



2014

CHAOS AND COSMOS

Symposium Programme

Turku, Finland

12th – 14th August

Sibelius Museum, Piispankatu 17

What is Aboagora?	3
Why Aboagora?	3
Chaos and Cosmos	4
Programme	5
Aboagora Speakers	6
Workshops	8
Agora Concerts	18
Past Events	21
Venues of Aboagora Symposium	23

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WHAT IS ABOAGORA?

The aim of Aboagora is to question and deconstruct the juxtapositions between the arts and sciences, to establish new kinds of dialogical connections and to develop experimental models for academic and artistic expression. Aboagora promotes dialogue between the arts, humanities and sciences by bringing scholarly debates together with the arts and also by combining artistic expression with scholarly events.

The name 'Aboagora' refers to both Turku (in Latin, Aboa) and agora, a meeting place or marketplace. The idea of Aboagora is to create an open forum for thinking and debate and to challenge and break boundaries between the arts and the scholarly world. Aboagora aims at encouraging new research, new art and new kinds of encounters between the two.

Aboagora is a marketplace of open codes: it provides a common forum for academics, artists and the public. This forum is based on openness and an open-minded intersection of different fields.

WHY ABOAGORA?

The gap between the arts and sciences is a product of history, not an inherent given. In the early modern period, scientific and artistic activities were not strongly divided but during the past two centuries, the separation between the two has been very sharp. Today it is especially important to rethink the role of research also in terms of artistic expression and, at the same time, to consider cross-disciplinary approaches to artistic activities. Contemporary research often emphasises the need for current social challenges to include cooperation between academic fields. The idea of Aboagora is based on a conviction that comprehensive problem-solving requires not only interdisciplinary elaboration, but also acknowledgment of artistic approaches in more concrete and imaginative ways. Significant innovations often arise in the interface of disciplines. New ideas emerge from unexpected encounters: for this reason, scientific or artistic innovations cannot easily be predicted. The purpose of Aboagora is to encourage these kinds of encounters and to promote scholarly dialogue that also takes artistic forms of expression into account.

Aboagora is a joint effort by the Turku Music Festival, the Department of Cultural History at the University of Turku and the Donner Institute for Research in Religious and Cultural History at Åbo Akademi University.

A vertical strip on the left side of the page features a complex, abstract line art design. It consists of numerous thin, white, overlapping lines on a dark background, creating a sense of movement and depth. Some lines form recognizable shapes, such as the profile of a human head facing right, which is repeated several times. The overall effect is a dense, intricate pattern that serves as a decorative border.

CHAOS AND COSMOS

Aboagora 2014 discusses the multiple understandings of “chaos” and “cosmos”. Cosmos is not understood only as an “explanation of the world”, but also in a wider sense as “order”. Order and disorder – cosmos and chaos – are not mere counterparts, but sources of meaning for human creativity and the construction and deconstruction of the universe. They are paired categories; one cannot exist without the other, yet the boundary between chaos and cosmos remains ambiguous. Aboagora will approach the interminable task of understanding multiple conceptualisations of chaos and cosmos by looking at the newest developments in cosmology, physics, big data, aesthetics, creativity, culture, religion and mythology. Aboagora seeks to explore this extremely rich subject, which has provided an inexhaustible ground for artistic and scientific exploration throughout the history of humankind.

THE THEOGONY

Verily at the first Chaos came to be, but next wide-bosomed Earth, the ever-sure foundations of all the deathless ones who hold the peaks of snowy Olympus, and dim Tartarus in the depth of the wide-pathed Earth, and Eros, fairest among the deathless gods, who unnerves the limbs and overcomes the mind and wise counsels of all gods and all men within them. From Chaos came forth Erebus and black Night; but of Night were born Aether and Day, whom she conceived and bare from union in love with Erebus. And Earth first bare starry Heaven, equal to herself, to cover her on every side, and to be an ever-sure abiding-place for the blessed gods. And she brought forth long Hills, graceful haunts of the goddess-Nymphs who dwell amongst the glens of the hills. She bare also the fruitless deep with his raging swell, Pontus, without sweet union of love. But afterwards she lay with Heaven and bare deep-swirling Oceanus, Coeus and Crius and Hyperion and Iapetus, Theia and Rhea, Themis and Mnemosyne and gold-crowned Phoebe and lovely Tethys. After them was born Cronos the wily, youngest and most terrible of her children, and he hated his lusty sire.

