

Ville Laurinkoski

A selection of works

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vimeo: <https://vimeo.com/villelaurinkoski>

online portfolio: https://drive.google.com/file/d/1z1pAOLR57M3PXeJq_1jLO3PyIOexUM7r/view?usp=sharing

Biography

Ville Laurinkoski (b.1996 Sibbo, Finland) is an artist and performer based in Copenhagen. Laurinkoski works with suggestive interiors and chamber pieces that comprise mass-produced objects and misfit materials that are being imbued with sound and voice, worn-out literature, commercial music, and different genres of autobiographical writing to painting, stained mattresses and partitions, transforming the unwanted states of loneliness and intimacy to collective scenes of relief. These unconsumable objects, performances and spaces carry a trace of the divisions that constituted them (such as labour, sexuality, and class), while simultaneously being reminiscent of consolation, bliss, and enjoyment. Reflecting not only a subjective position, but society at large, the artist's work takes in this way infrastructure critical turn.

Alongside studying at Ed Atkins' class at The Royal Danish Academy of Fine Arts, Schools of Visual Arts (BEA, MFA), Laurinkoski has graduated from The University of the Arts Helsinki, Academy of Fine Arts (MFA) and completed Maumaus Independent Study Programme in Lisbon in 2021. Laurinkoski has previously exhibited in the Finnish Museum of Architecture and Design (2024), Galleri Elverket, Pro Artibus (2024), Kunsthall Charlottenborg (2023), Kuva/Tila (2022, 2023, 2024), and Amos Rex (2022), and performed at O—Overgaden (2024), Art Hub Copenhagen (2024) and Den Frie Centre of Contemporary Art (2023). They are part of artist collective Jennifee-See Alternate.



Trois milliards de pervers, performance, duration 8:30 minutes, Forum Box, Helsinki 2023.
Performance documentation.

Trois milliards de pervers





Trois milliards de pervers is an installation consisting of mirrors, a shelf, a mattress, fluorescent tubes, an acoustic curtain, and a sound track played back every 15 minutes through a media player and two loudspeakers. Duration 06:20 min. Voice: Ville Laurinkoski. The work is shown as part of *Infrastructures of proximity* at Kunsthal Charlottenborg, Copenhagen in 2023.

The work is based on a collective publication *Trois milliards de pervers: Grande encyclopédie des homosexualités* edited by gay activist and writer Guy Hocquenghem. It is the 12th issue of *Recherches* published in 1973 in direction of Félix Guattari and it includes contributions by several activists, writers, and philosophers. The issue was accused of moral degeneration by French authorities and was ordered to be destroyed shortly after its publication. In the sound work, the publication is decoded with fragments from *Gay Liberation after May '68*, a collection of articles by Hocquenghem – in a montage with the sound track of *Ixe* (1980), an X rated film by experimental filmmaker Lionel Soukaz. The installation is constructed of displaced objects – a row of toilet mirrors, a two-person mattress, and an acoustic curtain. The aesthetics of the work are defined by the means of its production; it hints toward both personal and institutional objects that could be part of making of the piece. It is a backstage and a closet, an inside turned outside, before and after the action, and a site of rehearsal. The sound track cuts through ecstasy and love, making the work a site relieved of resentment, tinted with delirious shimmering of rebellion, the multitude of three billion voices resisting inside all of us.

The audio track played in the installation. Duration 06:20 min.

Voice: Ville Laurinkoski

<https://vimeo.com/822158490>

Untitled, Maintenant c'est different, Little Josh getting done up the arse good and proper !







Untitled, Maintenant c'est différent, Little Josh getting done up the arse good and proper ! is an installation with sound comprising a safety gate frame, two loudspeakers, spray paint, canvas, anal suppositories, and a sound track played in the space through the loudspeakers every 5 minutes. Duration 02:00. The soundtrack is composed of audio samples collected from gay porn.

[...] it will be like before when there was no before, when everything was the same, now everything is different, like before speech. [...] The people, the noise, the lights. [...] I'm waiting for the transfer at D'enfer and I don't have much more to say. Whoever reads this, screw you, because it's too late, and for you, it will be nonsense anyway, [...]

—Guy Hocquenghem, *Fin de section*, 1975.

Soundtrack played in in the installation. Duration 02:00.

<https://vimeo.com/1010753121?share=copy#t=0>





FIN DE SECTION, Changes performance, 2024, Drifts Festival, Levyhalli Suomenlinna, Helsinki. Duration 25:00 min.

