far because medias have taken our attention and are using it on their ends. Example of awareness being consumed by nonsensical technology.

Sometimes it feels that it is more important to serve edgy and moody digimonsters moodle, solehops, and so on than to learn simply to carve wood. We have tens of thousands of euros spend on new computers and systems but we don't have a single screwdriver. It is hilarious! But don't worry! Next year we will have 'byod'. Cyka blyat!

Anyway.

I solved the problem of missing the right tool using primitive mind: hitting the screw in with pliers, after this i felt shame for 16 seconds because there is always lurking existential fear of not belonging to this contemporary modern surroundings. This fear of animal shame

is very often bordering our natural creativity. We are controlled by creations we are not creators.

I will read given Heidegger text and return on the subject. I suspect that reading this text 15 years ago has somewhat become part of my own ideas. Lets see when I've done reading it again. I remember it being very influential.

About the stool.

I have practised half lotus for several years and I find it very comfortable almost on every surface. I am happy that I can do something that does not require external devices in inner practice. So as with every other technology my perspective is ironical. But it was fun aactivity. Already I am looking forward to feed the jakkara to the most primal of technologies! Stay wild! Stay naked! Stay cheeky breeky!

–Terho

I made a convenient stool. It's surprisingly nice to sit on. A nice little stool. It now exists in a real world and in a parallel universe.

It wasn't only cool to built your own design right away but also to realize how comfortable your meditation pose can evolve with a chair like the ones we manufactured. Blood circulation in the lower body was noticeably better and it was weird experiencing a meditation practise without having that stiff feeling on my legs that usually appears.

It was nice to go through so many different phases with our work today - we started the day by transferring our technical drawing into a memory stick, printed the drawing and built the stools. After that we discussed about the process of building the stools and gave feedback about the drawings to each other. Then we had a five-minute meditation session while sitting on them and the rest of the day we spent with editing our drawings to match with the physical counterparts that had gone through the practical process of being built.

Thought of making something by yourself versus that you have to give instructions to other person makes designing more complicated process because you have to think all the problems that might appear in the process of making. -Karoliina

Working with wood conjured up memories of slacking off in woodworking class in junior high. I'm pretty neurotic when it comes to measurements, so I like to take my time and be as precise as possible. Working so fast made me little bit anxious. Ikea furniture looks like it was designed in SketchUp. Discussion about the possibility of us being characters in a video game made me think about **Nick Bostrom's simulation argument**. If our so called material stools are simulated, does it make their relationship with their 3D model counterparts even more confusing? –Ilkka

*How do I know my life is not a simulation? As suggested by Boström in "Are You Living in a Computer Simulation?". I have the answer: We are NOT in a simulation. Why would anyone simulate boredom? We are much more likely in an ARTWORK. Simulating boredom would serve as a nifty artistic statement (in a semi-popular gallery at Neu-Stockholm AD. 102017) –Eero*



# Notes on McLuhan / Heidegger

Participants were instructed to download Marshall McLuhan's [Medium is the Message LP \(1968\)](#) for listening and [Tekniikan kysyminen \(1953\)](#) by [Martin Heidegger](#) for reading ([The Question Concerning Technology \(1953\)](#) in English).

Don't worry if the Heidegger text feels complicated.. Just read it through and learn to enjoy frustration. You can compare the reading experience to walk through a strange jungle. At first you can't recognize where a tree starts and another ends but in time (and with the help of other texts) you'll learn to recognize familiar shapes, identify forms and to pin them to concepts. McLuhan is a great partner for carefree reading. He only read the [right-hand pages of serious books!](#) But don't be fooled.. His LP is serious shit.

And to make notes on below (Nothing too difficult, simple catchy slogans people find appealing).

On Heidegger text 'aletheia' was translated as 'paljastuminen', 'exposing'. I've always believed this word comes from 'Lethe', to forget. Aletheia meaning 'not-forget'. Interesting. Remembering in Platonic style of re-remembering ideas is translated as 'unveiling'. Nice. We become re-all and able to perceive real when we are in concentration and re-all-ize. McLuhan reminds me of contemporary philosopher [Slavoj Žižek](#) who makes his m(a)essage interesting by spitting saliva, sweating and pulling his clothes while speaking in very passionate manner. This is the way to catch young generations. –Terho

*If you are interested here is a recent podcast by [Žižek concerning the double blackmail \(by Zero Books\)](#), where he argues (in short) that political correctness comes to play only after public moral and decency has been corrupted. Political correctness tries to enforce decency through rigid dogma and etiquette, but it's doomed to fail because decency is not a matter of form, it's a mode of existence.*

–Eero

## 4.2

Created digital versions of myself, and the meditation stool I designed, for The Sims. Digital Ilkka had to pay 30 simoleons for his stool, which is just a simple sprite replacement for a higher chair. That's why he "sits" on it by [hovering above](#). This reminds me of the NO-CHAIR-DESIGN<sup>6</sup> campaign. The body meshes in The Sims are pretty simple, so I couldn't find a perfect match for my own. (Sim-Ilkka is much more muscular.) [Making a new mesh for the game would require too much effort for now. Perhaps I could modify my own body and behaviour to better match the digital version of myself?](#) Now I actually am [a character in a video game](#).

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<sup>6</sup> NO-CHAIR-DESIGN campaign was referenced on day 1. More on the campaign <http://oree.storijapan.net/praxis/NCD-C/> and <http://no-chair-design.tumblr.com/>.

## 6.2

I listened the McLuhan recording, but couldn't concentrate at all. It felt like the interruptions and distracting noises were trying to make my thoughts drift everywhere. Maybe that was the point. Trying to sit down and listen to incoherent speech for 40 minutes made me feel restless and frustrated. The act of listening had bigger impact on me than the actual content of the recording. There was some catchy music though. Was I supposed to write slogans?

Tried to read after listening to McLuhan. Can't concentrate on Heidegger either. I fell asleep on page 4. Finishing the text was a struggle and it's hard to remember anything about it. I'll try again some other time. –Ilkka

I just listened to the McLuhan text, and I have the same opinion as Ilkka, it was rather frustrating at one point. The text, ideas and concepts were all over the place, but maybe that's a comparison with the media and the way that is also all over the place around us, in the way we are constantly being bombarded with different slogans and news all the time.

***“They leave no part of us untouched, unaffected, unaltered”***

Just like in the discussion we had in the first day of this course, **media has influenced us more than we could ever imagine, it's always around us, if we want it or not. Since it's such a big part of our life at this point, in order to understand our social and cultural ways, we must understand and acknowledge how the media works.**

***“Any understanding of social and cultural changes is impossible without a knowledge of the way media works.”***

There was also a lot of examples on how the media affects us, in class we talked about the lightbulb and how it has created gathering spaces and activities at night. In this recording they mentioned how printing has affected and changed our society. One small example is the existence of books, printing has made it possible for us to have a portable text that we can read and learn either in private or in public, changing the ways we act in many different situations.

***“Printing predisposed us to think and act in certain ways (...) It changed what men thought of themselves, how they behaved towards each other (...) It changed systems of government.”***

Nowadays **“media are extensions. (...) Like a wheel is of a foot and a book of an eye.”** There is a constant relation between body and media and how it changes and creates actions and concepts that couldn't have existed before. **“Perhaps touch is not just skin contact with things, but the very life and encounter of things in the mind.”** I think this is actually the best quote to describe our course, media has become an extension of our body, and it's important that we study and understand both our physical body and the media that influences it.

***“We shape our tools, and afterwards the tools shape us”***



Eero Yli-Vakkuri  
7:33 PM Yesterday

This slogan feels to me to make connection between McLuhan and Heidegger.



Karoliina Korvuo  
8:19 AM Today

This feels to make a connection with everything I do right now.

There is yet another quote that was very inspiring and that I think everyone should think about: ***“What will happen when intelligence will be recognized as a global resource”***. With globalization and the growing technology in our lives, physical things and resources are beginning to perish before cognitive and abstract thoughts and concepts. We already have discovered so many different materials and techniques that at this point, I think the world will evolve with the different ideas on how to use and create with the resources we have discovered. –Catarina

### **Quotes selected by Karoliina from article “Tekniikan kysyminen” / “The Question Concerning Technology”.**

- “--emme milloinkaan saa tietää suhdettamme tekniikan olemukseen, mikäli vain kuvittelemme ja joudutamme teknistä, tyydymme siihen tai vältämme sitä.”
- “So then also the essence of technique is nothing technical at all. Therefore we never experience our relation to the essence of technique, as long as we represent (Vorstellen) and pursue only the technical, satisfy ourselves with it or give way to it.”
- “Joko tekniikka on keino johonkin tarkoitukseen tai se on ihmisen toimintaa.”
- “One says: Technique is a means to ends. The other says: Technique is a doing of man. Both determinations of technique belong together.”
- “Siksi kuvitelma tekniikan instrumentaalisuudesta määrää jokaista yritystä saattaa ihminen oikeaan suhteeseen tekniikan kanssa.”
- “Hence the instrumental representation (Vorstellung) of technique determines every effort to bring man in the right [7] relation to technique.”
- “Vain siellä, missä paljastuu salaisuus, tapahtuu tosi.”
- “Only the latter brings us into a free relation to what approaches us out of its essence.”
- “--tekniikan oikea instrumentaalinen määritelmä ei vielä näytä meille tekniikan olemusta.”
- “The correct instrumental determination of technique, accordingly, does not yet show us its essence. For us to arrive at the latter or at least near it, we must seek the true all the way through the correct.”
- “Syynä pidetään myös tarkoitusta, josta keinot määräytyvät.”
- “Also the end in accordance with which the kind of means is determined, counts as cause.”
- Neljä syytä: 1. Materiaali. 2. Muoto. 3. Tarkoitus. 4. Aikaansaaja
- 1. causa materialis, the material, the stuff out of which e.g. a silver cup is made; 2. causa formalis, the form, the Gestalt into which the material goes; 3. causa finalis, the end, e.g. the sacrifice through which the needed cup is determined with respect

to form and stuff; 4. *causa efficiens*, which works out the effect, the finished actual cup, the silversmith.

- “Neljä syyllisyyden tapaa tuovat jonkin näkyviin. Ne antavat sen ilmestyä läsnäolemiseen.”
- “Whence does the causal character of the four causes determines itself so unifiedly that they belong together?”
- “Nimittäin läsnäoleva (*fysei*) sisältää esiintuomisen lähtökohdan, esimerkiksi kukan puhkeamisen kukkaan, siinä itsessään. Sitä vastoin käsityönä ja taiteellisesti esiintuodussa, esimerkiksi hopeamaljassa, esiintuomisen lähtökohta ei ole siinä itsessään vaan toisessa (*en allôn*), käsityöläisessä tai taitelijassa.”
- “For what is present “*fysei*” has the breaking-up of the bringing-forth, e.g. the breaking-up of the flower in blooming, in itself. By contrast, what is brought-forth in handwork or art, e.g. the silver-cup, does not have the breaking-up of bringing-forth in itself, but in another, the handworker and the artist.”
- “Paljastumiseen kokoontuvat neljä aiheuttamisen tapaa, siis kausaalisuus.”
- “For every bringing-forth is grounded in unconcealing. But bringing-forth gathers in itself the four ways of *Veranlassung* - - causality -- and sways through them.”
- “Tekniikka on paljastumisen tapa.”
- “Technique is a way of unconcealing.”
- “Se on paljastumisen, toisin sanoen totuuden alue.”
- “It is the domain of unconcealment, i.e. of truth.”
- “Modernissa tekniikassa paljastaminen on haaste. Se asettaa luonnolle vaatimuksen luovuttaa energiaa jota voidaan sellaisenaan ottaa esiin ja varastoida.”
- “What is modern technique? It too is an unconcealing. Only when we let our eyes rest upon this ground-trait, does the novelty of modern technique show itself to us.”
- “Tuulimylly ei kuitenkaan vapauta ilmavirtojen energiaa varastoidakseen sitä.”
- “The unconcealing that sways in modern technique is a summoning (*herausfordern*), that puts (*stellt*) to nature the demand to deliver energy that can be furthered (*herausgefördert*) and stored up as energy. But does not this hold also for the old wind-mill? No. Her wings of course turn in the wind, they remain submitted immediately to its blowing. But the wind-mill does not disclose energies of air-current so as to store them up.”
- “Nyt ilma asetetaan typen luovuttajaksi, maa malmien, malmi esimerkiksi uraanin, tämä ydinenergian, joka voidaan vapauttaa joko tuhoamiseen tai rauhanomaiseen käyttöön.”
- “The air is put (*gestellt*) to delivering nitrogen, the soil to ore, the ore e.g. to uranium, and this to atomic energy, which can be released for destruction or peaceful use.”

- “--luontoon kätkeytyneet energiat avataan, avattu muutetaan, muutettu varastoidaan, varastoitu jaetaan edelleen ja jaettu muutetaan uudelleen. Avaaminen, muuttaminen, varastoiminen, jakaminen ovat paljastamisen tapoja.”
- “The latter happens through this, that the energy concealed in nature is unlocked, the so disclosed is transformed, the so transformed is stored up, the so stored up is distributed again, and the distributed is switched-over anew.”
- “Mikä pysyy varannon mielessä ei ole meitä vastapäätä kohteena.”
- “What stands in the sense of Bestand no longer stands over against us as object-standing- against (Gegenstand).”
- “Varannosta katsoen kone on täysin epäitsenäinen--.”
- “Only so is the machine precisely not thought from out of the essence of technique in which it belongs. Seen from out of Bestand, the machine is simply not self-standing; for it has its stand only from out of the ordering (Bestellen) of the orderable (Bestellbar.)”
- “Tämä määrävä paljastaminen voi tapahtua vain sikäli, kun ihminen pakotetaan jo omalta osaltaan ottamaan esiin luonnon energioita. Kun ihminen on tähän pakotettu, määrätty, eikö silloin myös hän kuulu luontoakin alkuperäisemmin varantoon?”
- “If man is summoned, ordered (bestellt) to that, does not man also belong in Bestand, even more primordially than nature? The current talk of human material, of the sick- material of a clinic, speaks for it. The forest-warden who measures the felled wood in the forest, and by all semblance treads the same forest-paths in the same way as his grandfather, is today ordered (bestellt) by the lumber-industry, whether he knows it or not.”
- “Kun siis ihminen tutkii ja tarkastellen korvaa luonnon kuvitelmillään, silloin häntä on puhutellut yksi paljastumisen tapa, joka haastaa hänet lähestymään luontoa yhtenä tutkimuksen kohteena, kunnes myös kohde häviää varannon kohteettomuuteen.”
- “When man in his way within unconcealedness unconceals what is present, he only answers the claim of unconcealedness, even when he contradicts it. Thus when man, inquiring and observing, sets out after (nachstellt) nature as a domain of his representing (Vorstellen), then he is already claimed by a way of unconcealing that summons him to approach nature as an object-standing-against-him for research, until even the object-standing-against-him vanishes into the objectlessness (das Gegenstandlose) of Bestand.”
- “Alkuperäinen varhainen näyttäytyy ihmiselle vasta viimeisenä.”
- “Of this Greek thinkers already knew when they said: What is earlier with respect to swaying emergence, becomes manifest to us men only later.”
- “Mutta koskaan ei ole liian myöhäistä kysyä, koemme me itsemme varsinaisesti niinä, joiden teot ja tekemättä jättämiset kaikkialla, osin ilmiselvästi, osin peitetysti, ovat puitteen haastamia.”

