

Urban Anatomies Teleport

DRIFT 3

(Jingle)

Sound design by Oula Rytönen

Brand New Eyeballs

Written by Jussi Ulkuniemi, edited by Pietari Kärki & Tarleena Laakko

Performed by Jussi Ulkuniemi

Sound design Oula Rytönen

(Take a moment here.)

(Wherever you are, whatever you are looking at, start waking your eyeballs.)

(Focus at something directly and then, slowly, start widening your vision towards the periphery.)

(To the margins of your vision.)

(180 degrees. There.)

...

(Continue widening your vision beyond the periphery towards the back of your head.)

(Slowly. Over the corners, inside your eye sockets.)

(360 degrees.)

...

(Your eyes are now observing half inside, half outside.)

...

(Have a lovely drift with your brand new eyeballs.)

...

Eyes On Me

Composed by Leissi

Written by Riikka Laurilehto

Performed by Riikka Laurilehto, Leissi & Maja Hannisdal-Wilhite

Riikka, doing a little draft for a possible song, at home.

...

You make me feel like

You make me, you make me

You make me feel like

Eyes

eyes on me

...

I am at the market square

But the feeling of unease is intoxicating

I am drawn in

Stolen into your eyes

...

I crawl in
Blending, leaning in
through the doorway
...
I'm coming in with no intention
I've got nothing to do but to stare
...
Dare not, do dare
Too much frowning towards my direction
Maybe a little shift?
...
Do it doodling
Doo-pa-doo-pa-do-pa-dooo
Dare not, do dare
...
Suddenly I had a way to go
Then to wait
I felt a push, sensed a stream
and took the bait
...
I ended up stepping on snapping stones
With my toes in the water
Found a shelter
To rest my heated crust
...
I'm here, you hear
I'm here, in your ear
Took a turn and a swirl
I'm sure, you heard
...
Lost in transmission
Lost in translation
But can you still
see me?
...

Speed Dating

Written and performed by Veera Snellman

Music by Leissi

Sound design by Oula Rytönen

Hello, I'm Veera and I will accompany you for a little while. Nice to be with you. Let's start! So go for a walk. As simple as that. Go for a walk. I think it's quite a nice way to get us moving. Just drift a bit. Move around.

...

So, you're on a walk right now. Enjoy the route that you're taking during this walk. For this next phase of the thing I'll ask you to stop drifting for a while and find a place to stay. Search for a place which tickles you in some way.

...
Okay, so you're in the place you found.

...
Good, so welcome for the speed dating of today.

...
So, we have many kinds of partners here today. Just start to look around. As you can see there are many creatures, many forms, many colors. Many kinds of things. What tickles you? What inspires you? Is there something you want to go further with? Stare that thing for a while. Stare. Deep inside.

...
Maybe you can see through it, sometimes that happens. Just stare. Just stare at it. How deeply you can stare at something. That's how we decide our partner now. And you have done your decision for today. By staring. It won't be forever. But now, we will get to know this one.

...
So be brave. Get closer to this thing. A bit closer. A bit more. Only as close as you think is appropriate. But maybe, just maybe. A little bit closer. Or maybe as close as you can. Or not too close. Or maybe too close. Only as close as you think is appropriate. Good.

...
So, most of the times when I meet the unknown I do my little exercise. It's very simple. You can do it now when you have gotten closer to your partner of today.

...
So, open your mouth a little bit. Then you can put out your tongue just a little. Enjoy the sensations in the tongue. I use this tongue out -method to get to know the unknown a little bit better. It's just a little tryout. Good. Maybe you can open your mouth a little bit more. Good. Could you reach towards your love with your tongue? You don't have to touch it, but you can touch it, you don't have to, but you can. Good. Then close your eyes for a while and have a little slow dance with this lovely unknown. Now I'm done and you're done when you're done.

Enjoy!

...

...