Departing from gay activist and author Guy Hocquenghem's transgressive short story collection from the 70's, *FIN DE SECTION, Changes* invokes in a concoction of gay porn jingles, narration, screaming and a medley of vocal repertoire, a stage, cutting through the affective domains of queer living under neoliberal capitalism. Purposely failing at normalcy, it exposes the circumstances of the contemporary, carrying off the public to a disquiet ease. Yielding to a diffused 'now', while the title can be translated as 'the last stop', the work revises the collective as a critique of its own fabrications.

Video documentation of the performance. Duration 25:00 min.

Performer: Ville Laurinkoski

<https://vimeo.com/1010522177/8984ed14b6?share=copy>

Fin de section



Fin de section, 2024, 2 stereo audio channels, mattress, metal partition, fluorescent lights, submersible pump, anal douche, glass shelf, suppository, glass spirit bottles. Voice: Ville Laurinkoski.

The audio track played in the work. Duration 04:49 min:

<https://vimeo.com/villelaurinkoski/findesection?share=copy>

Laurinkoski activates the gallery space by using their own voice. The sound fills the space, infiltrates the walls and leaks through them, summoning other rooms. These rooms are simultaneously unhistorical and archival – *Fin de section* (End of section') encapsulates the times past as much as the present. Exaggerated speech, singing, different forms of uttering override the normative use of language. Laurinkoski's work often brings together excerpts and reverberations from different source materials. These are accompanied with mass-produced objects-domestic and commercial products-affiliated with queer culture. The continued reverberations render them unrecognizable from their original purposes.

The room features familiar elements drawn from Laurinkoski's previous works. Using the floor as the focal point, the decontextualized objects gather together to form their own network of connections. In a sort of an assemblage, they signify another temporality where nothing is new, and yet everything possesses novelty.

Fin de section, with its undefined interiors and evocative sounds, not only suggests the production of public and private life but also unveils their inherent sociality. The relations are not predetermined by institution. It reveals queer coexistence without commands, partnerships without expectations.

Echoing French gay activist and author Guy Hocquenghem's (1946-1988) novel, *Fin de section*, which delves into queer existence amid shifting 1970's sociopolitical landscape, Laurinkoski's work refuses to abandon the past or simply transition to the present. Holding the multiplicity of temporalities, it finds a moment of solace, a reparative spell for the here-now. These conditions are at the core of Laurinkoski's work, cutting through the affective domains of queer living under neoliberal capitalism and biopolitical surveillance. Purposely failing at normalcy, it exposes the circumstances of the contemporary.

Beginning with A-Z (showcased at Titanik Gallery in Turku in autumn 2023), continuing with Zerbrochen (currently exhibited at Stiftelsen Pro Artibus' Galleri Elverket in Ekenäs, Finland), *Fin de section* is the most current of the series of works.

—Remi Vesala

Zerbrochen



Zerbrochen, 2024, sound installation, metal screen, fluorescent tube, acoustic curtain, loudspeakers, media player, sound 05:20. Exhibited as part of *I Nubbens anda på fem sätt* group exhibition at Pro Artibus Foundation's Gallery Elverket in Ekenäs Finland. The exhibition is curated by Juha-Heikki Tihinen.

Zerbrochen is based on *Sönder* (Eng: to pieces/Ger: zerbrochen), a modernist novel by Henry Parland (1908–1930), in montage with excerpts from the sound track of *Maman que man* (1982) dir. Lionel Soukaz, and an advertisement on Dailymotion streaming service.

The sound track played in the installation. Duration 05:20 min.

Voice: Ville Laurinkoski.

<https://vimeo.com/908219915/dfc694dfdd?share=copy>



A-Z, installation, junior mattress, loudspeakers, wires, plastic, MP3 player, bottles, sound track. *Co-ire* by Guy Hocquenghem and René Schérer (1977), *Clair de lune* by Claude Debussy interpreted by Rudolf Firkušný. Duration 2:30 minutes, played every 10 minutes. The work exposes objects related to body, ideas of childhood and substances, but with consolation and bliss. The work was exhibited as part of *one century abc* in Titanik, Turku, Finland in 2023.

The sound track played in the installation. Duration 2:30 min.

Voice: Ville Laurinkoski.

<https://vimeo.com/889654108>

Ixe



Ixe, performance, duration 8:30 minutes, Rewild at SIMIAN, Copenhagen, 2023.

Ixe is based on fragments from collective publication *Trois milliards de pervers: Grande encyclopédie des homosexualités* edited by gay activist and writer Guy Hocquenghem. It is the 12th issue of *Recherches* published in 1973 in direction of Félix Guattari and it includes contributions by several activists, writers, and philosophers. The issue was accused of moral degeneration by French authorities and was ordered to be destroyed shortly after its publication. In the performance, the publication is decoded with fragments from *Gay Liberation after May '68*, a collection of articles by Hocquenghem – in a montage with the sound track of *Ixe* (1980), an X rated film by experimental filmmaker Lionel Soukaz. *Ixe* stands for X and is pronounced EEKS, like a scream, a wound. Correspondingly, the performance is composed of excessive language, exclamations and cries proposing a form of “schizo-sodomy” that in Laurinkoski’s vocal interpretation does not only subvert and transgress the given order but exposes and rearranges the coded system of homosexuality.