– Hesiod: *The Theogony*, lines 116–138
(1914, trans. Hugh G. Evelyn-White)

PROGRAMME

SIBELIUS MUSEUM, PIISPANKATU 17, 20500 TURKU

TUESDAY 12TH AUGUST

I Big Data

- 9:00–9:30 Registration and Coffee
- 9:30–11:30 AGORA Lecture Bengt Gustafsson: From Cosmos to Chaos
- 11:30–13:00 Lunch in Hus Lindman Restaurant
- 13:00–15:00 Workshop 1 | Can We Explain Society with Big Data?
- 15:00–15:30 Coffee
- 15:30–17:30 Workshop 2 | The Fossilizing of Knowledge: Ancient Past, Hyper-evolving Present and Far Future

WEDNESDAY 13TH AUGUST:

II Micro and Macro Cosmos

- 9:00–10:00 Workshop 3 | The Alignment of the Stars or Bacteria? Dramatized Discussion of a Medieval and Modern Doctor Over the Causes of the Plague
- 10:30–12:30 AGORA Lecture Hannu Väisänen: Creation Under a Curse. Useful or Useless? How to Demystify a Creative Process
- 12:30–14:00 Lunch in Hus Lindman Restaurant
- 14:00–15:30 Workshop 4 | Chaos to Cosmos: On Translating Kant
- 15:30–16:00 Coffee
- 16:00–17:00 Workshop 5 | Poetic Scenes
- 18:00 Concert in VPK Building: CRAZY IN LOVE – VPK Evening!
- 20:00 Concert in Linnateatteri Theatre: JULIA & JULIA – PREMIERE

THURSDAY 14TH AUGUST

III Chaos and Creation

- 9:00–9:30 Coffee
- 9:30–11:30 Workshop 6 | Ornament – Creating Cosmos out of Chaos
- 11:30–13:00 Lunch in Hus Lindman Restaurant
- 13:00–15:00 Workshop 7 | Before the Beginning: From Quantum Chaos to our Cosmos
- 15:00–15:30 Coffee
- 15:30–17:30 AGORA Lecture Peter Greenaway: The Cinema is Dead, Long Live the Cinema: Taming the Shrew of Chaos: Ordering the Frame & the Narrative
- 17:30–18:00 Conclusion
- 18:15–20:15 Reception in Wine Restaurant E. Ekblom
- 20:00 Concert In Linnateatteri Theatre: JULIA & JULIA
- 23:00 Concert In Turku Cathedral: MUSIC IN CANDLE LIGHT

BENGT GUSTAFSSON

PROFESSOR IN THEORETICAL ASTROPHYSICS

FROM COSMOS TO CHAOS

AGORA LECTURE ON TUESDAY 12TH AUGUST AT 9:30–11:30

Bengt Gustafsson, Professor Emeritus in Theoretical Astrophysics of Uppsala University, is a specialist in stellar physics. He has worked on the interpretation of stellar spectra to trace stellar evolution and the evolution of the galaxy. He has also published papers on research ethics and on the effects of science and scientific worldviews on culture and on society in general. He has popularized science in books, articles and numerous lectures, and he has taken part in science theatre.



HANNU VÄISÄNEN

ARTIST, WRITER

CREATION UNDER A CURSE. USEFUL OR USELESS? HOW TO DEMYSTIFY A CREATIVE PROCESS

AGORA LECTURE ON WEDNESDAY 13TH AUGUST AT 10:30–12:30

Hannu Väisänen is a noted writer, painter and graphic artist. He was awarded a Government Prize for Art in 2007. He has won the Finlandia Prize for Fiction. His award-winning second volume of the series of autobiographical fiction *The Other Shoes* (*Toiset kengät*) describes childhood in the city of Oulu in northern Finland. Väisänen has also done illustrations for the Finnish national epic, *The Kalevala*. Hannu Väisänen moves smoothly between artistic fields, and Väisänen's works can be found in the collections of various art museums. Väisänen lives and works in France.



SPEAKERS

PETER GREENAWAY

FILM DIRECTOR

THE CINEMA IS DEAD, LONG LIVE THE CINEMA:

TAMING THE SHREW OF CHAOS:

ORDERING THE FRAME & THE NARRATIVE

AGORA LECTURE ON THURSDAY 14TH AUGUST AT 15:30–17:30



Born in Wales and educated in London, **Peter Greenaway** trained as a painter for four years and started making his own films in 1966. He now lives in Amsterdam. He has continued to make cinema in a great variety of ways, which has also informed his curatorial work and creation of exhibitions and installations in Europe, from the Palazzo Fortuny in Venice and the Joan Miró Gallery in Barcelona to the Boijmans van Beuningen Gallery in Rotterdam and the Louvre in Paris. He has made 12 feature films and some 50 shorts and documentaries. He has regularly been nominated for the film festival competitions of Cannes, Venice and Berlin, published books, written opera librettos, and collaborated with composers Michael Nyman, Glen Branca, Wim Mertens, Jean-Baptiste Barrière, Philip Glass, Louis Andriessen, Borut Krzisinik and David Lang. His first narrative feature film, *The Draughtsman's Contract*, completed in 1982, received great critical acclaim and established him internationally as an original filmmaker. This reputation was furthered by the films *The Cook, the Thief, his Wife & her Lover* and *The Pillow Book*, and most recently by *The Tulse Luper Suitcases*. (<http://www.petergreenawayevents.com/petergreenaway.html>).