- “But never too late comes the question whether we experience ourselves properly as those whose doing and letting everywhere is summoned by Ge-stell, sometimes manifestly, sometimes covertly.”
- “Alati ihmistä hallitsee paljastumisen johdatus.”
- “The destiny of unconcealment always sways man through and through.”
- “Kuitenkin kun mietiskelemme tekniikan olemusta, koemme silloin puitteen paljastumisen johdatuksena.”
- “But when we give thought to the essence of technique, then we experience Ge-stell as a destiny of unconcealment.”
- “--kun me aidosti avaudumme tekniikan *olemukselle*, huomaamme aavistamatta olevamme vapauttavan vaadittuja.”
- “On the contrary: when we open ourselves properly to the essence of technique, we find ourselves unexpectedly under a claim that frees.”
- “Jumala voi vajota yhdeksi syyksi, *causa efficiens*. Hänestä tulee silloin myös teologiassa filosofien Jumala, nimittäin niiden, jotka määrittävät tekemisen kausaalisuuden mukaan peitteetöntä ja peittynyttä miettimättä koskaan tämän kausaalisuuden olemuksen alkuperää.”
- “God can in the light of causality sink down to a cause, to *causa efficiens*. He becomes then even within theology the god of philosophers, of those namely who determine the unconcealed and the concealed according to the causality of making, without ever giving thought to the essential provenance of this causality.”
- “Hetä kun paljastunut ei enää kosketa ihmistä edes kohteena vaan yksinomaan varantona, ja ihminen on tässä kohteettomassa enää vain varannon järjestelijä, niin silloin ihminen kulkee absurdiuden äärimmäisellä rajalla, nimittäin siellä, missä häntä itseäänkin pidettäisiin vain varantona. Kuitenkin juuri näin uhattu ihminen mahtaillee maan herrana. Näin tulee vallitsevaksi vaikutelma, että kaikki kohdattu pysyy vain, mikäli se on ihmisen tekelettä.”
- I can't find the part where this is translated from!
- “Niinpä haastava puite ei siis peitä ainoastaan aikaisempaa paljastumisen tapaa, esiintuomista, vaan se peittää paljastumisen sellaisenaan ja tämän mukana sen, missä peitteettömyys, toisin sanoen totuus tapahtuu.”
- I can't find the part where this is translated from!

-Maybe the Finnish translator wanted to add her/his own extras in here?

## Day 3 - Kettlebell Basics and Performativity



The group participated in the kettlebell training very actively. The workout was useful for counterbalancing intensive desk-work carried out on previous days. The process of 3d modeling/manufacturing aligns well with the process of observing a kettlebell choreography before performing it. Both processes require a design oriented mindset. The kettlebell routines also taught the group how to follow and enact choreographies. We learned the basics of:

- The Turkish Get-Up
- Kettlebell Swing
- One-hand Kettlebell Swing
- Kettlebell Goblet Squat
- Overhead Kettlebell Squat
- Kettlebell Lunge Pass-Through
- Kettlebell One-Leg Deadlift

These movements will take a lot of practice to master but people got a good start. Majority of the movements are explained in “The Ultimate Kettlebell Guide”<sup>7</sup> booklet by **Kevin Butters** and **Pavel Tsatsouline’s** [More Russian Kettlebell Challenges](#) video is also a helpful aid (Please forgive Pavel for his machoness and look at his performance in humour).

<sup>7</sup> Butters, Kevin R. 2014. [The Ultimate Kettlebell Guide](#). Self-published digital book

The lecture on “Performance, Performativity and Post-structuralism” was packed with a lot of material but it felt like people could follow it well (Muzak did the trick). Translating some terms was difficult and I struggled how to define the Finnish term “esitys” and its relation to “performanssi” and “performance art”. Luckily [Pilvi Porkola](#)<sup>8</sup> has pondered on these issues too and she recently published her ideas on how to think about “esitys” on the [How to do Things with Performance](#) project blog (Partially in English).

*The Finnish word ‘esitys’ is, at any rate, somehow more constricted than the word performance. When I teach performance studies in Finnish I need to spend time explaining the difference between ‘esitys’ and ‘performance’, because the word ‘esitys’ doesn’t carry same meanings and connotations that performance does. The use of the word is just different. ‘Esitys’ is more indicative of the concept of representation or something which is constructed, in other words something that is staged. For example, the word ‘esitys’ doesn’t include meanings of sport or business or technology. So for students it’s sometimes hard as there is so much information anyway, and then you say that here we use the words a bit differently.*<sup>9</sup>

The core of the lecture was based on [Richard Schechner](#)’s “Performance Studies. Introduction. Chapter 5. Performativity”<sup>10</sup>. Please read the chapter on performativity if you want to understand the concept more thoroughly.

Below are slides and videos from the lecture.

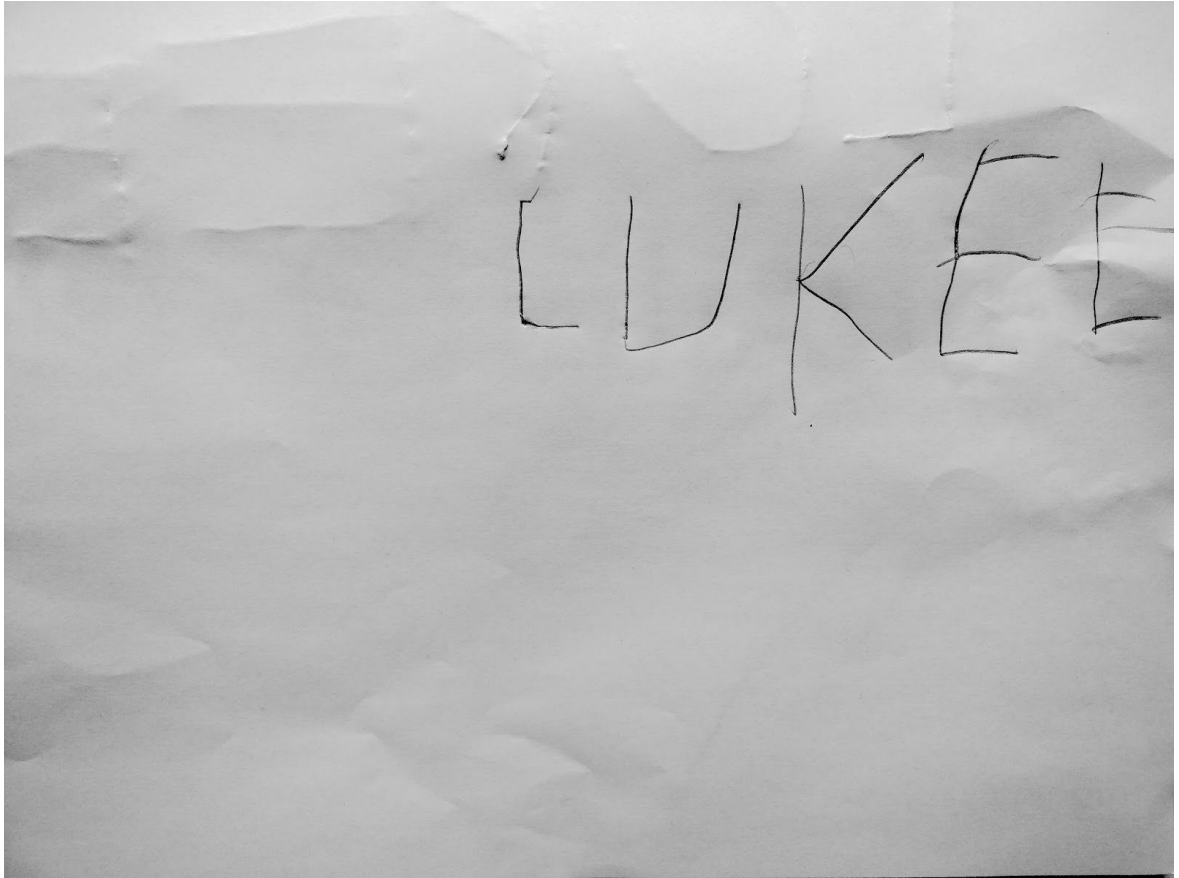
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<sup>8</sup> Also check out the [Esitys-magazine](#) which she has been working on for the past 10 years (Most of the texts are in Finnish).

<sup>9</sup> Porkola, Pilvi. 2016. [What is ‘esitys’?](#). “How to do Things with Performance” blog.

<sup>10</sup> Schechner, Richard. 2013. [Performance Studies – An Introduction](#) (3rd Edition). Routledge, 123-169. ([Chapter 5. Performativity](#))





1. Img. "Lukee" (en. "It reads") this is a useful picture for reminding ourselves that words do things (When you read the text you perform it).
2. [Burden/Duudsonit, 1971/2001](#)<sup>11</sup> this video a tool for thinking about the relationship of theory and action. Contemporary theory calls for action! As bonus [OG 1989 MILITARY BLUE 4 FULL RESTORATION](#) as a reminder that digitization has changed what is considered work. RetroSnickers earn his income from stylized representations of labor (shoe repair). The actual restoration of sneakers pays less than the ad revenue from youtube.
3. [Real Snow White](#) (2009) [Pilvi Takala](#). This artwork is a tool for contemplating the relationship between economics and different regimes of truths. The kitchiness of Disneyland is easy to spot and criticize (*These stones are not real they are made from plastic!*). [Jean Baudrillard](#) argues that this kitchiness is tactical – As a simulation Disneyland enforces a believe that things outside the amusement park are real. Disneyland makes us to forget how fake our homes are.
4. [FLAMMA](#) (2008) [Helmut Smits](#) / [Forge Blower](#) (2016) [Primitive Technology](#). These two videos are useful for contemplating how technology is represented. Both videos can be viewed as post-apocalypse survival simulations. Smiths

<sup>11</sup> The video combines [Shoot \(1971\) Chris Burden](#) with [HP Mopohyppy leikkaamaton versio \(2001\) Duudsonit](#).

FLAMMA feels like a critique to the Forge Blower video by Primitive Technology. FLAMMA argues that we cannot return to the stone-age.

5. [Rebel Architecture - The Architecture of Violence](#) (2014) Al Jazeera English / [Conical Intersect](#) (1975) **Gordon Matta-Clark**. This pair is a tool for understanding how post-structuralist theory is used by the military complex. A text [The Art of War: Deleuze, Guattari, Debord and the Israeli Defence Force](#) (2006) on the same subject by [Eyal Weizman](#) (he's the presenter on the Rebel Architecture film).
6. [A Guide To Menstruate with Style/RAKASTAN MENKKOJA #2, 1953/2016](#)<sup>12</sup>. This video is useful for thinking how we have moved from the control of bodies to the control of desires.

:)

^---that is not smile.

/This was not a statement/

...arousing thoughts about reality of emotions and medical simulation of happiness.

Political decisions what is mental health, good life and how much and which color of emotion the populus is allowed/privileged/ to have. Meritocracy evaluating the self value. Mental breakdown of Pekka Himanen.

Also, **random kettlebell training can be seen, read, as a artificial manipulation of temporary emotional condition.** Yoga without spiritual meditation & ascension plan is like spending money on one-time-use products for fun (research consuming habits of Andy Warhol)

–Terho

^--Later same evening....

Sketchy Explanation of

Performance, the disappearance of the message and logical concept.

Attitude of post-Baudrillardian nihilistic performance

How to make your message (massage) easily noticed and unforgettable is use of “pressure points” ie. shocking arguments and come to absurdly totalitarian conclusions but don't forget to go so over the top that you are not taken completely seriously. For example, Baudrillard wrote that only way to oppose the simulation and spectacle is terrorist attack or suicide. Later he wrote that actually terrorist attack can still be media spectacle so only killing yourself alone is only way out of simulation.

- Social or political suicide as a way to freedom.
- disappearance from the map of any kind of ‘normal’
- betrayal of all social conventions
- releasing of all associations until they become obviously meaningless sort of kenosis
- releasing as much physical energy as possible, sort of kenosis (emptying oneself)
- just not giving any fucks ever again

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<sup>12</sup> The video combines [A Guide To Menstruate with Style](#) (1953) by unknown with [RAKASTAN MENKKOJA #2](#) (2016) [mariieveronica](#).

Performance art field is a place where it is easy to disappear. Silence will surround the artist before, during and after the performance. Silence is the method how artist is murdered by the audience & method of artists intentional suicide, which means rebellion against unauthentic mechanical human cosmos. Attention is the key and the meaning. Whole universe is craving for attention, nothing is, before it is observed by certain confusion. Insulting this attention leads to forced retirement by confused silence. work is done, artist can disappear.

Conclusion/aftermath.

Only authentic thing in life is full stomach and mothers' unconditional Love. To the kitchen!

*If you want to read more about the potential of "Poetic Terrorism" checkout Hakim Bey's [T.A.Z.: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism](#) from 1985. –Eero*

Kettlebell training felt more comfortable than I thought in before. Movement with heavy weight was actually smooth. Authoring my feelings in English feels pretty hard now. And I'm not used to write so much. Lecture was really interesting, a lot of thoughts in small time. Now I author myself to stop writing.

*Self authoring is the key! –Eero*

First time working out with kettlebells. The efficiency of getting muscle and cardio exercise at the same time is very pleasing. I felt clumsy while doing the movements and I think I should use a lighter weight to learn the technique first. Seeing some schoolchildren in the changing room brought back memories of junior high and how nobody showered after gym class. We talked about these memories later at school. This is the second time I've found myself reminiscing junior high during this course. The squats were the hardest part of the exercises and I felt them on my legs while walking up and down stairs in the afternoon. [Here's](#) my favourite workout video. It's easy to identify with Travis from *Taxi Driver*(1976). Too much sitting down and bad food have ruined my body too. –Ilkka

*Using strong weights is better because they force your body to the most ergonomic positions and postures. If you use too light weights you end up using and stressing the wrong muscles. –Eero*

*I wasn't aware of this. I still feel that I couldn't do some of the movements properly because the kettlebell was too heavy for me. For example: I couldn't keep my arm extended in the turkish get-up. - Ilkk*

*Jep. Majority of the issues concerning strength are related to technique. We'll work on your form! –Eero*

*It would be good to go through some basic ergonomomy when it comes to lifting heavy weights so that people don't stress their bodies in a harmful way while training. –Karo*

*Yeah. Let's talk this through. Please be prepared to help each other in finding ergonomic positions. –Eero*

Woke up at 8:20 AM. Went to the gym at 9:04. Felt really weird. The kettlebell exercise was surprisingly nice. Felt kinda good afterwards.

After the exercise it was a bit frustrating to talk about the texts. I would not concentrate at all. But it all got better after Eero put some music on and i got back to shopping mall simulation.

Still don't get why teens don't wash themselves after PE. Weird and disgusting.

Also I ate a munkki and it was a huge mistake.

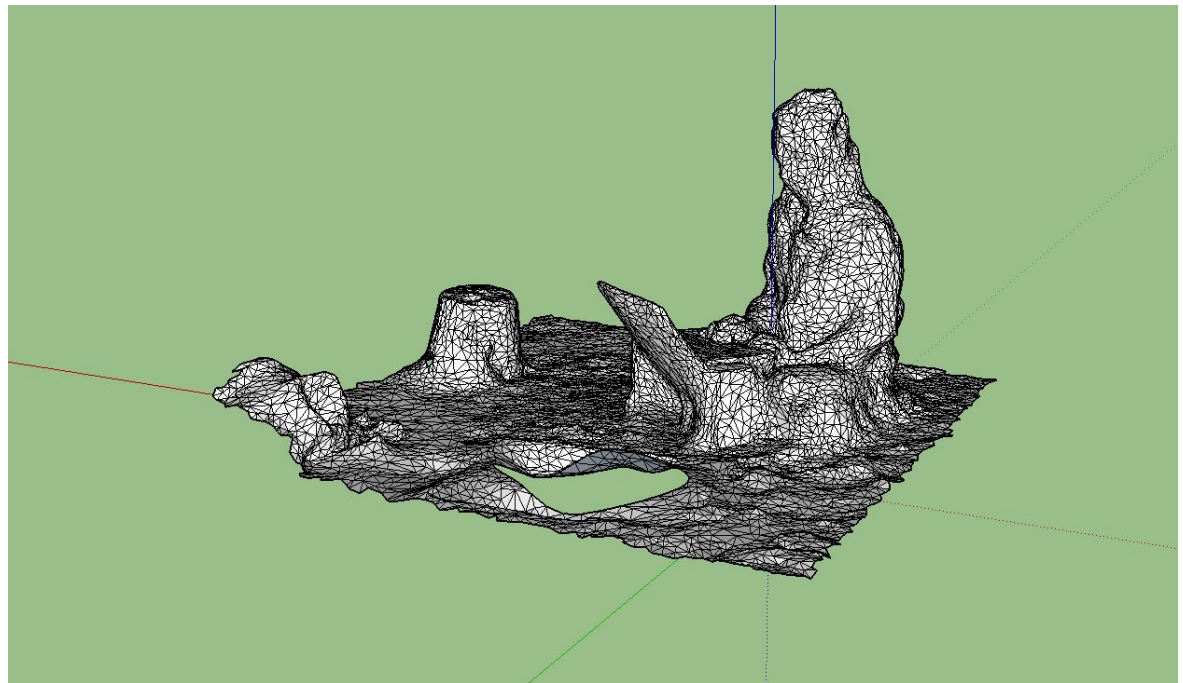
<3 !!