Documentation of the live performance. Duration 8:30.

Performer: Ville Laurinkoski.

<https://vimeo.com/villelaurinkoski/ixe?share=copy>

Axel är gay...



Axel är gay...

Ville Laurinkoski



A - xel är gay... A - xel är gay... A - xel är gay gay: A - xel är gay...

Axel är gay... is a sound piece based on a tune from my hometown chanted by the teenagers. The melody is taken from a dance music hit circulated in the early 2000's with altered lyrics, literally meaning Axel is gay. In the re-recording of the chant it gets affectively recharged and thus the message changes too. A re-recording of the tune in my interpretation was exhibited in in Kuva/Tila exhibition space in Helsinki in 2023. The work was played back every 45 minutes through a pair of loudspeakers installed on the floor. The score of the sound piece above.

The audio track played back in the installation:

Voice: Ville Laurinkoski

<https://vimeo.com/765862988/d1e0ea8b70>

Untitled (50 c.c. of Paris Air)



Untitled (50 c.c. of Paris Air), installation, canvas, mirror, glue, pigment, submersible pump, anal douche, a hemorrhoid suppository. Showed at Kongens Nytorv 1, Copenhagen, in 2023.

The piece of mirror is attached on a canvas that has been inverted, so that it hides behind what has been painted on it. It is hanged on the wall close to the floor so that it reflects only the part of the floor that is close to it and eventually the shoes of the passerby. It creates immediate and delicate relation with the space where it is installed working as a sort of bluff as the title borrowed from Marcel Duchamp's work suggests. Next to the mirror there is an anal douche attached to a submersible pump alongside a hemorrhoid suppository. The work is a riddle revealing a dimension of the site that otherwise wouldn't be pointed at – the infrastructure of the behind that aren't usually visible. The work was accompanied with a quote from Theodor W. Adorno:

One thinks that going there would bring the fulfillment, as if there were such a thing. Being really there makes the promise recede like a rainbow. And yet one is not disappointed; the feeling now is one of being too close, rather, and not seeing it for that reason. And the difference between the landscapes and regions that determine the imagery of a childhood is presumably not great at all; what Proust saw in Illiers must have happened elsewhere to many children of the same social stratum.

Untitled (7.5–5.6.2022)



Untitled (7.5–5.6.2022), installation that comprises of the interior of a room and a 14-minute sound track played on a loop. Besides the already existing infrastructures of the space, the installation contains a one-person mattress, XLR cords and power outlets, a media player and four loudspeakers mounted on the walls. The work was on display in Kuva/Tila gallery in Helsinki in 2022.

