



2017

BETWEEN ARTS AND SCIENCES

BECOMING | VERÐANDI

Symposium Programme

23 – 25 August

Sibelius Museum, Piispankatu 17

Turku, Finland

www.aboagora.fi

PROGRAMME

WEDNESDAY 23.8.

SIBELIUS MUSEUM (PIISPANKATU 17)

10:00–10:30 Coffee and Registration

10:30–11:00 Opening

11:00–12:30 AGORA | Howy Jacobs:
Life – A Tree with Three Intertwined Branches

12:30–14:00 Lunch Break

14:00–15:30 WORKSHOP 1: Hearing Finnishness in Hymns

15:30–16:00 Coffee

16:00–17:30 WORKSHOP 2: Liminal Stages: Artistic Research and
Art with(in) Research

18:00–19:00 PIANO CONCERT: Suomiiioo – A Story of Finland in Music

THURSDAY 24.8.

SIBELIUS MUSEUM & ARKEN (TEHTAANKATU 2)

10:00–11:30 AGORA | Pierre Guillet de Monthoux & Jenny Helin:
Art in Becoming, Welcome to the Bureau of Poetics

11:30–13:00 Lunch Break

13:00–14:30 WORKSHOP 3 & PHOTO EXHIBITION: “Nanoq –
Imag(in)ing Climate Change” (Arken)

14:30–15:00 Coffee (Arken)

15:00–16:30 WORKSHOP 4: What Became of Them?

16:30–18:00 WORKSHOP 5 | PERFORMANCE: Evangeliet enligt LASARUS

FRIDAY 25.8.

SIBELIUS MUSEUM & DONNER INSTITUTE (PIISPANKATU 13)

- 10:00–11:30 AGORA | Maria Turtschaninoff:
The Author as a Norn – Becoming All-powerful in
the Face of Crippling Self-doubt
- 11:30–13:00 Lunch Break
- 13:00–14:30 WORKSHOP 6: NGOLGBTIQ - Activism and History
- 14:30–15:00 Coffee
- 15:00–16:30 WORKSHOP 7 | PERFORMANCE: The Legend of the
Small Bone – Part Three
- 16:30–17:00 Closing
- 17:00– Reception (Donner Institute)

ILONA METTIÄINEN'S TRAVELLING PHOTO EXHIBITION,
"NANOQ – IMAG(IN)ING CLIMATE CHANGE," IS ON DISPLAY
IN THE ARKEN BUILDING (TEHTAANKATU 2, GROUND FLOOR)
THROUGHOUT THE SYMPOSIUM.

CHANGES IN THE PROGRAMME ARE POSSIBLE
WE RESERVE THE RIGHT TO CHANGES

PLEASE FOLLOW
WWW.ABOAGORA.FI





ABOAGORA 2016–2018:

THE THREADS OF FATE

In the years 2016–2018, Aboagora will build a thematic trilogy under the title of The Threads of Fate. The title refers to Old Norse mythology and beings called Norns, who ruled the destinies of both gods and humans. The three most important Norns were Urðr (Fate), Verðandi (Becoming), and Skuld (Burden). They wove the web of fate and tended the great ash tree Yggdrasil, watering it with water from the Well of Urðr, the well of fate. In Norse mythology, humans were created as incomplete and without a fate, and it was only the actions of the Norns that gave humans a fate and made them complete. Humans were not entirely constrained by the fate they were given, but they did not have complete free will either.

Each Norn will serve as a point of entrance to an Aboagora event during the years 2016–2018. Each Norn offers a perspective on the current state of the world, which is discussed during the agora, blurring the boundaries between the arts and sciences. At the same time, this trilogy allows a profound investigation of urgent issues, such as identity and ethnicity, human impact on the environment, and the future of the Earth. In 2016, Aboagora discussed “Urðr/Fate.” The theme for this year’s Aboagora is “Verðandi/Becoming” and finally, in 2018, Aboagora will explore the theme of “Burden/Skuld.”

ABOAGORA 2017

BECOMING | VERÐANDI

The Norns Urðr, Verðandi, and Skuld have at times been interpreted as the past, the present, and the future but, in fact, the layers of temporality are unavoidably entangled. The question of fate (Urðr), for instance, stretches from the past to the future, and the idea of burden (Skuld) refers both to our heritage and to something that we have to confront in the future. Becoming (Verðandi), in turn, refers to an unfinished development or an event that is in progress but not yet accomplished, to alteration, and to the incompleteness inherent in the present as well as to ‘possibility’ and ‘potentiality’.

Aboagora 2017 will discuss the significance of “becoming”, the idea of incompleteness and being in the making, with reference to various humanistic, scientific, economic, and sociological aspects. Western society and its job market are in a constant state of flux, and economic and political cycles are short-lived. In the humanities, the foci of research keep changing rapidly. Utopian thinking has proved important for the human race throughout its history, but after the crises of the 20th century, these utopian ideas seem to have disappeared, and we find ourselves living in a perpetual state of abnormalcy. Aboagora 2017 asks are there any unchanging, universal, and essential laws or patterns behind the chaos of our contemporary times? Or is the longing for such universal models just a reverie?