Started the day by going to the gym and working out with the kettlebell, and I realized how out of shape my body is. Back in Portugal it's not a common thing at all, to go the gym, and taking care of your body is not implemented in the young generations as well so I never gave it much importance. But I realize these sets and movements we did today are quite useful, especially if I spend so much time working in a PC. I'm definitely thinking of getting a small kettlebell for myself so I can start following a healthier lifestyle, even if just a bit at home.

As for the afternoon, we had a very interesting talk about performativity. I was rather familiar with the contemporary concepts that revolve around it, but I had never looked at performance in this way. It can be recognized in so many different situations, being the example, a video of a man launching himself into the water and breaking his foot, compared to a performance an artist did a few decades ago, where he shot himself in a gallery. The common thing is that they didn't left the concept just in their minds or written down, they did it, they executed the idea, they performed it. Just with a small thing aswell, when you say something like "I do" when you're about to get married, a social agreement is created, something new was created and executed in our world. The social settings around this "I do" for example, can be affected by the words itself, but the setting can also affect the words, affecting the performance this way. It just like the principle of "we shape our tools and the tools shape us", redirecting it back to performance.

I also really enjoyed to think about the whole controversy between original/repetition and real/simulation. We always have a notion of an original object or concept and we recognize repetitions of it, although, our notion of the original is rather distorted a lot of times, just like in the "Snow White" video, who is the original Snow White and why do we think the real one is the one inside the park and not that lady from Finland. In schools and at home we are taught mainly by the use of repetition of concepts, and that can be a bit scary, because our brain is just recording something and not actually thinking if it makes sense or not, so it's scary to think I might be wrong about some things, but I don't actually realize it because it was recorded into my brain so many times. Either way, it was a great talk in the afternoon, I learned a lot of new things to think about. –Catarina

## Day 4 - Modeling a Space and Moving in it



Heikki made a model of the classroom and the rest of the group worked on furniture and objects. Measurements were made using a taper ruler. We learned how to import photos into the models and how to use them as textures. Ilkka's work on the four-mattress model and its texture was inspirational. He also presented to the group how to transfer two dimensional designs from SketchUp to [The Sims](#) game using the "The Sims Transmogriifier" program.

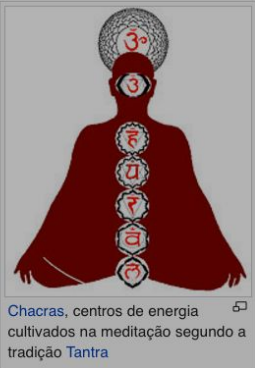
We tested a 3d-scanning application [123D-catch by Autodesk](#) but the results were shady. We managed to make a mesh of Karoliina sitting ([file on 123D-catch](#)) but it had holes and the shapes were bend. Importing the mesh to SketchUp was complicated. 123D-catch allows users to download meshes as [.stl files](#) but the raw mesh is very complex and difficult work with inside SketchUp. Meshes can be imported to SketchUp using the [SketchUp STL](#) plugin. Before importing the mesh can be simplified using [Meshlab](#) (See [simplifying a mesh with meshlab -tutorial](#)). This process can take very long and the results may remain sketchy. The texture of the mesh was lost during the Meshlab simplification process.

There are also many all-in-one software solutions. A popular software which works both with PC and MacOS is [Autodesk Remake](#) (See [tutorial for details](#)). More tips on how to use photos to make 3d models in [this tutorial](#). The scanning of the rock in the video is accomplished on a PC using [Visual SFM](#), [CMVS For Windows](#) and Meshlab.

After an intensive modelling session we practiced moving in the space (*Viewpoints*). During the day there was a demonstration on how to make contributions to [wikimedia](#), [fi.wikipedia](#) and [pt.wikimedia](#).

pt.wikipedia.org/w/index.php?title=Meditação

A meditação pode ser praticada por diversos motivos: desde o simples relaxamento até a busca pelo [nirvana](#). Muitos praticantes da meditação têm relatado melhora na concentração, consciência, autodisciplina e equanimidade.<sup>[7]</sup>




**Objetos** [editar | editar código-fonte]

Os objetos utilizados para o foco na meditação podem ser desde a chama de uma vela<sup>[8]</sup> até a natureza do próprio corpo.<sup>[9]</sup> **Mantras** são um objeto de meditação muito comum, como por exemplo os mantras utilizados no **hinduísmo**, e até mesmo a recitação do **rosário** na tradição cristã pode ser considerada uma forma de meditação com mantra.

**Postura** [editar | editar código-fonte]

A meditação pode ser realizada em todas as posturas, seja deitado, sentado, em pé ou andando variando pelo contexto onde é ensinada. A posição sentada é adotada normalmente por ser considerada a mais fácil, onde o corpo se encontra em repouso mas ainda alerta. A famosa 'Posição de lótus completo' (o pé esquerdo apoiado sobre a coxa direita e o pé direito apoiado sobre a coxa esquerda.) se difundiu muito como sinônimo de meditação por ser usada no **ioga** como uma posição ideal de meditação, onde mantém o corpo estável, sendo entretanto difícil de alcançar. Inúmeras posições de meditação podem ser usadas como de joelhos, meio-lótus, birmanesa, etc.

Para a meditação em pé existem métodos que vêm conquistando grande aceitação no **ocidente**,



A meditação pode ser praticado sentando num banco.


fi.wikipedia.org/wiki/Meditaatio

**Turvallisuus** [muokkaa | muokkaa wikitekstiä]

Meditaatio on länsimaissa nykyisin ensisijaisesti mieleltään terveiden ihmisten itsensäkehittämisen menetelmä ja myös psykosomaattisten ja psyykkisten häiriöiden ennaltaehkäisykeino, jonka harjoittaminen ei edellytä mielenterveysammattilaisten valvontaa, vaikkakin asiantuntijan apu voi mahdollisesti tuoda lisäarvoa henkiseen kasvuun. Selviä tutkimusnäyttöjä meditaation aiheuttamista lievistäkin psyykkisistä häiriöistä ei ole. Meditaation vaaroista esitetyt kertomukset ja mielipiteet ovat tavanomaisesti kuvauksia kyseisten henkilöiden tietämättömyydestä, ja meditaation vaarat vastaavat tavanomaisia psykoterapiassa ilmeneviä vaaroja, ja tahattomasti aiheutuneet haitat voidaan periaatteessa korjata.<sup>[27]</sup>

Meditaatiosta ei ilmeisesti ole hyötyä akuuteissa tuska, sekavuus- ja masennustiloissa eikä psykoositalan aikana. Näissä tilanteissa on olemassa mahdollisuus, että meditaatio aiheuttaa tilan vakiintumisen. Tosin joissakin tapauksissa meditatiivinen kokemuksen tarjoama tutustuminen epätavallisiin ja häiritseviin mielen ilmiöihin ja kokemuksiin voi eheyttää ja vahvistaa minää.<sup>[28]</sup>

**Katso myös** [muokkaa | muokkaa wikitekstiä]



Mietiskelyä voi harjoittaa myös istumalla jalkkaralla.

Struggling with nicotine addiction takes almost all my concentration and energy. I managed to model a table after taking a one nicotine gum. Concentrated walking was enjoyable after taking another gum. Collaboration in social context feels impossibly bitter without taking a **gum**. But eating gum makes my stomach hurt. I guess stomach pain helps me to get rid of habit of taking nicotine gum. I feel I am self-centered bastard. I try to combine this struggle with the ideas and concepts of the course by creating theory about general urge to simulate feelings of belonging and serenity via inducing psychoactive substances. We drink coffee to be able to work “normally”, we drink alcohol to be able to “relax” and so on and so on. All this happens in relation with presumed social expectations. Also I must admit that I really dislike working with computers if it is not writing.

–Terho

*Please use GUM as material for ART object! It's works like a 3d mesh.* –Eero

Interesting lecture about how digital information opens a gateway to malevolent thoughtforms/djinns: [AV6 - Thoma Sheridan - Ragnarök, the Digital Djinn & the Water of Life](#)

. For me this lecture somewhat explained my personal instinctive disgust on digital technologies. We tend to forget that essentially our world is a psychological phenomenon and so demonologies, theologies and such are true at the same time as modern science.

We should open our perspectives to look psychological phenomena behind different world views. –T

*I digged the beginning of Sheridan's talk. The parts concerning analogue/digital start at [13m20s](#). He believes that analog signals are more natural than digital signals and that digital media has "psychopathic characteristics" (Then he continues explaining that the EU is trying to convert citizens into "blockheads"). I don't think that his talk is informative and his views feel very opinionated. If you are interested in the relationship between Spiritualism & Electromagnetics (and analogue synths) here are some notes on [The Spiritual Telegraph and the relation between body and electricity in Spiritualism](#) is a short text on how [Soviet synthesizer bridged occultism and electronic music](#). Please listen to [ANS Electronic Music \(FULL ALBUM, soviet early electronic music, USSR, 1969\)](#). –Eero*

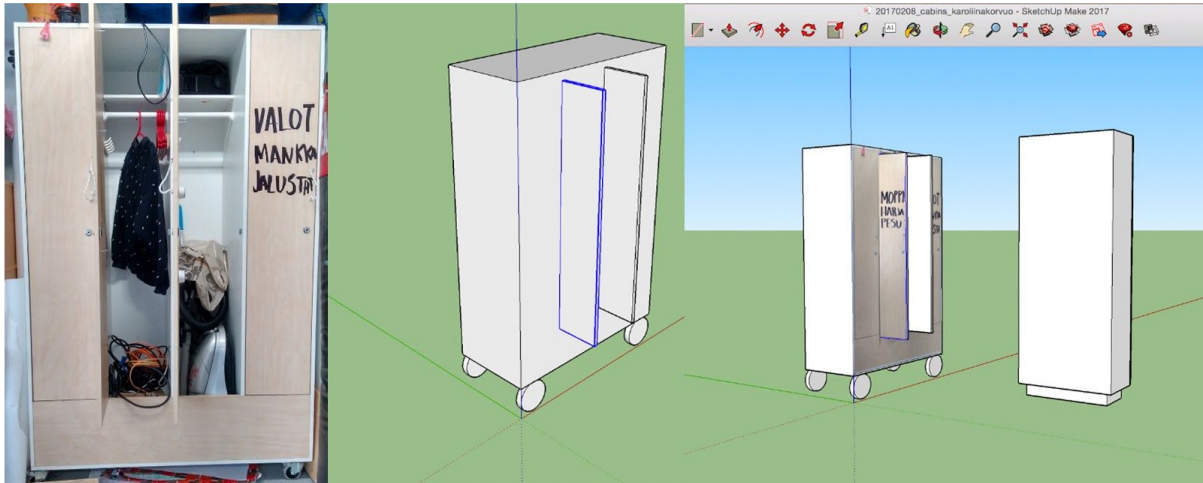
I started the day a bit late, woke up with an annoying headache, so I thought resting would be the solution to go instead of forcing and failing my creative flow. I was feeling a bit better in the afternoon so I came to school, and I'm glad I didn't miss it, because I learned a couple of new things. As for 3D we're building our classroom, everyone is making a part of the room in SketchUp and we'll put it all together in the end, I can't wait to see the final result. I ended modelling the small kitchen in the corner, with which I learned a bit more of the tools in the software like the curve tool and the 3D Warehouse. 3D modelling always gives us such a different perception of reality, so I'm sure it will help us understand and relate a bit more to the room we're working and learning in.

We also did some standing and walking exercises, these were quite relaxing and I wish I had known of them sooner. My limbs were just falling asleep at one point because they were so relaxed, it was a sense of moving but without effort and thinking. I really enjoyed the walking exercise and how everyone had a notion of their colleagues around them just with peripheral vision, it was interesting to observe how we all had this kind of muted agreement every time we crossed ways and just changed our path. –Catarina

*And this is something that happens all the time when you are in a space with someone - people have different ideas of the ways they could and they should please or disturb people around them and that affects their posture, the direction of their gaze, their speed.. We all have an idea of messages we send to each other with those delicate variations that aren't meant to be noticed but that we still do. And you can't necessarily claim anything about a person based on these (and many other) signals because they barely exist. –Karoliina*

Day 4 was started by the project of making a 3D model out of the classroom that we are working on this unit. We started taking measures out of the room and everything inside it and build it wall by wall, coffee cup by mattress. Eero introduced bringing photos into sketchup to be used as textures and in some cases cutting the effort out of building every single tiny detail.

Also [3D warehouse](#) was introduced and some coffeemakers, trees, construction utilities and characters were already downloaded, for now mostly for building the world that's seen outside the classroom window.



Since only a couple of computers being used had photoshop **Heikki was transformed into a texture machine** - he received photos via email to be edited in photoshop and send them back in a needed shape.

*Yes. This really happened. **The situation we were in, the machines and the techniques we were using – Organized us so that we transformed Heikki into a MACHINE that was tasked to process photos.** –Eero*

We worked freely until the coffee break and the introduction of our individual projects to each other. We also took some time to practice relaxed, focused standing position and periferic gaze. We added walking firs by taking it easy and only making 90 degree turns, then by having a chance to turn freely, varying our speed as a group and **having a possibility to step out of the practice and follow the others**. After both of the takes we had a small feedback circle to check that everyone's cool.

The rest of the day we spent finishing our objects that we sent to Eero who would bring them together in one single sketchup world.