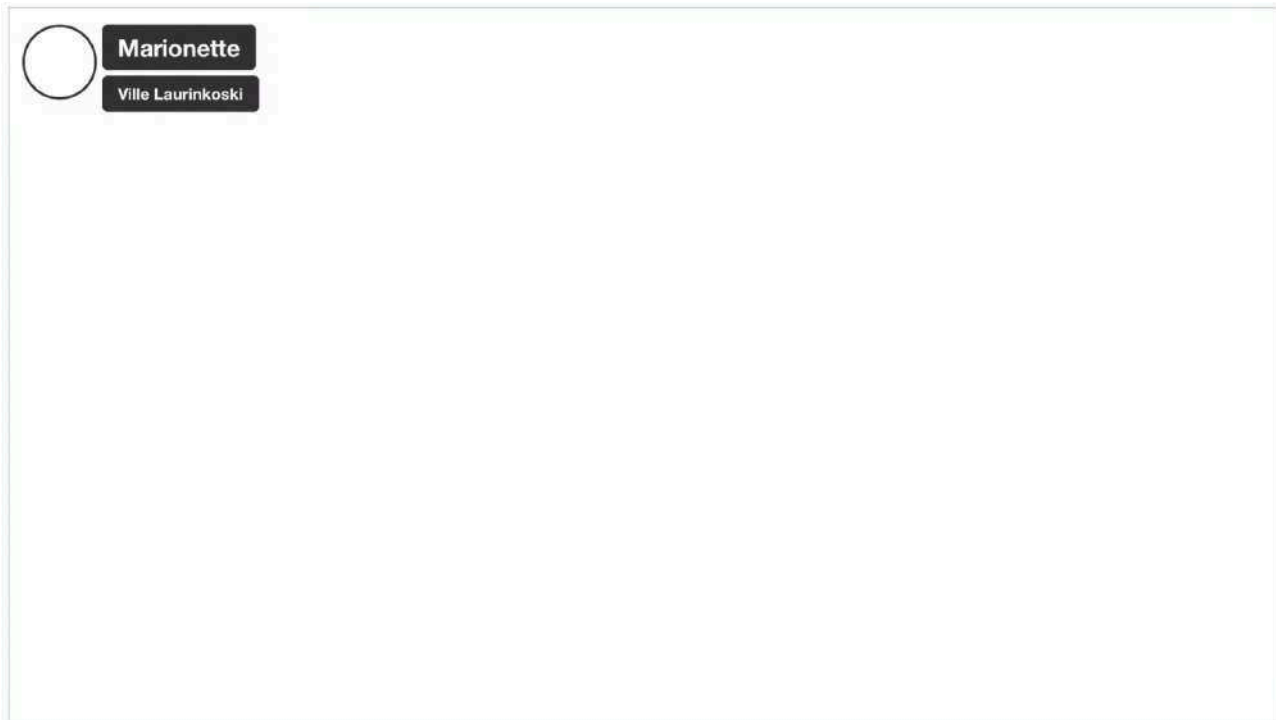
The sound track consists of four parts. It begins with an order first heard in Swedish “Skriv ditt namn på det här pappret. Läs nu vad du själv har skrivit. / Det står...” then in English “Write your name on this piece of paper. Read what you just wrote. / It says...”. As an answer to the order, the order is followed by the beginning of the first movement of Beethoven’s Piano Sonata No. 14, interrupted abruptly just before the melody would continue, preceding to a voice reading a list of names in French ordered alphabetically starting from Abel and ending to Willigis originating in a publication written by Guy Hocquenghem with his former teacher in 1977. After this comes the third movement, a poem, read by a voice, once interrupted by a scream “Jag anses farlig, därför jag är inlåst!”, coloured with changing intonations and rhythms, emphases and pauses, whispers, fading slowly into muteness – the fourth movement – the appearance of an opaque noise produced by the piece.

The audio track played back in the installation. Duration 16:03.

Voice and piano: Ville Laurinkoski.

<https://vimeo.com/715342635/33cf8382b4>

Marionette



Marionette is a voice work that is made for private listening on online platforms. Duration 07:58. Voice: Ville Laurinkoski. Produced at Maumaus Independent Study Programme 2021, Lisbon.

The work paints a picture of the post war atmosphere of gay culture by using fragments from the film *Aus dem Leben der Marionetten* (1980) and *Nein es tut mir nicht leid*, an Edith Piaf song in German, amongst others.

Audio work. Duration 07:58.

Voice: Ville Laurinkoski.

<https://vimeo.com/566797690>

Untitled (8.–9.5.2021)



Untitled (8.–9.5.2021), installation consisting of an oil painting, an anal shower head attached to a submersible pump in steal, and an A5 flyer with a quote (text below). The work was exhibited at Kongens Nytorv 1, Charlottenborg in 2021. The work exposes a painting together with a submersible pump that hints to the power dynamic lying inscribed in the artist-commissioner relationship. In this case the installation is a result of the failure to please the private commissioner who rejected the commissioned painting due to its overtly effeminate qualities. Being exhibited together with a deadly machine, the installation abstracts the violence inscribed in the artist-commissioner relationship.

The name of a place can promise happiness, Adorno says in this section after appealing to Proust. For the promise to be kept, for happiness to come into existence, all that would seem to be required is a visit to the actual place. And yet when, attracted by the force inherent in the promise of happiness, one arrives at the place in question, one finds that happiness withdraws as if it were a rainbow. What has allowed then for an experience here is precisely the difference between the name and the named. Adorno does not wish to denounce the anticipation of the imagination as an illusion, just as he does not wish to reduce the experience to the discovery of an empirical truth. This is why he insists on the fact that the withdrawal of happiness at the point where one would expect to be happy does not amount to a disappointment. Rather, one realizes that, having arrived at the place itself by following the trail laid out by the name, one has been brought too close to the promised happiness for it to be experienced as such.

—Alexander García Düttmann

Clinique, Clinique



Clinique, Clinique is a text and voice piece performed over a phone call in the exhibition space. Duration 04:22. A stack of A4 sized prints of the text were installed on the floor. The work is based on fragments from an array of literary sources and music from Michel Foucault to French 19th century *mélodie* and contemporary art. During the performance the mobile phone was placed on the floor. The work was exhibited together with works by Julie Falk and Trine Struwe at SIRIN Copenhagen in 2020.

