

massavuoto/massescape is an artistic initiative, a direction for movement, a collection of intentions, practices, thoughts, performances. It aspires to create resonance, to be a name that gives speed to movement that connects to it. At the moment it mainly consists of my work interests, but mass is responsive to attractions and may change.

The intention of *massavuoto*, here and now, is to experience, to live, to contemplate through the practise of performing art, theatre, dance and any physical and theoretical practices connecting to stage arts, to arts on the edge of the stage, and those overflowing the edge.

mass is a crowd, body, force, matter
 movement overflows and passes through (a title)

Physical rehearsal, daily practice and the modes of experiencing, recreating and representing the world are connected. Among the mass of people they are social conventions and societal institutions.² I believe, that significance and signification always emerge out of human activity – or at least activity that can be documented, named, and assigned to a certain social function. Theatre art is reflective activity employing physical event and representation to explore the sensibilities and meaningfulnesses in life and in society – and in so doing it creates more sensation and meaning. I am not depicting *massescape* as analytical and deconstructive – I mean that theatre is and was always like this. Neither do I want to depict theatre or dance as primarily intellectual or abstract – a separation between the corporeal and the signification in the performing body is not possible. I want to understand this and enjoy the freedom the understanding provides, a possibility to choose freely the means and forms for theatre, dance and performance, or any presentation of the body in the context of art.

theatre is philosophy for bodies
 the body is dance for philosophy (theory)

theatre is dance
 dance is theatre
 theatre and dance are a whole lot of other things (form)

performance is in the world and the world fascinates (subject)

massavuoto/massescape aspires to study, train, use, re-invent and relocate different practices of performing. It wants to be an area of intersections for desires, traditions, people, art forms and social forms, world views and intentions. It desires ruptures, cacophony, collision and collage. We do also appreciate traditions with precisely defined forms – and why should we not! – and we want to attach them to various elements, for recreation and discovery in the breaking points. The interest of *massescape* is an itinerant interest, the interest of a heretic in that we do not study traditions or

¹ Translated from original in Finnish

² I do not desire to put forward any theories of the primacy of either social structure or the activity of the body – they cannot be distinguished.

aesthetic programs to become good students and to learn to make proper art, but to use them, to pass through the points they trace, in a world of myriad points.³

it, I, we – I can use multiple pronouns, but they are meant for use as
instruments in discursive and political play;
not a centre for anything (ethical clause)

Performative action and forms as marvelling at the world – I believe that they can move us towards those political, ethical and social articulations and positions that will respond to our desire to be communal and sharing people. The ethics of *massescape* is the ethics of movement also in that I want to be careful of attaching to too rigid and authoritative views on what political and ethical is. The aesthetic always exists in a political environment – and yet, we do need to have sincere political will! Change in our social reality is not located outside of art, and neither will it take place if we barricade ourselves inside our art. Art is like life: it has politics in it, and often it is political when do not recognise it as such, and yet we do not want to spend all of our time worrying about the meaning of the word political! I want to believe that life without dance is bad politics.

Art is a collective project. Its significance or irrelevance, effects and demands, or lack thereof, are subjects to shared passions, and art, like any cultural activity, cannot exist without the process of sharing. Making, sharing and receiving all take place amidst confusion, contradiction and ambiguity – drawing from them, and perhaps depending on them. There is no true system of meanings, unless we use power to erect it and teach ourselves to accept its truths. We could try to cut out disturbances from our consciousness with all our ability, and even so, the edges of all apparatuses are leaking and the centres are porous. Leakage and porosity inspire and excite! It is not about opposition to structure, it is about use of structure for movement that can pass through structures.

dance inspires thought
thought inspires dance (a view of humanity)

The body and significance are residents to the same material reality.⁴ Collections of meaning and truth are built as capacities of the body and power to organise matter and material. This belief suffices for a foundation for my aesthetics, ethics and politics.

³ Tradition is a group of multiple points as well, even if it may be presented as an authoritative whole.

⁴ It will still be necessary for us to speak of the body, of language, practice, theory, possibly also the individual and society, but it is not necessary to employ these as oppositions. The edges of our manner of speech are also on the move, and the movement of the borderline is the meaning of our speaking.