WORKSHOP 1

CAN WE EXPLAIN SOCIETY WITH BIG DATA?

TUESDAY 12TH AUGUST AT 13:00–15:00

In recent years, “Big Data” has become a buzzword in both business and academic worlds. In the human sciences, this umbrella concept is used to refer to unusually large datasets on human behaviour, often collected as a by-product of other efforts. Because of this, the data collection itself requires no or only small economic investment, and the analyses conducted on the data rarely suffer from too small samples, allowing for more complex statistical modelling than is ever possible with usual survey data. Thus it is not surprising that Big Data is sometimes seen as the Holy Grail for explaining social phenomena. Often-mentioned examples include information on cell-phone usage, shopping behaviour collected from credit-card users and user data from social media.

Unfortunately, however, Big Data also has its limitations. The coverage of datasets is often limited by design or because of the interests of the data provider. Unlike in sample-based research, the covered population is often unknown, and thus problems of bias are hard or impossible to solve. Finally, data protection questions are particularly problematic, in some cases making it impossible to apply the data in any meaningful way to study interesting research questions, in other cases seriously risking the privacy of persons included in the data.

In this workshop panel, the participants discuss the good and bad ways of applying Big Data; its prospects and limitations in academic research and in society in general; the openness of Big Data and its influence on media and journalism; and the similarities and the differences between new company-based Big Data and administrative data with a long history of research applications. What should we study with Big Data? What does the audience want and expect from it? Can we explain society by means of Big Data?



Jani Erola is Professor of Sociology at the University of Turku. He has long experience in applying both traditional surveys and administrative register-based data in social research. In 2013, he conducted the “Luokkakone” Internet survey with Helsingin Sanomat. His research interests include any topics related to social stratification and inequality. He was awarded an ERC Consolidator Grant for the project “Intergenerational Cumulative Disadvantage and Resource Compensation” in 2013.



Timo Koskimäki is affiliated to Statistics Finland as Deputy Director General of Statistics Production. After obtaining his Master's degree in Sociology at Helsinki University, he joined Statistics Finland in 1988. Since then, he has been working as a specialist and manager in several fields of official statistics. His current fields of interest include the management of statistical information systems, including the use of new data sources like Big Data.



Esa Mäkinen is News Editor at Helsingin Sanomat and responsible for data journalism in that newspaper. He is responsible for editorial data analyses, advice on voting and taxes, and interactive journalism published on the Internet for Helsingin Sanomat.



Vili Lehdonvirta is a Research Fellow at the Oxford Internet Institute, University of Oxford. He received a PhD in Economic Sociology from Turku School of Economics in 2009 and a MSc in Information Networks from Helsinki University of Technology in 2005. In his research, Lehdonvirta uses various data sources that could be described as Big Data, especially large data sets obtained directly from companies operating digital services. His book, *Virtual Economies: Design and Analysis*, is published by the MIT Press.

WORKSHOP 2

THE FOSSILIZING OF KNOWLEDGE: ANCIENT PAST, HYPER-EVOLVING PRESENT AND FAR FUTURE

TUESDAY 12TH AUGUST AT 15:30–17:30

A central tenet of our society since the mid-20th century is “information”. We live in an information society, we use information technologies and we continually need and search for information. Information has become colloquial, as well as a scientific concern. Over the past two decades, however, information science has emphasised the information content of all kinds of tangible and intangible “things”, whether they are physical objects, concepts, words or patterns. All of these things can be seen simultaneously as informative and as ingredients of knowing and thus important to developing an understanding of knowledge.

In the mid-twentieth century, the world changed, too. As human society slowly evolved over millennia from hunter-gatherers to farmers, then constructed cities, the Earth's command and control systems of lithosphere, hydrosphere, biosphere and climate had stayed about the same. That began to change with the Industrial Revolution, as the human population rose above a billion and carbon-based energy supplanted muscle-power. Then came the astonishing post-WWII global phase of change, which is still continuing and, indeed, accelerating. In one human lifespan, the global population has tripled, energy use has risen severalfold, and ever-accelerating technological change has become global. These are the conditions of the Anthropocene period, as the course of Earth history is changing. Earth's physical, chemical and biological systems are departing from the stability of the ten-millennia-long Holocene in a step change without parallel in our planet's history.