Documentation of the audio performance, duration 04:22.

Voice: Ville Laurinkoski.

<https://vimeo.com/440693881>

(An excerpt of text on the following page.)

Clinique, Clinique

*Clinique, Clinique*¹; of trans desire; the clinic no longer has simply to read the visible; it has to discover its secrets,² Visions and Auditions that no longer belong to any language,³ Discord, Marionette, la Ville-Soleil, Telfar à la Cézanne! THE GARDEN OF AFFIRMATION OF THE VIOLENCE OF A LIFE! Rimming a young catholic and Lesbians crawling on the roofs!⁴ originally what is spoken⁶ “Spectres of Queer”⁵; it is to see and to know at the same time, because by saying what one sees, one integrates it spontaneously into knowledge; *The Shadow of the Future*,⁷ *Gay Science*,¹⁰ blowing in from Paradise!¹¹ Observation leaves things as they are,¹² *Goodbye to Language*!¹³ *Mutants 1000000*,¹⁴ death of Clinique, to sing along!¹⁵ The clinical gaze is a gaze that burns things to their furthest truth.¹⁶ *l’abécédaire*,¹⁷ *Bois de Boulogne*, the endless play of modifications and repetitions, the hospital clinic makes possible, therefore, the setting aside of the extrinsic,¹⁸ +Urielle! one is too far ahead because one is too far behind,¹⁹ For as soon as one sighs one may be happy!²⁰ Joyous becoming! remembrance of a particular form is but regret for a particular moment; and houses, roads, avenues are as fugitive, alas, as the years²¹ pharmacopomographic supplements, becoming party to an illusion, participating in a fantasy²² — force, production, youth, luxury²³ absolutely endemic to advanced capitalism²⁴ “the kind of crap about degrees of in-between identities and infinite multiple choices of lifestyle that the current social system is selling us.”²⁵ *Pharmakon*, *CHAMBRES*, *Corridors*, *Desires*, *demi-garçonnes*, another genre for another gender²⁶ at the same time the exercise of freedom,²⁷ *CLINIQUE*, *CLINIQUE*, *Your alarms have charms for those who lack reason*.²⁸ Observation leaves things as they

are,²⁹ but our souls recognize the poison of your ardours.³⁰ *My Bag!*³¹ there is nothing hidden to it in what is given.³² For the clinic, all truth is sensible truth;³³ enchant all hearts!³⁴ *Ritournelle!*³⁵ a manner of turning, with a particular interest in mind, *Desserts!* ideas coming from elsewhere against other ideas.³⁶ a) *Jardin des Plantes*, b) *Jardin du Luxembourg*, c) *Buttes-Chaumont: Trois Milliards de Pervers!*³⁷ *Go, fly, abandon hope!*³⁸ *Go, fly far from our hearts!*³⁹ no other reality than the order of their composition⁴⁰ — and suddenly everything closed, the last night running around, *Château Rouge*, *Hôtel des Olympiades*, « and then what », « and then what ! »⁴¹ fold by fold, it records and totalizes; it gradually reconstitutes immanent organizations;⁴² *But my trans glance*, does not scan a field: it strikes at one point, which is central or decisive; the gaze is endlessly modulated, the glance goes straight to its object,⁴³ *Corpses*, they know that desire embraces life-producing power⁴⁴ *My Regime!* and reproduces it all the more intensely because it specifically has no lack.⁴⁵ *And*, when desire makes its cut, trying to invent something⁴⁶ you are not man and woman, you are the force⁴⁷ *Daisies! Derrida’s scissors*⁴⁸: to turn around there by the heavy and borderless masses, like some other than my own flight, that I would not only need to disappear but also to come out, *Let me go!* the clouds are always above, and moving with them is heavier than forgetting them, but I can do nothing, only endless hours⁴⁹ desires, the clinic in new spatial figures, in which visibility thickens and becomes cloudy, in which the gaze is confronted by obscure masses, by impenetrable shapes.⁵⁰ We, the bastard children of Antigone!⁵¹ and the dangerous exercise of freedom?⁵² no way there here or back, the

¹ Pierre Guyotat, *Éden, Éden, Éden*

Ville Laurinkoski, 2020

² *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

³ Gilles Deleuze, *Essays Critical and Clinical*

⁴ Andrey Bogush

⁵ Andrey Tanya Bogush

⁶ *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

⁷)