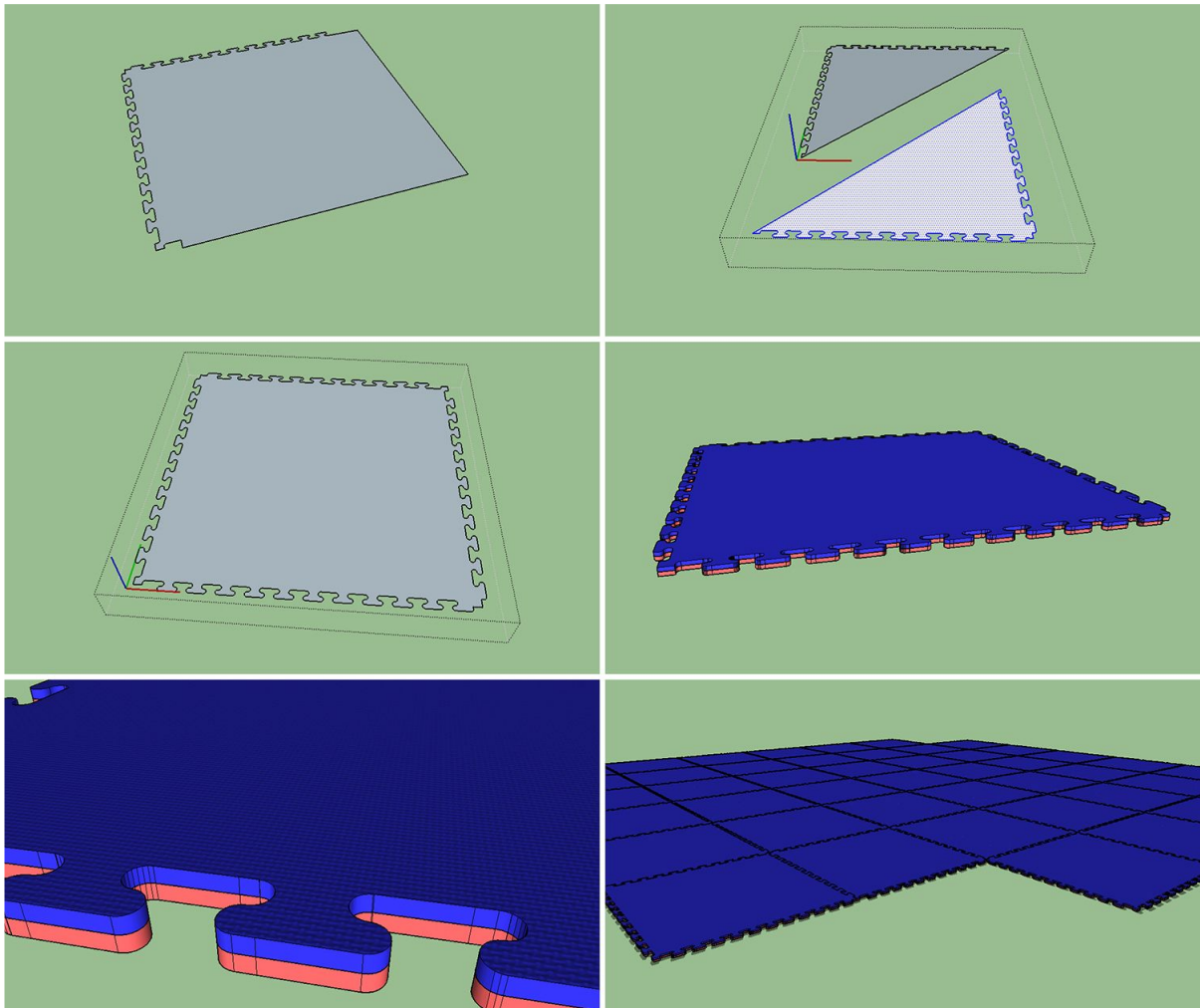
The highlight of the day was Eero making a performance of altering the definition of meditation by taking a picture out of his meditation stool and adding it to the wikipedia meditation article with a note "Meditation can also be practiced by sitting on a stool".

Creating 3D model of the classroom. It felt smaller than the real space. Learned how to use images as textures, lot of doing that. Got used to sketch up and working flow was born. Noticed that fastest and easiest way of getting a pic for phone to computer is by sending it by email. The room got almost done tomorrow I'll fix the small detail. Tired of making a room. Got this thought of the point of this, has anyone even asked that. Just blindly doing what Eero authors us to do. I don't want to sound paranoid, just pondering. –Heikki

Started the day by taking some measurements of the classroom with Heikki. I spent the rest of the day modelling the tatami mat tile, which I finished, and doing some concentrated



standing and walking, during which I was anxious to get back to work. I really got into working with SketchUp and I had a really nice day. Except that working on the floor makes my back hurt. After I created 46 tiles my computer started to stutter. Here's some screenshots from my modelling process:



–Ilkka

*The mattress is a remarkable accomplishment. Here is a service from where you can order samples made in this shape: [http://www.foamforyou.com/minicell\\_foam.htm](http://www.foamforyou.com/minicell_foam.htm) I'm unsure how good service that one is but it something. Here is an other:*

*<https://skypro.en.alibaba.com/> –Eero*

## Thoughts as tools in experiencing our bodies

While doing my relaxation practice this evening I ended up experiencing how our bodies are possibly created by our minds. In my practice I use to go through my body muscle by muscle and try to get rid of the tension. Lately I've been impatient when going through this practice and I've noticed that I've pretended it's enough to think of the muscle to relax it without putting any effort or focus into really feeling what or how that certain part of my body actually is.

So the body has been experienced only as thoughts instead of sensations. And the dishonest part of me has been content with that (the honest one believes that there's actual material that senses things, things that manipulate it outside and it's own function as well).

Then I thought about 3d modelling and how it makes us aware of our surroundings different way. When we get familiar with our surroundings and how everything works we start noticing and sensing thing stronger than without that knowledge.

Can we have a knowledge without language and thoughts?

My experience out of my bicep, backbone or heart is strongly tied to what I imagine to know about them. So this could be one of the cases where our tools shape us.

Could I just have a 3d model out of my body so that I would have better tools of imagining different kinds of body sensations somewhere I didn't know I had them? For example. –Karo

*I find this interesting and thought-provoking. –Ilkka*

## Day 5 - Working Out and Diving Into the Digital Classroom



The day started with a full lower body kettlebell workout. We made five rotations of a complex startup routine (4 Turkish Get-Up's, 2 Overhead Kettlebell Squats, 20 One-hand Kettlebell Swings) and completed the set with a leg workout (15 Goblet Squats, 15 Lunge Pass-Throughs, 30 One-Leg Deadlifts). During the workout we talked about a recent study which demonstrated that thinking about muscles affects their performance (i.e. If you do bodybuilding as a mental exercise and it has a real effect on your body)<sup>13</sup>.

After the workout we combined 3d components people had designed with the classroom model. Progress was very slow as objects were difficult to snap into place. Participants tutored each others on the process.

After the classroom model was fitted with some objects, Karoliina guided stretching exercises for the group, then we continued with *Viewpoints* and introduced objects to it. People learned how to communicate using chairs and ladders, dumped to the rehearsal grid.

<sup>13</sup> Brian C. Clark, Niladri K. Mahato, Masato Nakazawa, Timothy D. Law, James S. Thomas. 2014. [The power of the mind: the cortex as a critical determinant of muscle strength/weakness](#). Journal of Neurophysiology, Vol. 112 no. 12, 3219-3226 DOI: 10.1152/jn.00386.2014.

We watched a short video showing our 3d modeled-room and conducted a “What if..” exercise. During the exercise every sentence begun with the words “What if..” and replies were made in the same format. A collaboratory narrative was formed. We recorded [audio of the exercise](#) and we listened to it, afterwhich we talked about the day's exercises.

The day started with a kettlebell workout. We were all more or less sore after the workout the day before yesterday but still many of us noticed the movements (especially the Turkish getup) getting lighter now that the technique was getting more familiar. There was some uncertainty about the right weights tough - how to balance with having heavy enough of weights to point the stress into the right places but at the same time avoid the situations where there's too heavy load on a wrong place when you're still learning the way to move and easily go through unergonomic positions?

Eero mentioned about a research that showed that muscle building is possible only by thinking about working out. That went really well together with Karoliina's text about imaginary bodies.

We also paid some attention to the ergonomy of the workout and did some short stretching together before leaving the gym.

### *Choose the right length of a stretch for your situation*

*Warming up before a workout: 5-10 seconds. Increases blood circulation and relaxes, not the best thing to do if you need exploding strength in your workout.*

*Right after workout: 10-30 seconds. Muscles will return to the length they are when in rest and recover faster. Be careful not to stretch too long, when the muscles are still hot after the exercise it's more difficult to notice a rupture happening.*

*Couple of hours after the workout: 30-120 seconds. Stretches the muscle and makes it possible to move more freely.*

*~ Bene Lifta Maximus ~*

The kettlebell workout went little bit better than in the first time. I'm getting more used to the movements and I'm starting to find the right rhythm. I was too shy to take a gym selfie, but I want to see the “Power Rangers pose” we did! Later at school I made a 3D model of a glass. There's a [Follow me tool](#) in SketchUp that helps a lot in creating more complex shapes. I felt reluctant to say anything during the “What if..” - exercise. **I felt this weird pressure to be witty and that I should try to outsmart others.** –Ilkka

*Yeah. This kind of pressures are expected but you all handled such experiences well. Don't try to push yourself mindlessly through frustrating moments. If you have the possibility, take a pause and try to map your feelings. Perhaps there is a specific thought or event which triggered your frustration. As you manage to map circumstances which cause pressure, you can confront them more sensibly (And perhaps transfer the feeling into some kind of 3d model, pun or a game?) –Eero*

## Notes on Bridle / Stratton / (Vadén)

Please see the video of **James Bridle's** talk. An easy going chat on [The New Aesthetic: Waving at the Machines](#) (2011). Bridle is a great companion if you want to deepen your understanding on how digital media affects art and design.

[Building a better body: Male bodybuilding, spectacle, and consumption](#) (1999) by **Jon Stratton**. The text offers a short history of bodybuilding, linking its history to the development of capitalism. This is a good article to learn how some variants of Marxism fit together with the concept performativity.

For participants who were frustrated by the Heidegger text please see this lecture on "[Energy and Experience](#)" (2015) by **Tere Vadén**. Vadén utilities Heidegger's idea on on how modern technology changes our presentation of nature (i.e. through modern technology we see nature as a resource) in an effort to understand how fossil fuels affect our imaginations and worldviews.

Participants are advised to collect notes on the material while you are reading. Nothing too difficult, simple catchy slogans you find appealing. You can collect the slogans below.



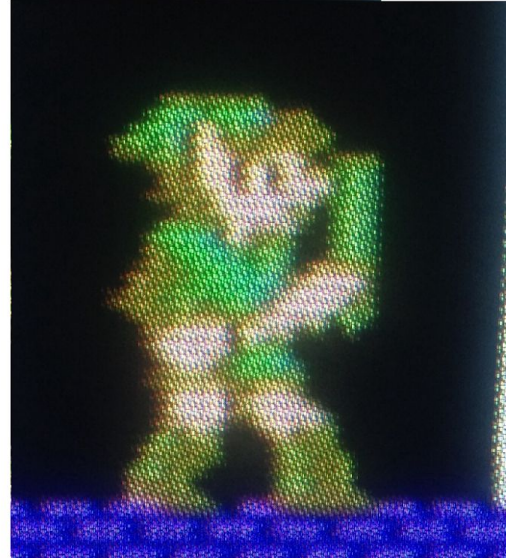
I enjoyed the talk by **James Bridle**. I found it really interesting and this time I didn't have troubles concentrating or staying awake. Many of the example artworks **Bridle** gives reminded me of video game graphics, wireframe meshes and pixelated textures. The Telehouse West data center building almost looks like a screenshot of [Breakout](#) and many of the objects with pixelated patterns have this [minecrafty](#) feel to them. **It seems that growing**

up with digital medias has altered the way I see squares with solid colors, they always look like pixels, like the shapes in the **Jens Hesse** painting. The same pixelated look can also be found in [this](#) 1976 oil painting by **Salvador Dali**. **Bridle** also mentions the retro quality of this digital aesthetic, but the video games of my childhood didn't used look like that. Because of the old monitors, the pixels weren't that sharp. This picture illustrates it well:

What Indie developers think  
retro games looked like



What retro games actually  
looked like



(I'm not sure of the origin of this image. Probably 4chan.)

*"We've decided that Hawk-Eye is better at this than humans. We've built a system that has better vision in the world, better memory and better acuity than humans do. And so we're kind of giving up a certain part of the decision-making process to Hawk-Eye."*

[Here's](#) a video about the same subject, how robots can- and already do things better than humans. There are [things to consider](#) in the development of artificial intelligence, but personally I feel optimistic about the advancement of technology.

*There's an island called Isle of Man. On that island, there's a stream down below and the women wear a harness and they go down and get two buckets of water and climb up to their home up there where they boil and cook food. The women have to skin animals and get the animal fat out to operate their lamps. And if someone said to the women "Some day, you'll turn a gadget and water will flow at whatever speed you want, without you having to go down to the river. And some day, you'll press a button and the lights will go on and you won't have to skin animal fat." And the woman says "Yes, but what will women do?"*

**Jacque Fresco**

(That quote was from [this](#) documentary.) When robots take over every job, what will be left for us pathetic [creatures of meat and bones](#) to do, is to play and be creative. The dystopian [cyberpunk](#) future is already here.

I visited ABC Tikkula in Pori. I intensely observed the structures in order to find designs made by computers and I might have looked suspicious. People might have thought that I'm planning a robbery or a bombing. Despite all my efforts I couldn't see the computer's handprint, it wasn't as obvious to me, as everybody else made it sound. Perhaps this was different? Perhaps this building was something else before it was transformed into ABC station, or maybe I'm just blind. Maybe I'm just a robot myself.

*Or perhaps Bridle (and I) are wrong! Traces of digitization are definitely more evident in London than Pori. Also Bridle is an evangelist for new aesthetics... His talk was inspirational but possibly a tad inaccurate. He's love for the concept is guiding his interpretation of the world. –Eero*

Notes on bodybuilding: <https://www.youtube.com/watch?v=pN253RLDdM8>

–Ilkka



The coffee cup is just a empty prop to hide my face. I don't even drink coffee.

I just watched the James Bridle talk, and it was absolutely inspiring, although I was aware of some concepts presented in it already.

The objects shown like the Pixel Cushion are taking over our esthetic sense - **“This is a strange thing. This is a look, a style, a pattern that didn't previously existed in the real world. It's something that has come out of the digital”.**

The digital world is slowly presenting itself in the physical world, either it be in small pillows, sculptures, installations, and even fashion and architecture. Not only are they produced inspired on the style of the digital world, the 8-bit pixels, but they are also produced

with the digital tools. Such is the case of Rotational Moulded Shoe/ 2009 from Marlose - Couture Shoes. This was a pair of shoes that were modeled in a 3D software and then printed in a 3D printer. Also a lot of things nowadays couldn't possibly exist without the use of technology and our perception gained by it, such is the case of modern architecture and the Bosque Health Department in Bilbao. **“This building can't exist without digital technologies. The whole shape of it, not just the look of it, but the ways in which the building is made to understand on how to put things together in order to make it, are entirely digital.”**

**The digital world has affected and shaped our perception more than we think. Especially to the current generation, for many of us grew already with a machine in their lives.** I for example was quite shaped by technology, working with computers since a young age, and it has changed so much of my ideas and the way I see the world. But I'm not sure if that's good or bad. There was an example given on how we perceived some irrigations fields in the Africa Border and how they resembled square shaped pixels. Could we ever loose notion of what is real and what is digital? **“But because we expect to see things in a certain world our understanding of where the border between the physical and the digital has changed because we've experienced the kind of imagery and these kinds of views before. And we're unconsciously comfortable of them being mixed up.”**

There is a lot of good coming out of the advancement of our technology but it's scary and unsettling at the same time. Taking the example of satellites, they **“(...) allow us to see through time”** We can look back through historical data captured by it and make real comparisons across the world, in a way that humans alone couldn't. Yet, it can also be used for surveillance, for spying, so much that a lot of people and corporations want their image and space erased out of Google Earth, considering privacy issues. Another issue is how much technology is surpassing us, our physical and intellectual attributes. Cameras have now the ability to recognize faces in a picture where our brain could actually go by them and not notice. Other example is the Hawkeye in different sports such as cricket and soccer. When in doubt, we look at this machine, we trust this machine to show us the right answer. **“And so we're kinda giving up, a certain part of the decision making process to the hawkeye”** Because we have created a machine that has better vision, better memory and better accuracy, than 99% of humanity could ever hope to have.

**“Technology wants to be like us and we want to be more like it”** Now the scary part, is how far will technology go, will it be able to fully replace us one day? What if we create something smarter and more advanced than we could ever be and it turns against us? What if we can end up in the dystopian future so many movies and books portray? Or on the other hand, what if it helps us achieve things we never thought possible? What if this world can be saved from all it's evil's with the help of technology? **“It can be creepy or for surveillance, or it can be a shared vision”**

**One thing is sure, our future is bound to technology, everything will depend on what we will do with it, the machine will be as much of a part of us as anything else.** **“We can foresee a future when entering a room, this (waving) is kinda of what you're doing to identify yourself, not just to the people, but the computers and machines that are watching us too.”** –Catarina

Jon Stratton: “Building a better body, male bodybuilding” (1999)



“Rosalind Williams sums up the environment of department stores as “places where consumers are an audience to be entertained by commodities, where selling is mingled with amusement--.”