Information, along with the way humans have controlled it, is clearly a fundamental part of these transformations. We explore the relations between the human world of information and the more ancient world of the Earth system. And we wonder, as technology evolves ever more rapidly, whether humans are still in charge.



Jan Zalasiewicz is Senior Lecturer in Geology at the University of Leicester, UK, and Chair of the Anthropocene Working Group of the International Commission on Stratigraphy. He teaches geology and Earth history and conducts research on fossil ecosystems and environments. He has written many scientific papers and four popular science books published by Oxford University Press: *The Earth After Us* (2008), *The Planet in a Pebble* (2010), *The Goldilocks Planet* (2012) and *Ocean Worlds* (2014, in press).



Isto Huvila, Ph.D., docent, is Senior Lecturer in Information and Knowledge Management at the School of Business and Economics, Information Studies, Åbo Akademi University in Turku, Finland and Associate Professor in the Department of ALM at Uppsala University in Sweden. His primary areas of research include information and knowledge management, information work, knowledge organisation, documentation, and social and participatory information practices. The contexts of his research range from archaeology and cultural heritage, archives, libraries and museums to social media, virtual worlds and corporate and public organisations.

WORKSHOP 3

THE ALIGNMENT OF THE STARS OR BACTERIA? DRAMATIZED DISCUSSION OF A MEDIEVAL AND MODERN DOCTOR OVER THE CAUSES OF THE PLAGUE

WEDNESDAY 13TH AUGUST AT 9:00–10:00

How has the perception of transmissible diseases and epidemics changed from the Middle Ages to the present day? Would physicians separated by 650 years have anything to discuss and agree upon? In the fictional setting of this workshop, a modern doctor arrives in Turku in the year 1360, a decade after the major pandemic of the bubonic plague – known by historians as the Black Death – devastated Europe. He meets a Dominican friar who is learned in the arts and sciences of the fourteenth century. These two scholars exchange ideas about the causes, diagnostics and cures of the plague and other transmissible diseases.

The dialogue will challenge the audience's preconceptions of fundamental differences between medieval and modern medical practices. Although the principles of the natural sciences and the theoretical knowledge of human physiology were completely different in the fourteenth century, some practical solutions recommended by medieval physicians and city authorities are surprisingly similar to modern precautions against a possible pandemic. The workshop invites the participants of Aboagora to ask themselves, if humanity is still struggling with the same problems after another 650 years, what will the responses be in the future?

The script was written by Pentti Huovinen and Reima Välimäki. The point of view of contemporary medicine is also presented by Huovinen and the medieval responses to the plague and the medical knowledge of the fourteenth century are surveyed by Välimäki.



Pentti Huovinen, MD, is Professor of Bacteriology, Medical Faculty, University of Turku. In addition, he has worked at Harvard Medical School. His research interests are bacteria, infectious diseases and antibiotics. In 2008, he received the Award of Excellence of the European Society of Clinical Microbiology and Infectious Diseases. In Finland, he is known as an awarded science writer.



Reima Välimäki is preparing his doctoral dissertation on writings against German Waldenses in the late Middle Ages in the Department of Cultural History, University of Turku. In addition to late medieval history, he is interested in medievalism and the historiography of the Middle Ages. He has collaborated with the Medieval Market festival in Turku in order to produce popularisations of medieval history, and he was co-author of the “Inquisition Revisited” workshop at Aboagora 2012.

WORKSHOP 4

CHAOS TO COSMOS: ON TRANSLATING KANT

WEDNESDAY 13TH AUGUST AT 14:00–15:30

The first Finnish translation of Immanuel Kant's *Kritik der Reinen Vernunft* was published in the fall of 2013, more than two hundred years after the first edition (1781) of the original German work. It could be said that *Kritik der Reinen Vernunft* is one of the most important books in philosophy. Translating Kant is difficult. One of the main reasons for this is that Kant sought to develop a philosophical vocabulary, which was necessary for what could be called "New Philosophy", in order to distinguish it from the Aristotelian vocabulary that was in one form or another still dominant in early modern philosophy. Translating Kant's new terminology into Finnish creates a challenge that is similar to what Kant faced. Much of the professional work in philosophy in Finland is done in foreign languages and thus there is not a very well-established philosophical Finnish vocabulary, leaving the translator in a rather chaotic situation. Perhaps the most difficult question is when to treat Kant's terms as theoretical and not as colloquial. With Kant, the problem of terminology also becomes challenging, due to his mind wandering in a very rich and very conceptual space where extremely fine distinctions occur. In this workshop, we will consider these issues, focusing especially on the right to use theoretical terms in philosophy. We will especially consider the notions of *Anschauung*, *Vorstellung* and *Idee*.