⁸ *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

⁹ Edith Södergran

¹⁰ Friedrich Nietzsche

¹¹ Walter Benjamin, *Theses on the Philosophy of History*, IX

¹² *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

¹³ Jean-Luc Godard

¹⁴ Arca

¹⁵ Roland Barthes, preface to *Éden, Éden, Éden*

¹⁶ *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

¹⁷ D as Desire, Gilles Deleuze

¹⁸ *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

¹⁹ *A Man for all seasons: Derrida-cum-“queer Theory” or the Limits of “performativity”* Alexander García Düttmann

²⁰ *Hippolyte et Aricie*, Jean-Philippe Rameau, Abbé Simon-Joseph Pellegrin, (1733)

²¹ Marcel Proust, *Swann’s Way*

²² Roland Barthes, preface to *Éden, Éden, Éden*

²³ Paul B. Preciado: *Hymne au corps*, Libération 22/5/2020

²⁴ Deleuze, *Feminism, and the New European Union: An Interview with Rosi Braidotti* 2008

²⁵ Deleuze, *Feminism, and the New European Union: An Interview with Rosi Braidotti* 2008

²⁶ Paul B. Preciado, *Un appartement sur Uranus*

²⁷ M. Foucault, *The Government of Self and Others – Lectures at the Collège de France 1982–1983*, *Parrèsia*

²⁸ *Hippolyte et Aricie*, Jean-Philippe Rameau, Abbé Simon-Joseph Pellegrin, (1733)

²⁹ *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

³⁰ *Hippolyte et Aricie*, Jean-Philippe Rameau, Abbé Simon-Joseph Pellegrin, (1733)

³¹ Telfar

³² *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

³³ *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

³⁴ *Hippolyte et Aricie*, Jean-Philippe Rameau, Abbé Simon-Joseph Pellegrin, (1733)

³⁵ Angela Melitopoulos, *Autism and Networks*, Fernand Deligny, (*A Thousand Plateaus*)

³⁶ *A Man for all seasons: Derrida-cum-“queer Theory” or the Limits of “performativity”* Alexander García Düttmann

³⁷ Recherches, N°[12] [mars 1973] – *Grande Encyclopédie des homosexualités*

³⁸ *Hippolyte et Aricie*, Jean-Philippe Rameau, Abbé Simon-Joseph Pellegrin, (1733)

³⁹ *Hippolyte et Aricie*, Jean-Philippe Rameau, Abbé Simon-Joseph Pellegrin, (1733)

⁴⁰ *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

⁴¹ Gina

⁴² *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

⁴³ *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

⁴⁴ *Anti-Oedipus*, Gilles Deleuze and Félix Guattari, Google Translate

⁴⁵ *Anti-Oedipus*, Gilles Deleuze and Félix Guattari, Google Translate

⁴⁶ Suely Rolnik, *The Micropolitics of Thinking: Suggestions to those who seek to deprogram the colonial unconscious*

⁴⁷ Edith Södergran, *The Shadow of the Future: The secret of Eros*

⁴⁸ Paul B. Preciado *Countersexual Manifesto*

⁴⁹ Sonnet, +URIELLE

⁵⁰ *The Birth of The Clinic: Seeing and Knowing*, Michel Foucault

⁵¹ Paul B. Preciado, *Hymne au corps*, Libération

⁵² M. Foucault, *Parrèsia*

Telny



but no one CAN or WILL
"We'll, never mind, go on.
 CHAPTER-iv
 no rest either night or day.
 Play always safe!⁹³
 TAD - ZI - O!⁹⁴ [B \flat - B \flat - A:]
 always above,⁹⁷
 FRUIT OF MY LIFE!⁹²
 Come! Come!
 Let's leave the Castle!
 [run to the other end of the runway!]

TE - LE - NY!⁹⁴ [B \flat - A - B \flat :]
La Captive⁹⁵

to live in one's own waste,⁹⁸
 Too hot in the tower!⁹⁶
 I had to enter!¹⁰⁰

exalted by pleasure,¹⁰²
 careworn and dejected,
 the subsoil of the individual,¹⁰³

IV. JEUX - LES SOUTERRAINS
 CHAPTER-iv
 [RAPIDLY, CLENCHED FIST⁹³]

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 Ville Laurinkoski
 BAILEY/INGMA, Summer 20 Show, Magnus Erickell, The Audiotext

I?¹
 IT IS YOU!¹⁰⁴
 worn out by fever,¹⁰⁵
 JEUX, JEUX!
 floods of rapture, passed away,
 stricken city's
 huddled heart.¹⁰⁶
 YOU WILL MAKE ME FALL!¹⁰⁸
 "FIRE NEVER DROVE OUT FIRE,"
 TA - DZI - O!¹⁰⁹ [B \flat - B \flat - A:]
 tiny hole
 foggy gestures!¹¹⁰
 twilit eyes!¹¹¹
 a maidenly coyness.