“--the commodity being bought does not remind the worker of her or his labour and does not seem to have an origin outside of the shop. -- In short, the commodity is naturalized.”

“--that bodies and persons are things that can be made.”

“Ziegfeld promoted Sandow “not as the world’s strongest, but as the world’s *best developed* man”, in this way exploiting the new fascination of audiences with the public display of an outstanding physique”.

“As it entered the world of commodity spectacle more directly through personal consumer goods aimed at men and through the use of male bodies in advertising, so the male body got caught up in the extravagance and excess, and image, that mark the spectacle and that are acted out in the practice of bodybuilding.”

“--the male body was associated with productive labor, men being thought of ideologically as workers.”

“In the bodybuilt body, the body that labors is also the body that is built.”

Machine as a metaphor for describing “nature” and that machine considered as God-given. Cars and human bodies considered as vessels that are worth comparing.

## Day 6 - Body and Synth

The day started with an overview of the Bridle / Stratton / (Vadén) homework (Participants found Bridles talk to be more interesting). We spend a little time re-reading Stratton, talking about Marxism, Post-humanism and how the automation of labor threatens us. [The technosphere](#), [anthropocene](#) and [media archaeology](#) were referenced. It was noted that images of furniture and interiors in IKEA catalogues are made [75% by 3D renderings](#). We continued on chatting about projects people plan to present next Monday.

We made body acoustics and awareness exercises. As a warm-up we laughed intentionally (Santa Laughter: *belly ho-ho-ho*, Politician Laughter: *chest he-he-he*, Doctor Laughter: *nose hi-hi-hi*). Then we generated low sounds in the stomach, mid-sounds in the chest, high pitched sounds in the forehead and attempted to locate resonating areas in the body. After a pretty chorus session we continued by following the pitch of an analog synthesizer (Korg Monotron Delay) and a digital synthesizer (Novation Circuit). Participant preferred the analog sound. A short introduction to how analog and digital synthesisers function was offered (the issues concerning analog vs. digital were brought up by Terho on [day 4](#). We watched a clip from the video he suggested). We also talked about the timbre of sounds and how they affect us spatially.

Participants started working on their presentations while we listened to **Arash Moori's** [Heterodyne \(2016\)](#) (Karoliina lowered to volume midway). **Dror Feiler's** vision of noise as form of protest was mentioned.

*As part of the modern capitalist society music is in danger of perishing in random samples, data, markets, instrumentation patterns, institutions and computer nets, or of suffocating in the gigantic tautological machinery of the media industry, that continuously sends back the opinions of the masses, that they, as media, formulated. We need music that is the differential, that neither compromises or thinks of surrender, but carries on even in the shadow and disguise like the guerrilla fighters and draws active disappearing lines in the fields of society. We need music that is a labyrinth, a rich ensemble of relations; diversity, heterogeneity, breaks, unexpected links and long monotonies. It is the vision of a life that opens the ways and allows the horizon of resistance to light up.<sup>14</sup>*

We had a short danceoke session (Participants are advised to [add their danceoke favorites to the playlist](#)). After danceoke participants presented their plans for the final presentation for the group.

I had to attend to a thesis seminar which took my whole day. At one point I took a peek into the performance classroom and saw everybody bouncing around. I was sad that I missed that. Reading about the day others had made me even more sad. I missed all the interesting discussions and cool synthesizers. Maybe we could have a synth jam someday? I was

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<sup>14</sup> Feiler, Dror. 2009. [MUSIC, SOUNDS, GARBAGE, NOISE and POLITICS](#). drorfeiler.blogspot.fi/

browsing through my reddit feed during the lunch break and I came across [Animating Poststructuralism video](#). – Ilkka

*Video is ok and serves as a good reminder on how poststructuralism is understood. I digged the way [Saussure](#) was simplified.* –Eero

I had yet another day where I tried new things. The vocal exercises were a sort of revelation to me, my body was actually numb after the exercises, because trying out different vocal ranges, made me realize how much impact it has in every single part of the body. It was relaxing and frustrating at some times, because I couldn't quite adjust my timbre to the digital synthesizer.

We are starting to work on our personal projects, I can't wait to see everyone's final result and their interpretation on how we can use this technology around us. I myself am gonna try to code an interactive program where hopefully I can make the people in the real world interact with the virtual world.

I also enjoyed the noise music of Arash Moori quite a lot, **I hadn't heard of this artist yet, but I like how he captures the media and technology around us through noise and sound effects. It feels like we're inside a machine.** –Catarina

## Day 7 - Movement in front of Camera



Day started with an upper body kettlebell workout. We made five rotations of the familiar startup routine and completed the set with an upper body workout (20 One-hand military presses, 15 Two-hand bicep curls, 20 One-hand side row's and some other movement which I forgot).

After the workout people continued working on their presentations. Work was interrupted with advanced *Viewpoints* exercises. People exercised **moving in a shared space in relation to the camera**. Participants could monitor their movement on a computer screen. Video of the exercise is available online: <https://youtu.be/HCtBGKKgU5s> .

Notes on the exercise: Terho discovered the edges of the frame, people started to cover their faces, Ilkka makes a moses-gesture and opens space for his entry, people move in sharp synchronous timing (unintentionally?), Heikki discovered how fast paced movement changes the space, Ilkka became miniaturized and discovered outlines against the mattress (was he directed by contrast?), Karoliina discovered a frame within a frame and tested its edges, Heikki and Terho engage in spontaneous biomechanical dance (in the spirit of **Meyerhold's** "biomechanic etudes"). Towards the end of the experiment the group organizes and finds the courage to move very close to the camera, people appear very fascinated by the monitor.

After the experiment people continued on their own projects. Ilkka presented two views to the topic of military simulations [Moderni asevelvollisuus / Modern military service \(2016\)](#) and [Normal Day in the Army / Normipäivä intissä \(2014\)](#).

Moving in space where you see yourself and others in real time boosts the impact of movement in relationship with others. Felt strange to watch yourself while sit down when first

got used to see your action constantly reflected. Really trippy stuff. Workout was much faster than last week. **Getting stronger!**

*Most likely your technique is getting better and lifting feels easier thanks to this. BUT I can see definite improvement in everyone's postures! –Eero*

Exercise in front of camera: Planets, dervishes, robots, shapes, colours, smelly socks and shame.

Performance project for monday: Essence of knowledge, essential knowledge versus all the available information. Gurdjieff's ideas about knowledge as material, analysis of the movie *The Turin Horse*.

Later, T

While we were doing our kettlebell workout, this random person came into the gym. It was amusing how he kept throwing the weights around. Is this the standard way to act in gym? –Ilkka

We were doing really interesting exercises. Moving in the space while looking ourselves via iMac's cam. The way we were moving reminded me of [Sergei Parajanov's \*The Color of Pomegranates / Sayat Nova \(1968\)\*](#).

First of all: Yes Ilkka, that seems to be the normal way to act in gym for many in Kankaanpää. I think it has something to do with going through this quite monotonous work out so often (the weight droppers are usually the people who look like they go to the gym five times a week) and an attempt to make it even a little bit dramatic and adventurous when they can at least make a loud sound as a sign of seriously pushing it to the limit.

I've felt a bit tired the last couple of days and it feels like it's hard to keep up with all the reading, watching, document writing, project- and lecture preparing and constant web-page updating that I've done lately (among all the other stuff).

*Keep hanging in there only 3 days to go and I got a treat planned for us next Tuesday! –Eero*

My project includes combining some natural material with 3D-printed plastic. I've sent some e-mail to Tampere and Helsinki fablabs whether they could assist me with the printing. I also thought that it would be great to co-operate with someone from somewhere a bit further away (maybe someone I met in Tasmania or the just a random fablab worker in Hawaii?) and ask them to scan and send me a model out of some local rock that I could combine with some Finnish not printed one. But since I didn't receive any answer yet I thought that before making any further contacts I should really plan how to introduce my project and what could the person assisting me get out of it, how to get one involved.

Eero told me about a lecture by **Heather Davis** [The Queer Futurity of Plastic](#) (2016) (The Davis lecture goes well with the note Terho made on [day 2](#): "I believe that what we have created, we should take responsibility of".) that's about plastic a future sediment and after that including rocks from around the world as a form and as a material with something plastic made with latest technology started making even more sense. I think I'm now watching the lecture and leaving everything else for tomorrow.. This project would probably

take some more time than this unit but luckily I'm planning to continue with sculpting studio work after this unit so I can probably finish it later.

But yeah, I'm also interested in taking some of the 3D-printed stone into the woods to comment the plastic that's actually becoming a part of our ecosystem through so many different routes.. The oil that's spreading all over from the specific sites that it used to belong to and transforming our possibilities and experiences in this world, digitalization being one of those things.

BTW, check this out:

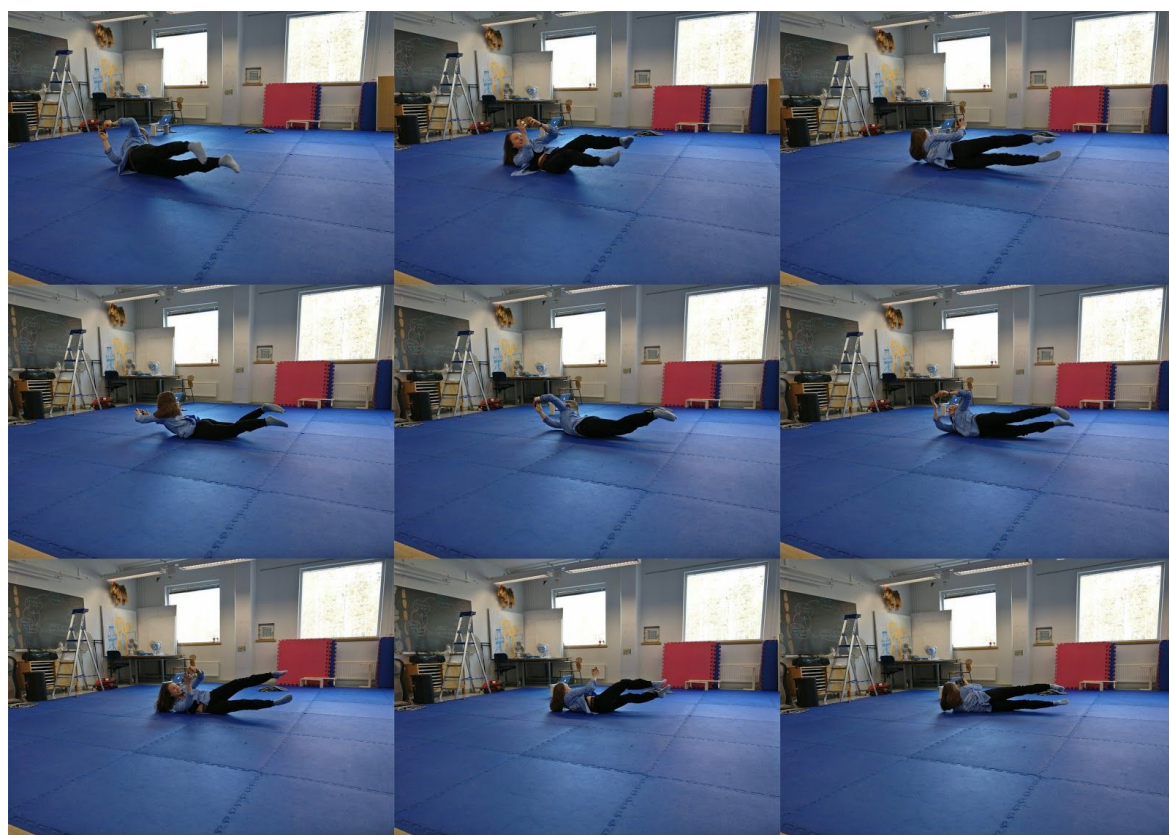


Hollywood style of firewood!

–Karoliina

*Search for “decorative logs” too! Making allergy safe decorative logs would be a nifty business.. Perhaps 3d printing and laser-cutting/engraving could be involved? A design for a perfect log could be made using 2d shapes and cutted out of plywood (similar to [plywood assembly models](#)). The parts could be sold as “DIY DECORATIVE LOGS - KIT”. –Eero*

## Day 8 - Shady day



Karoliina watching [Roulades \(1998\)](#) by **Julien Prévieux** on her phone while rolling on the floor (See [Karo-roll's as animation](#)).

Participants continued working on their presentations. Work is interrupted with discussions and small exercises. The group continued with *Viewpoints* and personal cameras were added to the mix. The first experiment in “moving in a shared space with a camera” was made in POV mode using the front facing camera: <https://youtu.be/ecT715dcx0U> . The second experiment was shot in as a SELFIE using the front facing camera: <https://youtu.be/2WRi3R1718k> . In a discussion it was discovered that people started to walk backwards during the selfie exercise. Participants found it possible to navigate the space while looking at the small screen. Some found the experience to be very frustrating. **Cameras added a narrative feel to the practice. The length of the exercises (1 min each) linked the separate videos into the same story.**

An essay [Closing the Loop](#) (2014) by **Aria Dean** explores the politics of selfies was discussed. The day was interrupted by “Kulttuurialojen ammattilaisten toimintaedellytykset - Taiteilijana Satakunnassa” seminar. Some students participated in the seminar while others continued work on their presentations.



I started the day by working a bit on my personal project, trying to code what I have in mind is getting rather complex and frustrating, but hopefully I will manage to make it work, I will research a bit more on the camera interaction to see if I can find a solution.

Also, we just did some walking and recording exercises and I think it was pretty useful in order to give us a different perspective in our reality. We've been exploring the virtual world with 3D modelling in our virtual classroom, and these exercises have helped us explore our own world. It's funny that even to observe our reality we use machines and screens, recording it in a virtual world. It was quite interesting to try and put together all the videos from everyone, to watch all the different perspectives and try to relate them to each other, creating this kind of narrative.

I myself tried to record Viljami's vivid socks, since in our daily life we tend to look up and see what's in front of us, I thought the compressed screen we were recording with, could help me focus on a specific thing. So I decided to analyse Viljami's movement and thoughts just by his walk and his reactions when someone crossed his way. It was interesting yet frustrating, because my mind and eyes are used to explore everything around me, and while looking through my phone's tiny screen, I felt like I was only using around 30% of my vision and I was struggling not to look away. –Catarina

*Viljami's socks formed into a clear visual cue when we watched all of the videos together. I guess our gaze is more keen on details when it gets compressed by the screens. Terho also noted (on [day 7](#)) that he would have wanted to wear something red during the rehearsal because it would have "looked nice on camera". –Eero*

We were doing some walking practises again. This time watching ourselves via phone's front and back cameras. Before that I updated my website for the 10th time during this course.



Now I'm quite happy about how they look. Last night I had a clear idea of what I want to show next Monday and what I want to process and how. Did not write it down and now I can't remember it anymore. Maybe it was not that good idea after all. After lunch I'm going to Pori with Aeon. After that I might have new ideas. Hopefully.

–Unknown manatee

We started the day with one hour of individual project work. I started writing an e-mail to a friend of mine who I met while studying in Tasmania and I'm trying to invite her to take part in my project. We also found out that there are at least two places where you can make 3D-prints in Pori! It was funny to realize how hard it is sometimes to realize your own resources (It's possible to contact a person that I already know from the other side of the world and there's a 3D-printer in my own university for applied sciences that I could use instead of just contacting people that I don't know and print something somewhere far away in an institution that I don't have any relationship with). Well, it was educational.

I think I'm contacting SAMK and try to organize myself a day in Pori during which I could scan an object and combine the model with the foreign one and print it all at once. It's a shame I can't make it until the end of this unit.