Markus Nikkarla, researcher and translator interested mainly in 18th-century German philosophy, particularly Kant's philosophy. Nikkarla is one of the translators of the Finnish edition of Kant's *Critique of Pure Reason*, and he is currently working on translations of Kant's practical philosophy.



Kreeta Ranki, Lic. Soc. Sc., is a Doctoral Candidate in the Department of Philosophy, University of Turku. She is currently working on her doctoral thesis about animal experience in Kant's philosophy. She is also an expert in German language. These two passions culminated in her translating Kant's *Critique of Pure Reason* into Finnish with Markus Nikkarla.



Olli Koistinen is Professor of theoretical philosophy in the Department of Philosophy, University of Turku. In his research Koistinen has focused especially on the philosophy of Baruch Spinoza. Koistinen has published *Kant ja Puhtaan järjen kritiikki* (Kant and the Critique of Pure Reason) in the year 2008. He is considered one of the experts of Kant's philosophy and has been directing the translation process of *Critique of Pure Reason*.

WORKSHOP 5

POETIC SCENES

WEDNESDAY 13TH AUGUST AT 16:00–17:00

Poetic Scenes is a new translation working group as well as a new way to translate: Finnish poets have been translating poems written in Arabic, Kurdish, Spanish, Italian, Russian and Persian without knowing these languages. Finnish translations were created in discussions and through an exchange of questions and answers between Finnish poets and foreign poets in poetry meetings. In some of these meetings of poets, a cultural interpreter was present. As the result of Poetic Scenes, a multilingual workgroup was born. This workgroup supports the ambitions and professional writing process of poets writing in minority languages.

The Poetic Scenes working group has produced a “Poetic Scenes” exhibition and radio programme. Poetic Scenes has made a national tour – visiting Oulu, Joensuu, Helsinki, Hämeenlinna and Tampere – to present this new method of translating poems, as well as translated poems in Finnish and minority languages. The Poetic Scenes performances have been presented in Poetry Week events, the Turku International Book Fair, the World Village Festival and in several poetry clubs. The translated poems have been published in several cultural and literary journals. The Poetic Scenes working group aims to publish an anthology of *Poetic Scenes*. The Poetic Scenes working group has received support from the Arts Promotion Centre of Finland, Ministry of Education and Culture, Majaoja Foundation, Kone Foundation, City of Turku and WSOY Literary Foundation



Shahla Ezadi (born in Shiraz, Iran) is a film director who started writing fiction about twenty years ago. She actively participates in Norway- and Denmark-based writers clubs, which have published Ezadi's poems on their websites. Two Finnish culture magazines, *Kaltio* and *Kulttuurivihkot*, have published her translated poems in Finnish. She has actively participated in several panel discussions about immigrant artists. Ezadi has performed at multiple poetry events in Finland and in Scandinavia. Shahla Ezadi's poems are translated by the poet Esa Hirvonen in collaboration with culture translator and interpreter Ali Rabiee.



Ali Rabiee was born in an Iranian-Afghan family. He moved to Finland in 2002 and has a Community/Liaison Interpreter degree (between Finnish and Persian). He works as a supervisor at a services provider company. Outside of this full-time job, Ali Rabiee works as a translator and interpreter, and he has been a cultural interpreter in Poetic Scenes workshops and events.



Esa Hirvonen is a poet, translator, editor and publisher. His poems have been translated into English, Estonian, Slovenian, Hungarian, Romanian, German and Udmurtian. He is a board member of the Writer's Association of Southwest Finland and Chairman of the Turku Poetry Week Association, as well as a performer and producer of many poetry happenings, some of which have involved multiple artistic media and international co-operation. He has also worked as a chef and a journalist. He has published four books of poetry and has been included in various anthologies.



Juha Kulmala is a Turku poet with four published collections to date. His 2011 collection *Emme ole dodo* (*We are not a Dodo*) was awarded the national Jarkko Laine prize as the best work of Finnish fiction of the previous two years. He has translated into Finnish the works of the anarchist Pyotr Kropotkin and, more recently, selected pieces of two Kurdish-speaking poets living in the Turku area, Chiman Karim and Nzar Kwestani, as part of the Poetic Scenes project.