WHAT IS ABOAGORA

Aboagora is a symposium that promotes dialogue between the arts, humanities and sciences, establishes new kinds of discussion forums for artists and academics and makes this collaboration available for the benefit of a larger audience.

The name Aboagora, which refers to both Turku (Aboa in Latin), and agora (a meeting place in Greek), is an open forum for thinking and aims at challenging and breaking boundaries between arts and the scholarly world.

The gap between the arts and sciences is a product of history, not an inherent given. The idea of Aboagora is based on a conviction that comprehensive problemsolving 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 which takes into account also artistic forms of expression.

ABOAGORA IS A JOINT EFFORT BY THE
DEPARTMENT OF CULTURAL HISTORY AT
THE UNIVERSITY OF TURKU, THE DONNER
INSTITUTE FOR RESEARCH IN RELIGIOUS AND
CULTURAL HISTORY (ÅBO AKADEMI UNIVERSITY
FOUNDATION), AND ÅBO AKADEMI UNIVERSITY

AGORA KEYNOTE LECTURES

WEDNESDAY 23RD AUGUST AT 11:00

HOWY JACOBS

LIFE – A TREE WITH THREE INTERTWINED BRANCHES

All life-forms on Planet Earth have a common evolutionary origin but diverged rather early into two independent branches, bacteria and archaea, joined later by a third, eukaryotes, that began as a coalition of the other two. Eukaryotes have a more complex cellular organisation, contain genomes that can accommodate huge amounts of information, and possess subcellular compartments called organelles, which are descendants of the ancient bacterial coalition partner. Some eukaryotes later evolved into multicellular organisms – the plants and animals that we are all familiar with. In this lecture, I will look at how evolution has led both to diversity and to extreme conservatism of life-forms, allowing successful organisms to thrive. I will then look in more detail at the special properties of the organelles that I study, the mitochondria, which perform vital energy-related functions for virtually all eukaryotes. As an ancient relic that is vital for cell survival, mitochondria constrain the evolution of the eukaryotes that can be said to host them.

Howy Jacobs is currently the Director of the Institute of Biotechnology at the University of Helsinki and holds a professorship in Tampere. Trained in Cambridge, Glasgow and Pasadena, he has been in Finland since 1996, studying the relationship between mitochondrial dysfunction, aging and disease, and promoting new concepts that may one day have a relevance in medicine. He is a member of EMBO, Europe's life sciences academy, a frequent contributor in the print and broadcast media in Finland and beyond, and has been recognised by many awards, both for his scientific and communications activities.



AGORA KEYNOTE LECTURES

THURSDAY 24TH AUGUST AT 10:00

PIERRE GUILLET DE MONTHOUX & JENNY HELIN

ART IN BECOMING, WELCOME TO THE BUREAU OF POETICS

We are a counterforce to what bureaucracy has become in contemporary society. Bureaucracy risks closing down “becoming” by stopping the poetic processes and rejecting art as a part of life. In working towards our aim, we have created an unbureaucratic bureau: the Bureau of Poetics. The ideas behind this bureau originate in the phenomenological spirit of Gaston Bachelard, who already in the 1940s emphasized the importance of energizing human action through daydreaming and poetics. Bachelard showed that work that originates in daydreaming enables action that departs from the multitude of thousands of images and a will to act which also distances itself from instrumental repetition in life. The question is how this can be played out in everyday life. Our mission in the Bureau of Poetics is to re-search and support the right to and possibility for daydreaming.

Pierre Guillet de Monthoux is Professor of Philosophy and Management at Copenhagen Business School where he equally is Director of the CBS Art Initiative. He has initiated the CEMS schools faculty group for integrating Humanities and Arts in business education and is currently engaged in liberal art-based management research as a professor affiliated to Uppsala University – Campus Gotland and to the Center for Art, Business and Culture at the Stockholm School of Economics. In his research, he



focuses on making aesthetic philosophy and contemporary art bridge business and society and on rethinking business education as critical curating facilitating art as experience. This made him co-found the Nomadic University at Åbo Akademi University and conduct executive experimental art-based leadership workshops through ECAM, the European Center for Art and Management in Scandinavia, Germany, Switzerland, France and Belgium.



Jenny Helin is Associate Professor at the Department of Business Studies, Uppsala University, Sweden. Working in the areas of organisation studies and philosophy, her current research investigates a poetic understanding of organised activities. Starting with her doctoral study, entitled *Living moments in family meetings*, Helin has in different ways explored the interconnections between a becoming ontology and organisational life. She was one of the editors of the Oxford Handbook of Process Philosophy & Organization Studies and she is passionately inquiring into generative ways of developing collaborative research methods and academic writing practices.

FRIDAY 25TH AUGUST AT 10:00

MARIA TURTSCHANINOFF

THE AUTHOR AS A NORN – BECOMING ALL-
POWERFUL IN THE FACE OF CRIPPLING SELF-DOUBT

A writer is a creator of worlds – a fantasy writer doubly so. Like the Norns of old Norse mythology, the fantasy writer weaves the threads of life for humans and gods alike. How does one become a Norn? How does one take that step, claim that space, navigate between the monsters barring the way? What are the best tools to slay the beasts of self-doubt, self-awareness and idealisation? What to do when the compass is broken and all the paths through the woods have disappeared and the sign-posts are painted by madwomen? And can you ever say you have become a writer or is it an eternal process?