Diary III

Contribution from Pietari Kärki

Edited by Pietari Kärki

Sound design by Oula Rytönen & Pietari Kärki

This is Pietari recording a diary after doing a teleportation practise, and I'm in a kind of hectic part of Helsinki. I found the task quite difficult to do... In order to do the teleportation practise one needs to first situate, and it was difficult for me to situate because there was so much information. It turned out to be very difficult to even stay for a long time without feeling that I'm somehow... suspicious. So I ended up not doing the teleportation practise, but ended up trying to teleport myself inside a situation to be able to stay there. And this has a lot to do with the sense of having a purpose in a place.

...

Uhm, I was not with my phone, I was not doing anything specific with my hands... So basically I'm not breaking any rules, I'm just sitting here purposely.. purpose.. purposelessly.

And... But it's really funny that the very moment that other people enter the space, I start having like physical symptoms. Like, I could just sit here and notice myself performing these things. I can not just sit here and stare into the nowhere.

That is my experience of, like...

...

And I got looks from people. And then I try to do the smallest changes in my way of being here, the smallest performances to make myself seem purposeful enough. So I would, like, lean more back so that I look like I am resting, and my heart started beating very rapidly, and I would do these small gestures to kind of break my.. the rhythmicality of doing nothing.

...

Uhm.. yeah, maybe it has a lot to do with sound actually. I was not in the beat of purpose.. purposefulness. I was off that beat.

...

I'm going to grab my stuff now, and I'm going to walk away from this yard. And I'm going to keep the rec on for some time.

...

(Sound glide)

Sound design by Oula Rytönen

Mouth Map

Written by Pietari Kärki, edited by Tarleena Laakko

Performed by Tarleena Laakko

Sound design by Oula Rytönen

Ok. Find yourself a spot where you can spend a moment comfortably.
Find yourself a spot.

...

Take a moment to feel the insides of your mouth.
Insides of your mouth.
Use your tongue to go for a walk inside your mouth.

...

And as you're walking, with your tongue, inside your mouth, in different places there: place your attention to the shapes of the surfaces... the topography... the dynamics, temperature, moisture, distances... How does it feel?

...

A side note: if you produce saliva, swallow it or let it out.
So if you have a lot of saliva in your mouth, swallow it or let it out or let it flow.
Either way follow the saliva's way. In or out of you.
Go for a walk.

...

And as you're walking, still use your tongue to go for a walk inside your mouth.

...

Expand the sensation and awareness of touch from your mouth to your spine, and to your lower body. How does your body's weight press against the topographies of your surroundings? How

does it feel? How does it feel if you shift from one placing to another? What kinds of sensations is the ground giving you?

...

Okey. Continue with your tongue walk inside your mouth.

And now I have a little twister for you to play with.

Bring your awareness to your eyeballs. Your eyeballs are wet as your mouth. Oh, How the eyes are rolling in their wet sockets. Maybe the fluids around the eyeball can be a link for you between your mouth and what you see?

...

So, if your mouth would be a topographical map of your surroundings...

If your mouth would be a topographical map of your surroundings, where would you fancy to go?

...

Go on then, using your mouth as a map of sensual topographies.

Go on, in sensual topographies.

What things here do you connect with the things you feel in your mouth?

...

Every now and then follow fluids. Whatever it means to you.

Where would water go?

Every now and then follow fluids in different scales. In and out of you.

...

(Sound glide)

Sound design by Oula Rytönen

Since Day One

Composed by Leissi

Lyrics by Leissi, Riikka Laurilehto & Pietari Kärki

Performed by Leissi, Pietari Kärki & Maja Wilhite-Hannisdal

Since day one, this is what we've done
Since day one we've been running in the sun
Since day one, this what we've done
Beat of the drum let the body come undone
123 just dancing in the street
Going to the place where our thoughts roam free
Rewind to the start

...

Since day one, hear what we've done
Since day one we've been walking having fun
Since day one hear what we've done
Beat of the drum let the street come undone
123 just dancing with some things
Going to the place where our moves flow free
Rewind to the start

...

