



I am wondering whether waking down to existence, is like waking up on a bed of Saxifraga. Nauseous, of course, but also relieved because it is the beginning of moving in a real direction (whatever that might be). Taking care of silence and the body. Taking care of the body. Silencing the body.

Slowing down to be up to speed with urgency. Not planning to deliver, but deliver. Not planning on doing but doing. Taking care to never exceed in words what has been achieved in deeds. Saving some for later. Saving some for others. Taking care of excellence. Stripping it bare. Giving.

If we are part of some equation, the terms must differ—even when equal—to yield information. If they are equal they cannot be the same. I will help you today. You will help someone else tomorrow. They will help someone else. Help cannot happen in return. Help will come unexpectedly.



Aver cura di... is Italian for taking care of. *Cura* is the name of a figure in Roman mythology, associated with concern. This etymology is part of the linguistic root of curatorial, curatorship or curating. The topic of the first flyer is hence *aver cura di homo sacer*. Here I will relate to the care of excellence.

Indeed, what will happen if we consider excellence as a deviation? That is, as something 'exceptionally good'. In the Torah, in Pharaoh's dream, the first 7 cows were called 'excellent', in this sense. They were very good, in the sense of actually being a little bit *too much*. It doesn't endure, but still...

Excellence can be also achieved in the area of morals. For instance, by taking care of *homo sacer*. Care of the body, in the sense of Christian charity. Care of the wretched in the sense of magnanimity. These are topics surfacing from Petrine and Bjørn's documents. But is there more to it?

I want to take care of silence. It is something that I do a lot of at this school. A statement from the Talmud that I cherish, comes from old Hillel (he's the equivalent of a Zen master): **1) if I am not for me, who [will be]? 2) if I am only for me, what [am I]? 3) if not now [when]?** Brackets are added.

They are added to clarify the contents of Hillel's extremely brief style. On the other hand, there are really good reasons for the bracketed contents not to be included in Hillel's original statement. What comes out from the larger collection of sayings from him is that he shuns all categories of *being*.

In a way, he is the champion of existentialism before Sartre. Antique existentialism, or archaeological existentialism, if you go to the Talmud. He was asked by a Roman commander to state his faith while standing on one foot. He said: "Do not do what you do not want others to do to you."

Standing on *one foot* this is what you can say. Concluding—*the rest is commentary, go and study!* To study you need *two feet*, because you it is through the walk of life that you can learn through study. From this: does it make sense to reach existential excellence, and to care for this? *Perhaps*.

If so, what is the share of caring for existential excellence in artistic education? Is it something that we can reach for? Or, is it something that we have to assume as the 'entrance-contract' into the artistic community: you are here and I am here, because we both know that there is *this* to hatch.

If this is a basic artistic contract, do we want to make a statement of it? Can it be developed within Bojana's set of prompts? I think so. Would we want to? I don't know. Or, I do know—the rest is bad faith—but each and every one need to make up their own minds about it. Because it *makes difference*.

If we are equal, is it not because our assumption/presumption of existential excellence will bring us to very different places? Are there rules for this coexistence—democratic and listening—for this space to disclose? What are the practices of foreclosure that prevents this occurrence to take place?