riding arena,¹¹²
 - a pompeur de dard,
 thousand wrinkles, crests
 ANUS GROUPED
 MYRIAD of fiery,
 LITTLE SPECK
 THAT, ROTTING INWARD,
 SLOWLY MOULDERS ALL.¹¹⁴
 nudged each other
 ABUSE, SUBJECTION!¹¹⁴
 No play so in the dark!¹¹⁶
 TE - LE - NY!¹¹⁷ [B \flat - A - B \flat :]
 THE DOOR!¹¹⁸
 Where's my KEYS!¹¹⁹

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SA - BI - NA!¹²⁰ [B \flat - A - B \flat :]
 ever-increasing greed,
 ETERNAL TORMENT.
 luscious as forbidden fruit;
 AN APPLE
 Why was not born a woman?¹²¹
 thrilled me!
 a dark margin,
 IM GOING TO SCREAM!¹²³
 [whisper: NO!
 "DESPAIR!] FUCK YOU!!
 your dark complexion,
 I?¹²⁴
 "Enough - stop, enough!
 No! No!

SIMONE FORTE!¹²⁵
 FAUST!¹²⁷ HALT!¹²⁸
 [DESPAIR! RAGE!]
 [ON THE FLOOR!]
 I can't - any more!
 Why was not born a woman?¹²¹
 JEUX, JEUX!!!!!!!!!!!!!!!!!!!!
 two fleshy lobes
 Cancave oysters -
 PLAY!
 with sifted sugar.
 ANOTHER JERK.

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 Ville Laurinkoski
 BAILEY/INGMA, Summer 20 Show, Magnus Erickell, The Audiotext

Telny is a text-based performance work for voice. The work was originally produced for *Generation 2020 Performances* at Amos Rex Art Museum in Helsinki and reperformed at the Theatre Academy Helsinki in September 2022. The work is based on fragments from a homoerotic fin-de-siècle novel anonymously published in 1989, other widely circulated literary and musical sources such as *Prélude à l'après-midi d'un faune* by Claude Debussy, adds, and private conversations on cruising platforms. Excerpts of the performance score above.

An audio recording of the performance in 2022, duration 13:02.

Performer: Ville Laurinkoski.

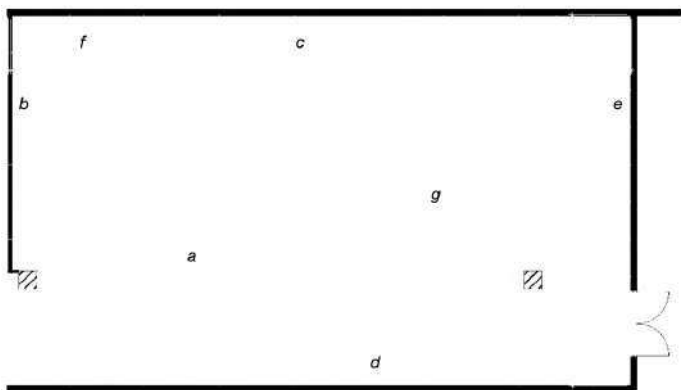
<https://vimeo.com/770765486>

The Magic Mountain



09.03.–01.04.2018, Porvoo Art Hall, Finland

The Magic Mountain is an installation comprising of objects and a text installed in Porvoo Art Hall, Finland. The work includes 52 fluorescent tubes mounted to the ceiling one of the tubes being broken on the vinyl foil attached to the floor, a broken grand piano, a dry point reproduction after Odilon Redon's drawing *Deux arbres* printed on PVC, a transparent back pack with used broken champagne glasses, a hair straightener for men, a 10 x 15 black and white photograph behind a glass plate covered with semi-transparent mirror foil, and a text in two languages digitally printed on vinyl and mounted on the wall on glass plates. The text montage is assembled of fragments from different literary sources amongst them a novel by Thomas Mann. The work is in its entirety an exposé of the modernist mass ornament and its continuum in contemporary gay culture.



Exhibited objects and the list of titles and materials (a-g):