*It's no shame. Besides the idea of making the project in a global collaboration, building virtual geological networks across continents is cool. –Eero*

It's great to me reminded that our way of gazing our surroundings can be altered. Sometimes I feel like I can look at a text or a video on a screen (of a smartphone for example) without completely diving into it - I manage to follow what's happening around me at the same time more and more.

Funny detail - after this unit I was sitting on a train that was full of people. I had a seat that was placed opposite to many people and I felt like I was a bit impolite when I didn't place my eyes on a screen or on book pages but let them rest on different parts of the train car while trying to stay focused. I felt guilty seeing people around me even though it happened through peripheral vision and I was careful not to disturb anyone by looking straight at them. -Karoliina

Continued to work with SketchUp. I was able to add an image to a curved surface with the help of this [tutorial](#) and some luck. At first I wasn't able to make my texture work correctly but after a couple of tries it magically just fixed itself. I have no idea what I did right or wrong. I also encountered some unexpected issues while working on my presentation. I might need school's computer to get it done. –Ilkka

## Day 9 - Kettlebell and Techno



The day started with fast paced lower body kettlebell routine. Training outside the circle: [https://youtu.be/HdSN\\_P\\_fb1Q](https://youtu.be/HdSN_P_fb1Q) . Training in the circle: <https://youtu.be/LbuF-jL1BJ4>. Apparently *workout.art* is the new hip thing. An article on Vogue details how [The Metropolitan Museum of Art Is About to Become Your Favorite New Fitness Destination](#) (2017). The Museum Workout series is organized by [MetLiveArts](#).

After workout we experimented with electro-acoustic music, body acoustics and spoken word. The process was a tad challenging, the synths were complex and the skill level in the group uneven but the results were promising and everyone seemed to have a good time. Similarly to exercises on [Day 7's](#) (when we used *viewpoints* in relation to the camera), **it was noted that when an event is recorded; gestures (and sounds, sentences) which occur simultaneously (by accident or intent) catch the viewer's attention.** It was discussed the structure of our exercises functions like a script and the frequency of "happy accidents" we have witnessed is a result of a shared vocabulary and our close and long training period.

Audio from the experiments:

- [Walking and reading this document.](#)

- [Playing E](#)
- A combination: [Walking, reading and playing E](#)



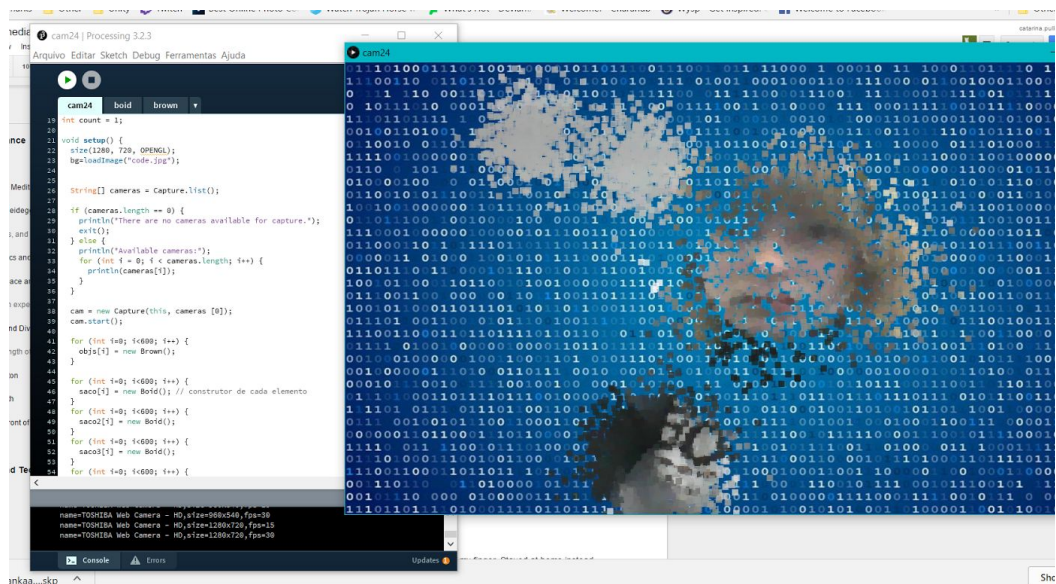
Started the day with kettlebell training, and it was still rather tiresome, mainly because I missed the last training, so my body is still not quite used. Although now I can make most of the movements and positions correctly so from now I will only need to keep trying some heavier kettlebells to get stronger. I will definitely keep working on my body when the course ends using the routines we learned.

In the afternoon we had yet a new thing to experience. **I loved the random or not so random compositions we did with each instrument.** I quite enjoyed the digital synthesizer, it had so many possibilities to change the sound, and it could go from a jazzy or piano feeling, to sound effects. Maybe one day I'll get one for myself, it was quite fun to try it out. We also did some recordings, where all of us would read a random section of this document out loud, all at the same time. That was also fun, yet confusing. There was so much blurry sound in the background of all of us that I was getting a headache at a certain point. But **there were a lot of interesting moments, for example when me and Karoliina coincidentally started reading the same text, it was fascinating to try to understand the reasons behind such coincidences.**

I'm continuing my project for Monday, I'm a bit nervous with the presentation, I hope the software runs nicely and I can do everything I have in mind. As for my concept, I hope to create a connection between the virtual world and the real world using a webcam to put us inside our virtual classroom. I've attached a printScreen in order to show how it's looking like. My plan will consist in saving a view from our digital classroom and use it as a

background in the software, and put a webcam in the real world in the same perspective as it is in the 3D classroom. With this, we can hopefully insert our real selves recorded by the webcam, into the virtual classroom. At this moment, I only coded the visual interaction, that can be made with the press of the mouse, creating new “diffuse clouds” wherever we want to see the real world.

In this weekend I will try to make the audio interaction work, the idea would be if the viewer clapped per example that would either create more “diffuse clouds” or modify them in some way. –Catarina



Had a weird dream about the course last night. Eero was showing me how to make my laptop productive as possible (for performance uses whatever it means). Meanwhile the Finnish army was testing little fighter planes around my childhood home.

Had to skip the kettlebell training again because of my finger. Stayed at home instead doing some yoga and reading some text about selfie feminism and finishing my applications. Now i'm ready to concentrate on the course. As there is 3 days left.

Kettlebell training was easier than before and could do the whole thing with 12 kg. After lunch we put together music session where we first got used to the instruments and then did the E songs. Also we read this document out loud while walking and standing by. Eero recorded those with phone and the experiment was really good. **I think we could a whole album with this material.** –Nimetön Ankkka

Kettlebells were quite easy today, i even got some sense in turkish get ups. Hahaa funny synchronicity, we had kebab lunch.

After the kebab, the sound experiments were really welcome activity, as i feel comfortable in making noise because of my earlier experience in different kind of sound stuff and music.

**Reading parts of this documents together was also much fun, it felt like being more alive than usual.**

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I am terrified about monday's presentation but it is normal and usual for me. My way of creating performance is quite chaotic and usually i never know what is going to come out and usually i change plans until it is "5 minutes to go". Well. At least i think what it is going to be about although i think i took too huge subject/concept. I am more terrified than usual because two following reasons:

1. I want to make it intellectually comprehensible and emotionally effective (these two thing being the actual meaning of the concept)
2. Due to nicotine deprivation i am not at control of my motivation and emotional levels at all.

At least I managed to write the headline day before yesterday:

"body and knowledge as a media of the spirit"

I plan to use texts from nietzsche's thus spoke zarathustra (sharing virtue?) and some gurdjieff lecture about knowledge as material and i also have some own texts already written. My own text came out in strange biblical form of poetry and i feel i managed to write something that is not my usual way of mentation. Lets see.

I also want to do some action to underline the emotional aspect but i don't know at all what i am going to do. I read the texts, will show one scene from The turin horse from laptop and do something and i hope it will make some sense. It is up to the audience anyways.

-terho-

I woke up after having a dream where everything have been on and also others have been having on their minds was merged. I guess music and sound is very important for me to invoke any kind of understanding about things because this dream happened just today and the base of **the dream seemed to be in sound.**

The dream happened on a crop field which for me is the symbol of fundamentals of human collective, place where witches gather at nights and now apparently also artists, the place where our basic needs are nurtured, it is the bread.

Enlightening thing about it, was that different aspects of art merged together and this 'happening of the thing' was simultaneously presented in social media, where reactions and short texts from 'ordinary' people / audience became part of this flowing phenomenon of play and creation as well as some memetics. It is an alive organism created on whatever the medias, it is our spirit and our passions, it's meaning is in it's beauty, in emotional information of mutual understandment that it carries and in the new forms that it creates. I will attach this kuvaus to the texts of the moonday performance.

-Terho-

For me the sound workshop today was an experience I happily said welcome to - I haven't been working too much with a sound in my life, never played an instrument or took singing classes although It's something that's been interesting to me. **Also improvisation in a group (sound, movement, story etc.) is something I enjoy having in my life every now and then - like Terho is writing above, it does make one feel alive. Like getting somewhere you are always waiting to go to.** Of course the effect is always stronger the longer the break has been. Also, practice makes it possible to go deeper?

My first instrument was Eero's digital synth and I got a bit frustrated at first when the first time I got to try making a sound was when everyone else in the room were playing their own stuff at the same time. -Karoliina

The worst workout yet. I felt really exhausted and also a bit sick. It might have been because I ate breakfast right before I left to the gym. I'd like to continue working out with kettlebells, but I think it's going to be difficult without someone kicking my ass. By the way, we still haven't used Signal together. –Ilkka



## Notes on Prévieux / (Parikka)

Please watch [What Shall We Do Next? \(Sequence #2\)](#) (2014) by **Julien Prévieux** and add notes below.

If you have energy left you should also read [Dust and Exhaustion - The Labor of Media Materialism \(2013\)](#) by **Jussi Parikka**. It is a media archaeological text which provides you with a unique approach to contemporary media studies. Parikka details some interesting games too. The text gives you tools to understand new-materialism.

Add a short description of your presentation to the "[Day 10](#)" chapter of our study journal, so that group members can make notes on your presentation and give feedback.

I like the slogan: "instead of bringing the artist to the computer, we bring the computer to the artist" as we earlier learned the slogan "we shape the tools and the the tools shape us".

When art being very sensitive and fluidic phenomenon, easily manipulated, its form is so easily corrupted by the tools that it uses. I feel that the art in its purest form should be free from material obstacles, being straight projection of the mind to a medium that obeys the imagination effortlessly without any prerequisite whatsoever.

Another interesting subject, about how certain neurological disorders, tic movements, ataxia etc and such "after being diagnosed thousands of times, these conditions seized to be identified". This, I think is the symptom of the phenomenon of psychological evolution, first it appears as disorders, syndromes and such: cognitive and neurological mutations and after they have been accepted in some way of affirmation or another, people will even start to imitate behavior that springs from these conditions. Stuttering and absent mindedness of nutty professor, could became norm of an expression of a scientific mind, for example. Long distant gazes of autistic savant could become norm for the talented artists.

Problem is the lack of tolerance towards different approaches of applications of the human genius. For example using neologies, made up words, is known as a symptom of schizophrenic conditions, but we also see that some philosophers feel the need to make new words or use the old ones in a new way to make their ideas visible. Ideas and in our case art often come from beyond the literal associative mind and they need new ways of expression. How to express synesthetic mind?

–Terho

Notes on “What Shall We Do Next? (Sequence #2)”:

Really nice bass sound in the beginning. All in all I enjoyed the soundtrack. – Ilkka

I wish computer work was that kind of a dance and walk around that the dancers did in the video. —Karoliina

*You can make it into whatever you want it to be. You don't need a computer to work with a computer.* –Eero

“Do I wave to my digital devices more frequently than to my friends?” - In my opinion this refers to the common discussion of our increase lack of physical interaction, our interactions are more and more made through the virtual world than through the real one. It also reminded me of the past lecture “Waving at the Machines” in which our world is being slowly populated with machines and devices, so they’re becoming a part of our life and we can’t escape our interaction with them.

A lot of actions in our world are being replaced with machine interactions, this because more and more the devices are built to recognize us, to understand the human being and its needs. “Accessing secondary functions on soft keyboard using gestures (...) Gestures coupled with voice as input method (...) LED Lamp gesture control (...) Method for touchless control of the device.” Just with a tiny gesture or sound, devices can now analyse and recognize our identity. I believe we’re closer than ever to creating actual robot companions that could interact in our society, that we all see in so many popular games and movies.

There was also a specific scene that I found interesting in the video at 12:45min. This woman starts controlling the actions of her two colleagues with hand gestures, just as if she was working in a iPad for example. I wonder if one day we’ll reach a point where humans will be this easily controlled as if they were a device.



**Sunday** - Can't wait for the Tuesday's horse experience, testing the gear!  
(actually got an allergic reaction just from wearing this stuff)



# Day 10 - Presentations

## Heikki

“**kankaanpaa-art-school-performance-art-room-simulator-2017**” ([Download game](#))

What I made is a simple flash game that uses the 3D model animations. There is just some loops in the game. Going to install the situation as it's shown in the model so the room is also going to simulate the game that simulates the room.

## Comments

- It has a very surrealistic feeling to it, especially adding the background music was a great idea because it really built around the mood. It feels like you are inside a loop, and it can have different approaches to the concept behind it. There is an interesting constant relation between the real and the virtual classroom, and you start to wonder which one is the simulation.
- The music didn't only work as a mood builder, but as it was placed outside the computers (in the “real” space) it tied those different layer up and pointed out that even though you weren't looking at the screen you still stayed in the game.
- **“The game is not simulating the classroom. The classroom is simulating the game”**. This was a witty idea and in the way the work was presented served it well. Playing the game on the same computer it was made with immersed us into the game-world. Perhaps the same game could be made for mobile phones, so that the device people hold in their hands would suddenly be a part of the simulation..
- The game was really simple but it worked. I would have wanted to learn more about your personal frustrations with computers.
- In all it's simpleness for me it served as perfect example of dystopian future and emptiness of digital life simulation in which we already spend half of our days.

## Terho

“Body and absorbed Information as a media of the spirit”

<http://theworkingartist.com/magic-words-create-your-greatest-masterpiece>

(I will read some texts

I will show one short scene from a life-long movie.)

Video used can be found at

[https://www.youtube.com/watch?v=Bu\\_pqP7\\_IUE&t=35s](https://www.youtube.com/watch?v=Bu_pqP7_IUE&t=35s)

( i highly recommend the full movie ‘Io Torino’ or ‘The Turin Horse’ for it makes deep emotional impact and is also very hypnotizing visually and can really make you think about life priorities.

Texts used in performance:

"The fact is that the enormous majority of people do not want any knowledge whatever; they refuse their share of it and do not even take the ration allotted to them, in the general distribution, for the purposes of life. This is particularly evident in times of mass madness such as wars, revolutions, and so on, when men suddenly seem to lose even the small amount of common sense they had and turn into complete automatons, giving themselves over to wholesale destruction in vast numbers, in other words, even losing the instinct of self-preservation. Owing to this, enormous quantities of knowledge remain, so to speak, unclaimed and can be distributed among those who realize its value."

"There are periods in the life of humanity, which generally coincide with the beginning of the fall of cultures and civilizations, when the masses irretrievably lose their reason and begin to destroy everything that has been created by centuries and millenniums of culture. Such periods of mass madness, often coinciding with geological cataclysms, climatic changes, and similar phenomena of a planetary character, release a very great quantity of the matter of knowledge. This, in its turn, necessitates the work of collecting this matter of knowledge which would otherwise be lost. Thus the work of collecting scattered matter of knowledge frequently coincides with the beginning of the destruction and fall of cultures and civilizations.

This aspect of the question is clear. The crowd neither wants nor seeks knowledge, and the leaders of the crowd, in their own interests, try to strengthen its fear and dislike of everything new and unknown. The slavery in which mankind lives is based upon this fear. It is even difficult to imagine all the horror of this slavery. We do not understand what people are losing. But in order to understand the cause of this slavery it is enough to see how people live, what constitutes the aim of their existence, the object of their desires, passions, and aspirations, of what they think, of what they talk, what they serve and what they worship.