WORKSHOP 6

ORNAMENT – CREATING COSMOS OUT OF CHAOS

THURSDAY 14TH AUGUST AT 9:30–11:30

AmosLab introduces artist Jan-Erik Andersson and invited musicians Mats Lillhannus and Ulf Långbacka in collaboration with sound artist Dirk Huelstrunk and the Florakören choir.

The newly founded AmosLab is a laboratory where artistic actions meet the academic milieu at the Åbo Akademi University. For the Aboagora conference, AmosLab presents a workshop led by visual artist Jan-Erik Andersson, who has a long interest in the role of ornament in creating architectural and mental space. The original meaning of the word 'ornament' comes close to cosmos and order, as it represents an energy for bringing order into chaos. Although Modernism repressed the role of the ornament, Andersson believes that it still has an important – and at least symbolic – meaning in creating a sustainable society with awareness, fun, communication, and a slower pace of life. We can also find traces of ornamentation in surprising places, such as the minimalism of the music scene in the USA in the '50s and '60s. The workshop mixes ornament theory with pictorial documentation and contributions by invited musicians and a sound artist. The workshop also strives to create a "happening" by involving the audience in interaction and discussions

Together with singers from the female choir Florakören, Ulf Långbacka will create an improvisation that will illustrate the theme “Ornament – Creating Cosmos out of Chaos”. When twelve different musicians improvise simultaneously, the result can seem chaotic. If, however, the musicians agree on some principles regarding sound materials and musical scales, it is possible to create an organized cosmos of sound. The audience of the workshop will also be invited to take part in two short exercises that illustrate how people spontaneously can listen to each other and create sounds that fit together.



Jan-Erik Andersson (b. 1954) is an artist whose works deal with the primary biological, psychological and sociological energies of being human – loving, constructing, communicating, eating, dreaming, playing. Since 1980, he has presented installations, performances, public art works, interactive media works and architecture. Over the course of the past one and half decades, Andersson has explored the effect of the unexpected by collaborating with other artists and architects. Since 1991, he has been a member of the performance group Edible Finns. Andersson's best-known work is the total art work “Life on a Leaf”, where he lives with his family. The house, a product of collaboration with Pitkäranta, was the subject for his doctorate in Visual Arts in 2008 at the Academy of Fine Arts in Helsinki.



Ulf Långbacka is a composer and, since 1991, a lecturer in music at Åbo Akademi. He has received many commissions and scholarships for composing. He has written chamber music, theatre music, solo songs and orchestral works, performed in his homeland Finland as well as in many other countries. Florakören is the female voice choir of Åbo Akademi University and was founded in 1944. Today the choir has around 50 active singers. The choir strives to provide its members with an opportunity to participate in ambitious, high-quality musical activities. Florakören is led by Ulf Långbacka.



Mats Lillhannus is a tenor and a specialist of early music. He works as a freelancer in Turku and is a member of the ensembles Camerata Aboensis, Key Ensemble and Giardino Novo. His musical repertoire ranges from medieval church music to Renaissance, baroque, and contemporary pieces. He contributes to the Aboagora Workshop by performing examples of how medieval church songs were decorated with additions and ornaments. Single tones were ornamented and even whole sections with new lyrics were included in existing pieces in order to make them more impressive or to contextualise them for a certain purpose.



Dirk Huelstrunk – Images from the Word Sound Planet. Huelstrunk (b. 1964) is a sound poet, spoken word poet, writer, creative-writing teacher and curator of art and poetry events from Frankfurt am Main, Germany. Influences range from Dada, Surrealism, Fluxus, Beat poets to Pop and modern electronic sound-poetry. He works with and between different media, and he frequently collaborates with other artists and musicians. Huelstrunk publishes and performs in Germany and internationally. He lectured on sound poetry in Germany, Austria, Croatia, Finland, and the USA. He is also one of the pioneers of the Poetry Slam movement in Germany, organizing poetry slams, spoken word events and festivals since 1996.

WORKSHOP 7

BEFORE THE BEGINNING: FROM QUANTUM CHAOS TO OUR COSMOS

THURSDAY 14TH AUGUST AT 13:00–15:00

How big is the universe? How old is the universe? What is space? What is time? Is the universe unique? Is its history linear, or can it evolve in cycles? These fundamental questions about our existence have been asked by all peoples. Before the advent of modern science, humans invented sophisticated mythologies to address these questions. Interestingly, in modern cosmology some of these old ideas have resurfaced, but with the crucial difference that they can now be compared with increasingly detailed knowledge gained by means of astronomical observations. This workshop will discuss both science and mythologies, with the aim of providing a bird's-eye view of human thinking about the cosmos.