a Der Zauberberg vinyl, fluorescent tubes, wire cable, metal

b La Vie antérieure glass, semi-transparent mirror foil, a photograph

c Deux arbres dry point on PVC after Odilon Redon, glass

d (the secret of signs) text, PVC, glass

e persona objet trouvé

f BaByliss® a hair straightener

g domination a broken grand piano



g domination a broken grand piano



a Der Zauberberg vinyl, fluorescent tubes, wire cable, metal



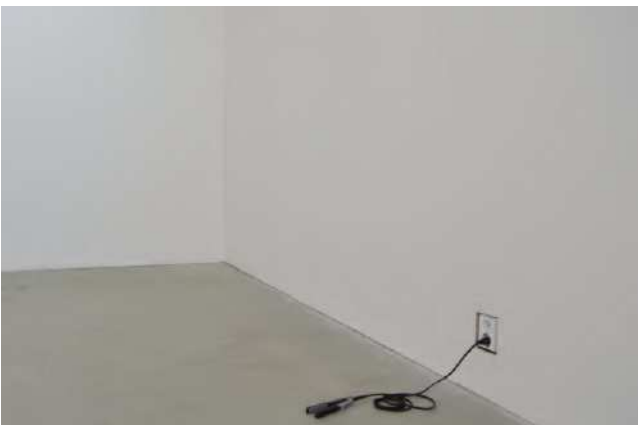
e persona objet trouvé



b La Vie antérieure glass, semi-transparent mirror foil, a photograph



d (the secret of signs) text, PVC, glass



f BaByliss® a hair straightener



c Deux arbres dry point on PVC after a drawing by Odilon Redon, glass

(Exhibited text in Swedish)

Borgå konsthall
Ville Laurinkoski
9.3. – 1.4.2018

Der Zauberberg

”-- genom sitt rum ut på balkongen, där han föll ihop i fåtöljen och utan att rätta till sin ställning genast föll in i djup sömn, plågsam och orolig av hjärtats rasande bultningar.”

☹ *Der Zauberberg* är en bild av salonger och korridorer, salar och rum emellan dem – av masker och de öppningar, fördjupningar, odefinierade ekon och cirklar som bär upp dem; det är det tidigare livet, *La Vie antérieure*: ”Et dont l'unique soin était d'approfondir / Le secret douloureux qui me faisait languir.”ⁱⁱ Skuggan av det som aldrig blev; tunnlar och meddelanden – mellan träden och bakom dem, *Deux arbres* – språket och allt det som inte är slumpen: ”it is to enclose each by itself, thereby interrupting the accursed exchanges, but it is also to set them beside each other and to set them invent their system of communication, which always exceeds our expectations, which creates amazing accidents and outwits our suspicions (*the secret of signs*).”ⁱⁱⁱ

”»[Men] då ni utlyser personligheten till en hemlighet, råkar ni ut för faran att dyrka avgudar. Ni bugar för masken. Ni ser mystik där det är frågan om bluff, en sådan där tom illusion som kroppslighetens och minernas demon använder för att förråda oss.»^{iv} Och *persona*, mitt ansikte, bilden av det fördolda, min kropp och hud, den yta jag blir; avstånd och vändning, inte det jag döljer utan vad det dolda

skapar: självförnekelse, hemligheter och smygtittning, kontroll och till sist förlust.”»Vi anser att det är mer moraliskt att förlora sitt jag, att förgå, än att bevara sig själv»ⁱ; och som *BaByliss*®, rätas kurvorna ut, och bara det mest uppenbara är något annat, en nödvändighet och ett tvång, som jag inte valt, en eterisk sfär, en estetiserad konstgjord zon som saknar liv.

Och hur Donna Haraway listar upp dekadensen, Thomas Manns Bergtagen, som en del av ”comfortable old hierarchical *dominations*”^{iv}, etymologin dit kroppen min tvingas – min undergång. Det här berget är dock annorlunda: rummen och kamrarna som jag vandrar bland – de olika rummen, rörelserna och tecknen – där jag är, därifrån jag kommer. ”»Jag vet inte ens hur länge jag varit här, och jag har glömt allt det förgångna och brutit relationen med det så att jag alldeles fjärrat mig från det förgångna och i låglandets ögon är död.»^{vi} Genom att röra sig från bild till förnekelsens njutning, från simulation till representation, från avspegling till begrepp – till en död utan vilken jag inte finns, ”Without destruction, coming into being is impossible!”^v och så: ”Kroppen vinner, vill något annat än själen och förverkligar sin vilja.”ⁱ

” Ett »frigjort» rum som blivit tomt, där dörren stod öppen, möblerna staplade på varandra och desinfektionen pågick, var en värtalig men samtidigt så bekant syn, att den till slut inte gjorde något nämnvärt intryck, särskilt om man själv en gång i tiden flyttat in och där gjort sig hemmastadd. Ibland visste man vem som bott på numret i fråga och det gav en så klart något att tänka på.”ⁱ

ⁱ Thomas Mann, *Taikavuori*

ⁱⁱ Charles Baudelaire, *Les Fleurs du mal*

ⁱⁱⁱ Gilles Deleuze, *Proust and Signs*

^{iv} Donna Haraway, *A Cyborg Manifesto*

^v Sabina Spielrein, *Destruction as the Cause of Coming Into Being*