"That is one aspect. The other, as I have already said, consists in the fact that no one is concealing anything; there is no mystery whatever. But the acquisition or transmission of true knowledge demands great labor and great effort both of him who receives and of him who gives. And those who possess this knowledge are doing everything they can to transmit and communicate it to the greatest possible number of people, to facilitate people's approach to it and enable them to prepare themselves to receive the truth. But knowledge cannot be given by force to anyone and, as I have already said, an unprejudiced survey of the average man's life, of what fills his day and of the things he is interested in, will at once show whether it is possible to accuse men who possess knowledge of concealing it, of not wishing to give it to people, or of not wishing to teach people what they know themselves.

"He who wants knowledge must himself make the initial efforts to find the source of knowledge and to approach it, taking advantage of the help and indications which are given to all, but which people, as a rule, do not want to see or recognize. Knowledge cannot come to people without effort on their own part. They understand this very well in connection with ordinary knowledge, but in the case of great knowledge, when they admit the possibility of its existence, they find it possible to expect something different. Everyone knows very well that if, for instance, a man wants to learn Chinese, it will take several years of intense work; everyone knows that five years are needed to grasp the principles of medicine, and perhaps twice as many years for the study of painting or music. And yet there are theories which affirm that knowledge can come to people without any effort on their part, that they can acquire it even in sleep. The very existence of such theories constitutes an additional explanation of why knowledge cannot come to people. At the same time it is essential to

understand that man's independent efforts to attain anything in this direction can also give no results. A man can only attain knowledge with the help of those who possess it. This must be understood from the very beginning. One must learn from him who knows"

A Conversation with Gurdjieff from P D Ouspensky's "In Search of the Miraculous, Fragments of an Unknown Teaching", 1949

## Confusion/Transgression

Ashamed, I crawl under the table and i find their hidden confusion  
I see that down here is the cradle of generation of all-knowers  
generation that will survive all this confusion  
doesn't give a fuck about these catastrophes  
and eventually makes big money out of them  
without wastage  
that nothing is wasted  
that nothing is carried by the wind  
and the crows won't feast on waste heat  
or they can heat up the whole vast taiga  
they can set up the flames Hell on earth  
anything goes if its profitable  
everything is under control like a glove  
and everybody will wear gloves  
At first I couldn't accept this vision  
We would become sheer cattle  
and everything would become more difficult  
increasingly difficult  
and  
semantically silent  
no  
I couldn't understand nothing at all,  
my mind wouldn't be entertained with this new entertainment  
I would entertain myself with crosswords at crossroads  
that unsettled individuals draw on the walls of their prison cells  
on the walls of public bathrooms and just anywhere were they must be alone and calm  
Goddamned I wouldn't even cook food, there wouldn't be any private kitchens  
Cooking food would be expensive hobby, but relaxing therapy, nostalgic  
I would know only how to heat electric oven perhaps wooden oven  
I would clean my clothes in public toilets with soap that I'd steal from private hospitals  
they'd have to let me in because there would be those machines that'd check me four times  
per year.  
I would appreciate my few old skills  
I would appreciate my skills to heat my washing water  
I would appreciate my skills to boil potatoes with wet logs  
I would wave and dance with a oak leaf in the forest clearings and that'd be most important  
thing I could do

And on winter nights over the trees I would see nothing but that flavourless peachy  
crossroad light-blockade  
no exit so bright, that in darkness I could read and that pink peachy light would come from so  
very close, very easily i could hear its whizzing pass the December's end accelerating its  
gears until the day when everything explodes and howling becomes futile, and one could  
sleep only few minutes at time, staying awake equally impossible, and I'd have to sooth my  
dog all the time, but some cotton into its ears, and the dog would hear horny signal of  
missiles thru its skull and the doctor would say that we need to cut its senses away because  
otherwise it will bite children and children would be happy to see cold lights and the dog  
chemically sleeping on a metal table and eventually children would disappear under the  
metal table  
and they would not come to visit their shameful father  
who didn't understand to die when he fell from the wooden table  
but it wouldn't matter because they were children of some other people born around the  
measuring finger of the Doctor, inside the nurturing of the nurses, inspectors examination,  
fostered by pre-adults  
And the causality about this all and everything would move constantly to a higher level  
away from me, some where they say exists impossible and possible offices of paranoia  
and from there it comes back as armadas of public prosecutors that will stone me with  
obsolote and broken smart-electronics, me the useless patron saint of barrel who lives by  
eating softwood and occasional lingonberries right there around the corner by the suffering  
pines wishing to be schizosmosically penetrated and so on and so on transformed into cute  
little burning bonsaitrees still suffering under multilevel crossroads  
All this doesn't matter because we will grow more indifferent  
We will become more esoteric day by day  
but not more careless  
in these microcosms  
cute and tiny telepathic phenomenons  
we will start cozily to live inside them  
organize these phenomenons just like grandmothers organize their relative's photographs  
carelessly and with great care  
thoughts always directed towards the heaven  
allways very interested  
reflected from the window glass  
those eyes looking the clouds  
Flying saucers  
and their shy residents  
fragile  
vessels of the spirit  
they have all ready landed on our backyards  
tangerine upper trunks of pine wood  
carry light's terraces  
will-o'-the-wisps, abominations  
our traditioanl dances  
and what about icy flowers on the windows  
on foggy mornings

coffee beans are wondering  
who will come to pay a visit  
and with what errand  
I want to trust that I will remember what was the original errand  
I want to hold this memory  
that someone was really coming  
coming deep  
to this inevitable night of distances  
I am so sorry about everything I saw and did  
and although we are a broken container  
I will go with you  
thru the opening in the flaming eye  
thru the sloping dimensions  
where everything meets  
sliding like burning arabs  
messiah lubricated with tar and a rainbow feathers, in vain, that positive image of thought  
going around in roundabout parade inside a congealing motor of metaphysical  
merry-go-round.

I admit our mistakes.

And we will make it right  
over night.  
And there is lying around so much rotting  
it will give arise for  
something brand new

Jewels that carry peaceful light  
and those others that carry panic  
down there where immaturity is oozing

Home is home because of homecoming  
life is built upon dead skin  
fate is rocking cozily  
irritated by deceaced  
or the plug is disconnected  
and the angels dont find their way to changed address  
after eviction when its mandatory  
leave traces behind  
leave behind all that dullness  
what made end of it all  
and nothing good became out of it  
what was left

I know they were laughing at me from their humanbone fortresses  
they were laughing at my crippledness  
but they didnt know that I knew that i knew that I knew  
although couldn't find coherent way to act.  
And they were all the time inside of me  
spreading their biases  
mutilating my skin from within and beyond nine nightmares

and there was a legion of subphysical polyps:  
and everything living became unto me like a STD  
and time itself became a microscopical infinity that I had to work forward  
I had to sew together shreds of long gone times that were left drifting around helplessly and  
no one was watching

although I am not quite sure about those whose eyes are still rolling in their skulls

We still have long way ahead and I ostensibly can't go on

and that ostensibly was a relief

because nothing felt so good than being moveless

and even being totally static,

waiting that something comes around and touches and moves

but relief is not same as cure

everything like that is just a different condition

but i cannot be blamed that i haven't tried to turn the table upside down

Can you be incomprehensible like the EARTH?

Perhaps then I could understand where you are from

perhaps you understand

perhaps I have to understand the earth

perhaps I have to give something understandable

to begin to understand some

Can you be familiar like some living creature?

perhaps then i could draw shapes of my home

paint them colours

learn the witchcraft

learn its otherness

Webs and harbours

sculptured and unsculptured

rocks and river beds

eyes, wells, outside

mist hovers like invisible cat

morning lifts me up to eat from sun of the sin

it pushes me around on convex surface of life

decend on the outskirts where not-yet-deceaced ones are whispering

who of them, who of these

rhythmically murmuring

this supposedly endless creek ripples:

*everything that is horrible*

*eventually makes everything right*

–Terho Sulkala (written in finnish, translated to english for Parasite Radio of  
Commune Terra Blanc France)

## Comments

- It was such a different experience from what I've seen so far but a very good approach nonetheless to this course. The way you organized your "lecture" made the viewer confused for there was so many things to observe, but I think that suits

perfectly in order to show how the media works in our world. The use of the body itself as the media, was quite revealing, and I think it proved perfectly one of your arguments, that the traditional, the natural, will never be fully replaced.

- Liked that you first told us that to get knowledge you have to put effort on the process and then showed the video while doing push ups. You put in the effort for us to get knowledge out of that situation. Also good poet and very intensive performance.
- The amount of textual material you shared during the presentation felt suffocating. The volume of text worked like a sledgehammer which made me feel small. I'm not sure if this was the intent.. You used text in a formally – It worked as a medium without content and it silenced the audience.
- Without opening the link above (magic word create your greatest masterpiece etc) the headline makes me think of emotion-sparking as a technique - are emotions and technique something that exclude each other? Using emotions as a technique. Why does the word 'technique' sound so cold, machine like? I guess it goes with the assumption that we always need something surprising to feel something but everybody knows it's not necessary.

## Ilkka

“Virtual Reality Classroom”

I uploaded the 3D model of the classroom to [Sketchfab](#) which allows us to view our creation in VR. We're going to use cardboard VR glasses and a smartphone to enter a virtual space. Because the smartphone “tracks” head movements it simulates the experience of moving in a space. The aim is to see both versions of the classroom from the same perspective and to think about our ability to separate virtual and physical spaces.

## Comments

- i think glitches make these thing more real.
- people looked like got into wonderland by just looking the 3D model. New experience makes it so something.
- I had no idea there was a possibility to even create a small prototype for VR, I'm really fascinated. The experience was amazing yet a bit sickening, couldn't move any faster or my brain would turn into jelly pretty quickly, but it was really cool to see our 3D models come to life. it's something else than seeing other things in VR. It's pretty fulfilling to see your own work in front of our eyes.
- Great work! For me this was first glimpse of 3D simulation and i was surprised how much it fooled my brain.
- It was fun to test the VR model but I felt that it was more of a demonstration of the technical capabilities of your girlfriend's phone and friends optical-cardboard box. Moving in the VR model was disorientating but the model could have been from any other space and the effect would have been the same.

- I enjoyed the happy accident when people started to move in strange ways when they had the goggles on. This dance which the users made was for me the most rewarding part of the presentation.
- It was great to get in touch with the fact that many of the things around us are designed and made by computers by transforming those things into a 3D-model based on the physical objects. It made me think of moving into a 3D world and how it probably doesn't even feel too special for a person who live in a completely human- or computer made surroundings.

## Karoliina

As my friend didn't answer my e-mail about the rock-3D-model-exchange and printing co-operation I think I'm going to make the presentation that I'm supposed to make about the digital technology in art use (in which I'm going to be including some of your stuff as well if it suits you). I've been writing down things that I feel like would be important to say out loud and I noticed my text has a lot to do with our unit.

## Comments

- I'm quite interested in the theme you picked for your project. I think you're making some really good points, and it's important for everyone to hear your presentation. It will have to be very well organized though and follow a specific order so it can be fully understood, other from that I think the elements you have to show will work out well.
- You made me really think how much work is demanded from individual artist to be part of this digital era.
- Tips for the presentation: 1. Ask the audience for their opinions (Was that a painting or a video?, Do you like to work with computers?, Do you need a computer to work in the future? etc). Even though they don't reply, this gesture makes them feel like they are a part of the story. 2. Don't use visuals from your own projects. It's easier for the audience to form opinions to your proposed ideas (on art and technology) if they can exclude your personal art from it.
- The geological sample as 3d rock print was a stroke of brilliance and you should definitely manufacture them!

## Catarina

I already coded everything I had in mind, so in the presentation I initialize my Processing sketch. My laptop will be on top of a desk and through webcam it will recognize us all in front of it, putting us inside the virtual 3D classroom we did. We will be able to interact with the sketch through mouse pressing and noise making. With this project I hope to insert people into the virtual world, transforming our view of the virtual world through real interactions such as sound made by us, mixing more and more both of these worlds.



## Comments

- Entering the virtual reality by shouting is really cool, sound control is good idea
- This could be developed to nice art installation which would be very engaging. More computing power!
- I've been thinking about mixing live- and past film using your technique a lot. It would be seriously exciting!
- You tried to "make the people in the real world interact with the virtual world" and succeeded in this!
- It worked and people saw their bodies inside the screen but the relationship between the video and the background image was too sketchy to form an opinion. The moment when we tested the video effect without the background image was more fun and the effect of storing the video feed and effecting the feed with movement was inspirational. I hope you continue with the program.

## Viljami

As I had no time to film/edit the video that i was supposed to make, I'm going to make the same "video" as a performance. The performance is going to happen through two phones. The one is in the performance classroom and the other one is with me. The audience is going to follow the performance through the phone that is in the classroom.

## Comments

- **"still don't know what this course is about"**
- It was quite interesting and a different experience for everyone. I like how we could all rebuild Viljami's thoughts by combining what we all saw and heard. I preferred when the camera was showing the gray gradient, it left my imagination way more open to picture what was being said, especially because Viljami described a lot of times his surroundings and what he thought about them, so it was quite fun to imagine it.
- Distance that streaming creates, can make it easier to be open and honest but i dont see point in it
- The presentation was monotonous, which made it easy to follow and talk about with our group. Low energy presentations are difficult to execute in vlog performances because the vblog scene is saturated with uplifting and positive talkers. Feeling require a lot of effort to convey through a video feed.
- How about making that same performance but stay in the same space and vary the distance so that people can see you both live and through the screen!

## Day 11 - Horse as a Media



Photo: **Ari Kujansuu** (Via [Kankaanpään ratsastuskeskus facebook page](#))

The group visited the [Riding Center of Kankaanpää](#), practiced how to groom horses and how to move with them. The group also tested bareback riding. Kujansuu guided to group through the stables and gave a detailed description of the routines and labor associated to horse care. The group learned how horses are fed and how their gear is maintained.

Participants were advised to write a short text about the experience and to investigate following questions: Can empathy be used as a tool, how is the animal talked about at the stables, what kinds of tools/technology and infrastructure surround it, how does your posture change around the animal (how does the animal's posture change around you), how does the experience compare to other exercises made during the course.

Feedback provided on the texts is [available in a separate document online](#) (Mostly Finnish).

## Horse is an honest experience. (Heikki)

In these days whole bunch of technology and infrastructure is surrounding that very real communication between two species.

When communicating to a horse you mainly use your body language and mental state. "You can't lie to a horse" I was told. I believe that's true and because of that it is important to understand how your feelings effects your body and how can you be able to control your mind when handling a horse. Horse can read if you are tensed and tries to set her mood to the same. If you are able to be intent in what you are about to do, horse is very willing to listen you (if the horse is well trained). And the training happens all the time you are with the horse, and horse are fast to learn, it is to you to see that things that they learn are good habits not the bad ones. For me it was surprisingly easy to be calm near the horse and walking was almost like automatical, of course we had a good horse, but still with just this little experience. Because of our walking exercises it wasn't hard to go in concentrated mood and have clear in mind what I'm going to do. There was this real trust and honest communication between us.

The thing is that horses who live in humans world need humans. And humans need a lot of technology to keep the horses in circumstances that people have set as good for horses. First horse needs a place to live in, a stable I have seen many kinds of stables, mostly little "DIY-stables" and this was finest i have seen. It has taken a lot of investment as the owner mentioned many times. But it's not good for the horse to live inside all the time so you need some place outside where you can buy them. It needs these electric cables that the horses don't run a way. You need a good grounded place to ride and if you want to do the special stuff like jumping you can invest a one hundred thousand easily as the owner told. Also you need rooms for the gear (which is a chapter of its own) storage for food, place to buy the horse shit and more. So if you want to maintain your own horse there is a need for owning some land or at least renting some land.