JEAN-LUC LEHNERS BEFORE THE BEGINNING: FROM QUANTUM CHAOS TO OUR COSMOS

Cosmology is the science that deals with the origin and evolution of the universe. For a long time, the popular notion of the hot Big Bang as the beginning of everything, including space and time, prevailed in people's minds. I will review some of the arguments for why this cannot be so, and I will then present two contemporary ideas for what the universe might have been like before the Big Bang: these are the theories of inflation and of a cyclic universe. Both of these theories have a remarkable consequence: according to them, all structure in the universe (all planets, stars, nebulae, galaxies) has arisen out of primordial quantum fluctuations, thus intimately linking the very largest and very smallest phenomena in the universe.

This talk features the new dance piece "A Single Quantum of Light", choreographed and performed by Linda Gieres, to an original musical score by Patrick Muller.

Modern cosmology endeavours to describe the universe independently of the human viewpoint. For earlier peoples, cosmology was a science that explained our position in the universe, often vis-à-vis gods. In Antiquity and the Middle Ages, cosmology tried to give an intelligible explanation of the world in terms of what was considered to be science at the time.

I will discuss two aspects of mainly Near Eastern cosmology in my talk, viz. creation and the microcosmos/macrocosmos analogy. The first was an answer to the problem of infinite regression of causation (if everything has a cause, there either must be a non-thing, God, at the beginning of it all, or else we have to take recourse in infinite regression, which in the Aristotelian worldview is impossible), while the second is an attempt to find the place of the human being within the universe.



Jean-Luc Lehnert currently leads the String Cosmology Research Group at the Max Planck Institute for Gravitational Physics (Albert Einstein Institute) in Potsdam, Germany. After completing his studies at Imperial College, London, Dr. Lehnert was a post-doctoral researcher at the University of Cambridge and at Princeton University. His research focuses on the early universe.



Linda Gieres is a dancer, choreographer and writer. She obtained her dance training in Luxembourg, Paris and New York. Dr. Gieres holds an MFA from New York University's Tisch School of the Arts, as well as a Ph.D. in Cultural Studies from the University of London. **Patrick Muller** is a freelance sound designer, composer and musician. He studied at the University of Arts in Berlin and at the Liverpool Institute for Performing Arts. He lives in Berlin.



Jaakko Hämeen-Anttila is Professor of Arabic and Islamic Studies (University of Helsinki), as well as President of the Union Européenne des Arabisants et Islamisants. His work has mainly been on mediaeval Arabic literature and cultural history, as well as cultural contacts, transmission and translation between various Near Eastern cultures in Antiquity and the Middle Ages.

ABOAGORA CONCERTS

WEDNESDAY 13TH AUGUST

18:00

CRAZY IN LOVE | VPK EVENING!

VPK Building (Eskelinkatu 5)

20:00

JULIA & JULIA | PREMIERE

Linnateatteri Theatre (Linnankatu 31)

THURSDAY 14TH AUGUST

20:00

JULIA & JULIA

Linnateatteri Theatre (Linnankatu 31)

23:00

MUSIC IN CANDLE LIGHT

Turku Cathedral (Tuomikirkonkatu 1)

TURKU NIGHT OF THE ARTS

Turku Night of the Arts offers hundreds of versatile cultural events, the main venues in the centre are the Fortuna-block, Vähätori, Puutori and the Turku Main Library Courtyard. (<http://turuntaiteidenyo.fi>)

CRAZY IN LOVE | VPK EVENING!

Minna Lindgren, presenter

During the traditional VPK evening, Turku Music Festival artists get musically carried away by love!

JULIA & JULIA

Tiina Lindfors, script, choreography, direction

Sergei Prokofiev, music

Lauri Mäntysaari, music arrangement

Anneke Lönnroth, dance

Dance Theatre ERI, dance

Ensemble:

Janne Malmivaara, violin

Erkki Lahesmaa, cello

Mikko Luoma, accordion

Outi Heiskanen, clarinet

JULIA & JULIA is inspired by Shakespeare's tragedy, but through the love of two women it glides to mirror the barriers that during the course of time have destroyed and disgraced some of the most beautiful human feelings. This dance drama by Lindfors is thus another link in the chain of impossible loves. Prokofiev's powerful music for ballet, newly arranged by Lauri Mäntysaari, lifts the drama off the ground and carries the story all the way from the streets of Verona to the sore points of today.

MUSIC BY CANDLELIGHT

Indica

The Turku Music Festival and Down by the Laituri festival combine forces: a traditional concert by candlelight inside the magnificent, historic Cathedral where the Finnish pop rock girl group Indica plays unplugged.