Since day one what do we become

Infrastructure to whatever is to come
Since day one what do we become
Transit channels of deeds past and done
123 just dancing in our dreams
Going to the place where we're free to begin
Rewind to the start

...

Since day one, this is what we've done
Since day one we've been running in the sun
Since day one, this what we've done
Beat of the drum let the body come undone
123 just dancing in the street
Going to the place where our thoughts roam free
Rewind to the start

...

Laser Gaze II

Written by Pietari Kärki, edited by Tarleena Laakko
Performed by Tarleena Laakko

It's a cold day, and people are moving on the streets with jackets, maintaining warmth under their clothes. I laser gaze, only to see the heat. Heat in large sculptural towers. I see a human body, almost running out of heat, reaching an apartment house's door, typing a pass code and then entering, going deeper into the building, towards the heart of the heat sculpture, and there becoming warm again, storing heat in the folds of their jacket. And then leaving the building for another short walk of diminishing heat towards another shelter, walking through the canyons of cold in between the heated masses. Then I look at how the sculptures slowly leak heat out and take chill in. I imagine all the leaks, pouring from tiny cracks. Fizzy red trails of heated air turning yellow and then blue, joining the blue of this side of the planet, this time of the year.

...

This leaking creature, that I call "home town", is moving in a way that I can't quite follow. Collapsing, evolving, making my way while supporting my way. Serving and pushing my way.

...

I turn my laser gaze back to the fluids to have another look. Again. I'm imagining that I can leave my body, that I can see in different scales and choose my point of view. I'm looking at the city from far above. I see only the fluids. Like in an anatomy book, that is illustrating the human body's blood circulation. I'm following the circulation of fluids from the aerial perspective, circulating, circulating. And I turn the page. Now I only see the electricity, from here far above, circulating, being used somewhere, transforming into something else, energy travelling, circulating, circulating. And I turn the page. And I turn a page. And I turn a page to see the massive webs of fungus. Again. And I turn the page. Back to electricity. Again.

...

I zoom out to see the pages from further out. I'm looking at a body of many cities, connected, sharing circulations. Energy being transported over continents. I run the pages under my fingers. I see running images of transportation, buildings, cargo ships crossing oceans, food, electronics, prefabricated pieces that will become buildings and bridges, a dance of material. I'm browsing the pages and I lust for more. I want to understand, I want to finish this book. I turn rapidly the pages, I turn the pages, I turn the pages to understand this urban anatomy, to understand this

anatomy book as a whole, the book seems to not have an end, I browse and I browse. I lean in to look closely to any of the pages, they expand, every page being endlessly deep. I have lost my sense of what came before and what after. I turn the pages to any direction now, I have lost linearity, the book is not ending, the book is not paper, the book is not measurable. "Book" is just the word I hang on to now. I'm deep inside the book. Within the strings of text. The text seems to be curly, the threads flowing to different directions, paths colliding and sending one another to new routes, orbiting, pulling and pushing one another, ends splitting, joining paths, being sucked in. Curls. The only word I have is curls. There's just curls. I'm somehow still on my home street, still up in the air, still here, with my laser gaze, looking at a curly anatomy. It's larger than me, around me, in me, smaller than me, through me, before and after and during me, and... I'm just here. With. Curls. I'm just here within this curly creature. And it offers me another glass of water.

...

Teleported

Written by Pietari Kärki

Performed by Jussi Ulkuniemi

Sound design by Oula Rytönen

(Locate yourself by noticing things that situate you.)

...

(Relocate within this situation by placing yourself - bit - differently.)

...

(You have teleported when you have teleported.)

...

Huu Huu Huu

Composed by Leissi

Performed by Pietari Kärki, Tarleena Laakko, Riikka Laurilehto, Leissi, Oula Rytönen, Veera Snellman, Jussi Ulkuniemi & Maja Wilhite-Hannisdal

(Jingle)

Sound design by Oula Rytönen