### THE GEAR - a chapter of its own

Horse are all different. Every rider is different. You can just imagine the varieties of gear that can be used. So just choose gear that makes the horse work the best, that also fits good for you, (in extreme cases also match the color of the weather)... Sounds almost like witchcraft. And can be very expensive too.

### SKIP THE MONEY PART

Horse are expensive, gears are expensive, places cost money. To pay all this you can train good horses and breed horses with good genes, and whola you have the circle of money all round the high culture of horses.

But this experience with the horse was very pleasant and made me understand this communication by your body language and mental state again in different light because it was only way to communicate with this animal.

It was so concretic. Thanks.

## HORSE AS A MEDIA (Viljami)

It's weird. How you must act calm and show no fear when there is a 600-kg mammal with some trust issues and anxiety next to you. And to make it more catastrophic there is a leash between you two that is tied up in both, the horse and you. And you don't even own the horse. The horse is someone else's. And you still have to hold the leash and walk next to the horse. Firmly. Showing only positive emotions, such as happiness and calmness. Even though the horse might get bored or scared at any moment and decide to run away while you are stuck with it, because you are tied up with the mammal with the leash.

And the same mammal has a job. Not in the fields. And not only at the racetracks. It's working with kids and disabled persons. And in therapy uses. I could not think any more stressful environment for a mammal with anxiety nor people with anxiety. Maybe two of them turn over each other's anxiety.

I had a bit different experiment than others. As I'm quite allergic to horses I stayed away and kept a safe distance of two meters. I still went and walked with the horse. I've always felt a bit stupid when I speak to animals. Yet I still did it again. I was walking with the horse, and I told her about my allergies towards her and her species. She didn't feel understanding and we kept walking in silence. Then I passed the horse to the next one.

I was quite useless during the time in the stable. I'm allergic to the animal and its food. I felt allergic most of the time, because I associate the smell of horse and the smell of hay with itchiness and difficulty in breathing. I really couldn't do a lot. I stayed in the back area and observed.

People were surprisingly happy around the animal. Cleaning its fur and its feet. Most likely not thinking about the consequences, of what happens if the animal would get pissed while petting it. Not sure if that is a thing that should be considered while it's hind leg is in the air, above your knee and you are cleaning the foot with a hook-toothbrush-combination trying not to touch the sensitive areas in the middle.

## Horse is a huge, hard rabbit. (Terho)

That is what I thought when we watched them with Viljami while the horses were waiting to get feeded. It is strange that nature has created such an animal that is so clumsy that it can hurt itself by jumping and running, maybe it is too big, too strong?

I felt very good about myself when I was close to the horse. Taking care of the fur of the horse I tried to think it is similar as all the animals: that it likes when it is touched in a gentle way and talked in calm manner and then it doesn't kick my brain out. When walking the horse I felt very powerful, controlling huge animal. It was a very secured and cozy feeling. Riding it was the best thing that has happened to me for along time it really made me feel alive and also have a strong feeling of connectedness to human history and ancient times. Horse has been very close companion of man and riding one makes one understand why. It makes human being complete because horse full fills the disadvantages of human, being very weak and slow and in many ways vulnerable. This same feeling came back when they were feeding the horses and I stopped for some time to admire the Finn horse. At that moment I was taken back to some hundred years back in time. My grand- and great grand parents used to be horse breeders, and they were driving mail and other cargo by horse but

between the world wars they changed to automobiles. How did the children perceived animals in Finnish farms where animals were part of the family, fathers' working mate in forest and crop field? This went beyond description.. It is sad that this original connection is lost in most parts of the world and horses are now only for hobby, business and competition. Of course most horse owners authentically love their horses and treat them with care and respect but relationship has changed from poor man's only companion to privileged people's expensive hobby/business.

(Did you notice, that there was a saddle brand called "Privilege"? I think that sums it up.). These animals we were with were not wild horses, their will is not their own, I feel pity towards them, that is why i wanted to be nice to them. It is the same feeling when i watch a dog and I remember this used to be a wolf, I cuddle it and try to sooth it, like a terminally sick child who hasn't got much time left.

I also was trying to imagine how to slaughter this animal if living in primitive conditions. It has very tasty meat, lots of leather as well. Only problem would be how to kill this size of animal quick enough. Probably it should be tied up and its neck should be cut open.

## Horse as a Media (Catarina)

With this experience, I became aware of the different perspectives we can approach a horse. Human and horse have been working together for millennia now and they can be seen as something much more than just a weight-lifter, they can be seen as something as close to you like a companion.

For starters, I think the horse can be easily relatable to a machine and how this works. Comparing a horse and a computer for example, you physically take care of them both, as you groom the horse, you also clean the screen and keyboard of your machine. As you feed the horse with hay, you provide your machine with electricity. Just like there are horseshoes and saddles made for the comfort of the use of the horse, there are mice and fans for the use of the computer. Now that by itself is more of a technical comparison but there is also more common points in different terms. Just like we have a very personal relationship with our machine, we also have one with the horse, both of them adjust to us and we adjust to them. In our machine, we have our own preferable settings and apps, and with a horse, there is a saddle made especially for the rider for example. We even have a specific set of hand gestures to interact with each one of them, being the process of unlocking a password in your cellphone an example for the machine, and sending a message through hand movement, like going down a horse's leg to let it know we need to clean the horseshoe, the example for the animal.

Yet, even looking and working so alike, I believe the horse goes further as a media, for there is a deeper relationship. The horse responds emotionally and adjusts itself psychologically to us, a concept that a machine still can't quite grasp. Just like it was told in the McLuhan's audiobook, "Media are extensions". I believe the horse is a great example of that, the horse is an extension of our body, either it being of our physical legs, or our own emotions. The horse has taken humanity to places it could never have gone alone, it has proportioned us with a lot of help, by carrying us, our families and homes centuries ago, it was an extension of the capabilities of our physical body. It helped humanity with agriculture by carrying the heavy weights for example, it helped finding homes, it helped winning wars,

the horse was always there for us, adjusting to us. Even in small examples, when I got on top of the mare we were working with on Tuesday, I could feel her body, her muscles adjusting to my weight, making it the most comfortable as possible for both of us. And I myself had to adjust to her, I had to relax my body and trust her in her actions. That is something that it still lacks in most of the media that surround us, a connection, a relationship, being the reason for this the lack of emotions in machines. She could tell what I was thinking by the way I breathed and looked at her, and I could tell how she felt by her eyes and walking motions. Machines can already understand our needs by our hand gestures and sounds we make, just like it was portrayed in the “What Shall we do Next?” by Julien Prévieux, yet the connection doesn’t go as deep as understanding on how we actually feel.

She reacted differently to each one of us, for all of us were thinking and acting differently. The horse goes further as a media, not only is she an extension of our body, but an extension of our emotions.

- I just read the text from the first day of the unit and in the part where we introduced our computers to each other I came to think of your text and how you talk about us lacking an emotional two-way relationship with them... That’s a great cycle.

## Horses are necessary for all mounted units. (Ilkka)

Before we went to the Riding Center of Kankaanpää I was really afraid of horses. They are enormous animals and I expected them to be very unpredictable and tense. I was scared of kicking and biting and that if I do something wrong or sudden, the horses wouldn’t hesitate to trample me to death. But the experience turned out be something different.

I wanted to face my fears and challenge myself, so I chose the biggest horse when we brushed them (Can’t remember her name anymore). I tried to relax myself when I approached the horse, but I don’t think I really succeeded, I felt the horse sizing me up. Nevertheless, she let me brush her and after a while we both started to relax, at least I started to relax. I realized the horse wasn’t as bloodthirsty as I thought and that they are used to humans. The scariest part was the cleaning of the horseshoe, when I had to lift that strong leg on my knee. But that wasn’t so bad either since the horse was quite cooperative and offered the leg to be lifted.

I really enjoyed walking the horse and I wish we’ve had more time to do that. I tried to concentrate on my breathing and posture, similarly to the exercises we had done previously at school, and I felt I had relatively good control of the horse. Still the horse could have run away if she had wanted to, but she didn’t. It amazed me, how the horses choose to obey. There was this pathetic fencing around us, and the horse could have easily jumped over it. If the horse would have started to run away, there would have been nothing I could have done. Of course the horses were trained, but it’s fascinating how their family hierarchy works and how they think of humans as the leaders of the herd. Here’s [an interesting video](#) about animal domestication, horses are mentioned. It’s by **CGP Grey**, the same guy who did the “Humans Need Not Apply” -video.

After we fed the horses, I started to feel hungry myself. I didn’t really pay attention to the things the owner was talking about, I couldn’t concentrate. But when I got home I

continued [practicing my horsemanship](#) in Mount & Blade: Warband. [Are there still wild horses?](#)

## The most two-way media (Karoliina)

I'm writing and uploading this text while sitting on a train and it makes me weirdly happy and proud to realize that this travelling and working with a computer at the same time is like the culmination of our modern technology shaping our ways of working – and I get to be a part of it so fluently and like it was the most normal thing in the world.

I did horse-riding for a year or so when I was nine years old. We had a big group of girls in my class that considered themselves as horse girls. That meant that they had a membership in Pollux-club, which is a club where you pay an annual fee for cute horse gear and books that you receive every now and then, they were reading horse-magazines that were made for little girls like them, playing a horse-riding class during the breaks in school, taking care of a horse that their parents had rented for them to take care of and ofcourse going to horse-riding classes. I liked those girls and thought that I should try taking classes as well and find out if horses would be my thing as well.

It's weird how little I remember about that time, the only feeling that I remember was that I wasn't too comfortable with the atmosphere at the stable I went to – I was always afraid that I did something wrong and that someone would say a bad word about me. Dealing with the horses was good, although after one horse bit a piece off of my ear and I fell off from others back I felt like trying ballet instead.

I guess trying to control any other living creature than myself feels a bit awkward for me – I like being with people and animals that I know how to communicate and solve problems rationally with (I think it's possible to survive irrational stuff by trying to make a rational relationship with it), but if the communication doesn't work on the level that I choose I often choose to stay away from that person or animal. It's challenging try to work with a creature that you don't share the same understanding of how things should be done. Strong emotional attachment helps but usually it takes time to create one.

So Being with a horse was really nice as long as it stayed in my control - and it did, although there were a couple of moments when I was a bit nervous. I managed to stay calm on those situations but they also made me realize this fear of not being in control of a situation that I have.

The person who we first met at Kankaanpää horse riding centre (and whose name I can't remember anymore) was really bright eyed and welcoming person that was clearly used to people that didn't have any experience with horses. She was really clear in her instructions and it was easy to trust her – that must be a a character of a person that has been working with horses for many years and that character worked with me as well as with any horse I think. She talked about the horses in a friendly and understanding way, pointing out clearly the things that might cause problems between a human and a horse. The stable was indeed very nice-looking one – all the horses had the same space for themselves and they all had a chance to interact with each other – no horse was separated into a shed quickly put together into a corner of a cattle house. There was plenty of room for

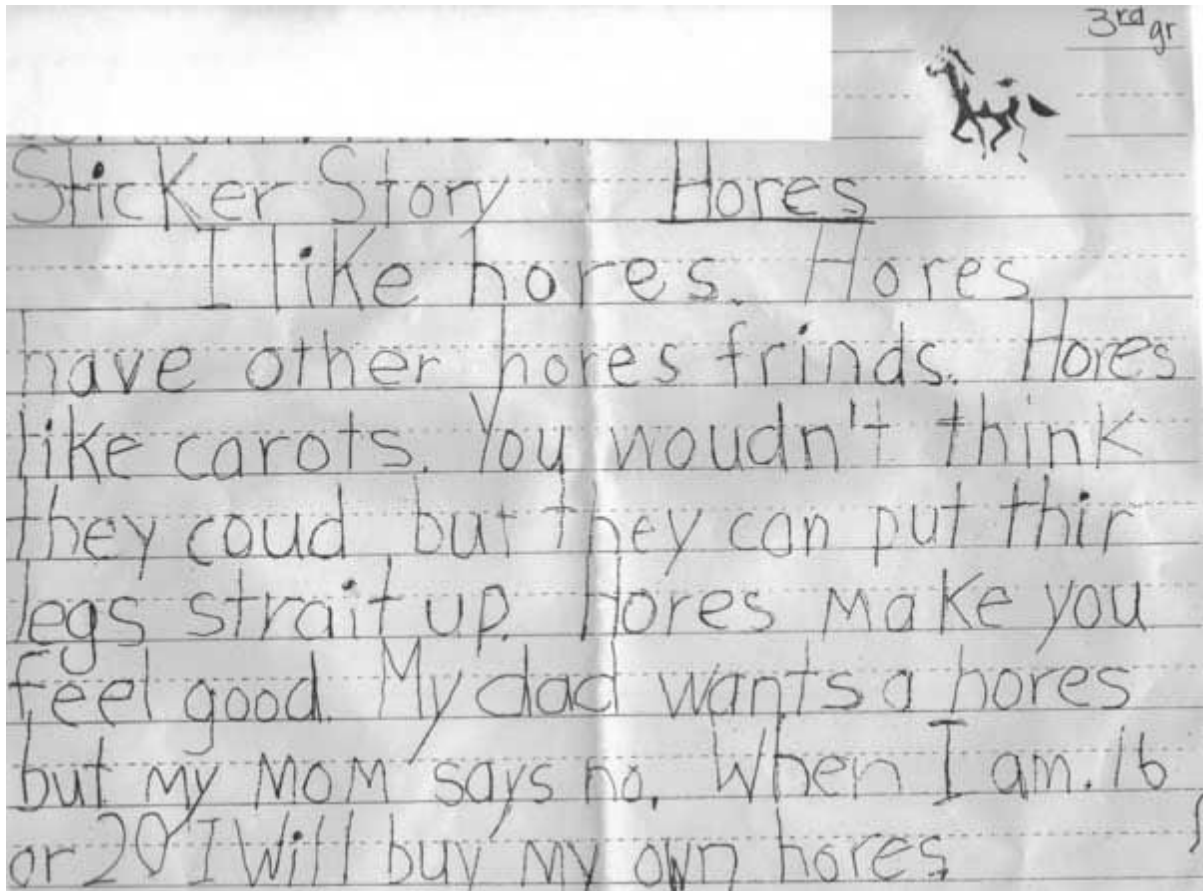
taking care and storing all the gear. The building that held the horses and their gear, the indoor riding field, storage space for hay and farm equipment looked rather new. I was a bit nervous to go on the stables but as soon as we got in touch with the horse and we had some clear plans in what we were going to do with it – brushing, cleaning up the soles, walking it around – and instructions of how we were supposed to act I relaxed and was really happy about being in that new situation. Being in a new situation, respect towards the animal and it's physical power over mine also made me really focused and it was easy to get into a clear state of mind.

Being in a relationship with a horse was very different from all the other exercises on the media and performance – unit. Maybe mainly because of that respect you had on a living creature that was so clearly forced to be under our control and in our service. You don't take a good relationship with a living media as given – It's not only up to me how our relationship will develop but the other has to be merciful towards my intentions as well. Or does it work like that with modern technology as well? Does our way of approach to the modern technology define the way we get to work with it more than we think? If our attitude really opens and closes the doors somewhere else than in our minds as well (our beliefs in what computers are made and capable of and whether their logic is understandable and good for us will sure take our work with them in different directions).

As I was wondering earlier about the emotions as a media I'm wondering if it's ethical to consider other living creatures as a media, as a tool for our purposes. The basic ethics insist to respect the value of an individual/ any living creature as a free creature which are not to be used as a tool for anything.

?





Mä en

Vois jättää tän chätin tänne

Sain just kirjoitettua *hevos tekstin*

Mut ajattelin kirjoittaa sen nyt

Suoraan tännekkö?

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Piakkoin

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Joo

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*Message to Eero: don't delete this but you can move it*

Random note:

When Finns pronounce Horse it sounds like Whores and when they pronounce Course it sounds like Curse. Maybe our language is not getting very well along with modern English?

# More to Read, Watch and Listen

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