ORGANIZING COMMITTEE

Anna Haapalainen, Coordinator, Researcher, Comparative Religion, University of Turku

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TICKETS

Box Office at Åbo Svenska Theatre, Hansa Shopping Centre from 12am to 6pm (August).

Tickets for concerts will be on sale at the concert venue one hour before the event.

ABOAGORA PROGRAMME BOOK

Anna Haapalainen, editor-in-chief

Turku Music Festival, editors and translations for concert presentations

Photos © **Dennis Van Doorn** (Greenaway), **Lotta Djupsund** (Kulmala) **Studio 8, Cahors,**
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PAST EVENTS

ABOAGORA 2013 “THE HUMAN MACHINE”

Aboagora 2013 discussed the complex relationships between man and machine. The human being itself can be viewed as a corporeal machine, an assemblage of forces, actions and mechanisms, from the optics of the eye to the processes of cognition. It is also possible to interpret the machine as an extension of human senses. The boundaries between man and machine can be blurred by using technological devices as integral parts of the human body. The theme “The Human Machine” can also pay attention to all practices that create humanness in a machine: How do we assume machines to feel and think? What kind of personal qualities do they have? Machines have also served as vehicles of human creativity, as tools but also as the expressions of abstract thought. Aboagora addressed this fascinating area, which has been a fertile ground for artistic and scientific exploration during recent decades.

AGORA SPEAKERS 2013

Kevin Warwick, Professor of Cybernetics at the University of Reading,
Agora: The Disappearing Human-Machine Divide

Timo Airaksinen, Professor of Philosophy, University of Helsinki
Agora: Robot Desires

Bruce Sterling, Science Fiction Author
Agora: Augmented Ubiquity

Mia Consalvo, Canada Research Chair in Game Studies
and Design at Concordia University in Montreal
Agora: Avatars, Players, Platforms and Participation

ABOAGORA 2012 “THE POWER OF THE SACRED AND THE SECULAR”

The theme for 2012 focused on a process that is fundamental to Western culture, that of the separation between sacred and secular culture. This opened a fruitful perspective on the dialogue between the arts and academia, since the concept of the secular is vigorously debated in both fields. In 2012, Aboagora sought to turn critical attention to such questions as the role of religion in contemporary society, the return of mysticism and spirituality to

public discussion and the so-called post-secular. Particular focus was placed on issues of power and religion in relation to questions of gender and sexuality, sacred and secular love, the medieval Inquisition, cinema and architectural space, cognitive science and quantum physics.

AGORA SPEAKERS 2012

Gianni Vattimo, Philosopher, Member of European Parliament
Agora: Christianity as Secularisation

Miri Rubin, Professor of Medieval and Early Modern History
Agora: Learning to Love: the Virgin Mary in European Culture

Juhani Pallasmaa, Architect, Professor emeritus
Agora: The Aura of the Sacred: Architecture, Art and Existential Sacredness

Marion Bowman, Head of Religious Studies at the Open University, UK
Agora: Sacred Spaces in Secular Places – From Airports to Agorotopias

ABOAGORA 2011 **“RETHINKING ENLIGHTENMENT”**

The overarching theme of Aboagora 2011 opened up a critical discussion on the heritage of the Enlightenment, which is fundamentally related to the revaluation of the borders of the arts and science. Our modern world is in many ways a product of the eighteenth century and the culture of the Enlightenment. This heritage requires not only critical engagement, but also the challenging and even the severing of particular juxtapositions that compromise Western thought. Are knowledge and belief opposites? Can reason and emotion be separated from each other? What do “light” and “darkness” mean in the year 2011?

AGORA SPEAKERS 2011

Ilkka Niiniluoto, Professor, Chancellor
Agora: Progress by Enlightenment: Fact or Fiction?

Dan Sperber, Professor
Agora: Culture and Minds

Ruth Behar, Professor
Agora: The Death of the Angel. Reflections on the relationship between enlightenment and enchantment in the 21st century



ABOAGORA VENUES

- 1 Event Venue: Sibelius Museum, Piispankatu 17
- 2 Lunches: Hus Lindman Restaurant, Piispankatu 15
- 3 Accommodation: Hotel Hamburger Börs, Kauppiaskatu 6
- 4 Accommodation: Hotel Centro, Yliopistonkatu 12
- 5 Restaurant: E. Ekblom Wine Restaurant, Läntinen rantakatu 3
- 6 Box Office: Hansa Shopping Centre
- 7 Concert Venue: Turku Cathedral, Tuomiokirkonkatu 1
- 8 Concert Venue: Linnateatteri Theatre, Linnankatu 31
- 9 Concert Venue: VPK Building, Eskelinkatu 5

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