Maria Turtschaninoff was born in 1977 and has been writing fairy tales since she was five. She is the author of six novels about magical worlds. She was awarded the Finlandia Junior and the Swedish YLE Literature Prize in 2014 and she is a two-time winner of the Society of Swedish Literature Prize. She has also been nominated for the 2013 and 2017 Astrid Lindgren Memorial Award and the 2017 CILIP Carnegie Medal.





WORKSHOPS AND PERFORMANCES

WORKSHOP 1

HEARING FINNISHNESS IN HYMNS

WEDNESDAY 23RD AUGUST AT 14:00–15:30

How do Lutheran hymns construct Finnishness? What do Finnish people find valuable in hymns? In what sometimes surprising ways are hymns and Finnishness intertwined? This workshop undertakes to address these questions through a dialogue between music and research. Taking the listeners on a journey through the centuries, the presenters examine the relationship between hymns and folk poetry in early modern Finland, the linkage of Finnish cultural heritage and hymns as illustrated through the study of a single Lutheran hymn, and the significance of hymns in present-day Finland. The workshop welcomes the audience to reflect on the possible roles of hymns in the constitution of Finnish identity. This can be done by writing down memories or reflections related to hymns on the Finnish Literature Society's online service Muistikko prior to the Aboagora symposium. Muistikko can be found at muistikko.finlit.fi. Please use the key terms 'virsi', 'psalm', or 'hymn' when adding your story to Muistikko.

CHAIR | **Minna Opas**, Senior Research Fellow, Turku Institute for Advanced Studies (TIAS), Comparative Religion, University of Turku

PRESENTATIONS

HYMNS AND FOLK POEMS | **Kati Kallio** works as a postdoctoral researcher in the project "Letters and Songs: Registers of Beliefs and Expressions in the Early Modern North", funded by the Academy of Finland. She is interested in the uses of Kalevala-metric poetry, rhymed folk songs, charms, Lutheran hymns, and literary poems in early and late modern Finland. In a related project, she also examines the relationships of poetics, metrics, and music in the early 20th-century sound recordings of Kalevala-metric poetry. Combining views from folklore studies, linguistic anthropology, ethnomusicology, and history, Kallio is particularly interested in questions relating to recording history, oral poetics, ritual and emotion. She wrote her PhD thesis on the performance and local genres in Ingrian oral poetry.



WORKSHOPS AND PERFORMANCES



THE HYMN *JUMALA OMPI LINNAMME* AS FINNISH CULTURAL HISTORY | **Irme-li Helin** has held the professorship of German Translation at the University of Turku since 2009 (Professor Emerita since 2012). At the early stages of her career, Helin worked as a translator-entrepreneur and authorised translator. In her later academic career, she held the positions of University Lecturer, fixed-term Professor of Translation Research, Head of the School of Translation Studies, and Docent at the University of Helsinki before coming to Turku. She has published widely on a variety of topics, such as evidentiality, terminology, and re-translation. Since 2004, she has been focussing on old, originally German hymns that were translated for the first Finnish book of hymns by Jacobus Finno in 1583 and that can still be found in the German and Finnish hymnals.



HYMNS AND RELIGIOUS MUSIC IN PRESENT-DAY FINNISH LUTHERANISM | **Veli-Matti Salminen** received his doctorate in sociology in 2012 and has since been working as a researcher at the Church Research Institute. He has studied the Finns' participation in religious and societal activities, especially their involvement in the activities of the Evangelical Lutheran Church and its communities as well as in various civic activities and volunteering. In addition, he has edited two research publications on the significance of hymns and religious songs in the Church and practice of religion. As a part of the most recent four-year report entitled *Osallistuva luterilaisuus* (Participatory Lutheranism), he has examined the function and role of music and culture in Finnish Lutheranism. Currently, Salminen is involved in a research project focussing on church music professionals.



Timo Alakotila graduated from the Helsinki Pop & Jazz Conservatory in 1992, majoring in composition. He is currently active in numerous groups, including JPP, Troka, Nordik Tree, Sama, May Monday, Tango-orkesteri Unto, Luna Nova, the Terhi Puronaho trio, the Pianoilla duo with Anna-Karin Korhonen, and T for Three. He also teaches at the Sibelius Academy and the Pop & Jazz Conservatory in Helsinki and is a visiting teacher at the University of Limerick, the University of Tartu Viljandi Culture Academy, and the Universities of Applied Sciences in Kokkola and Joensuu. Alakotila plays the piano and the harmonium and is also a prolific composer. He has received three consecutive five-year grants from the National Council for Music. He has worked as an artistic director, musician, composer,

and arranger on approximately two hundred albums and developed a method for folk music improvisation. Alakotila was awarded the title of Artist Professor in 2011.

Senni Valtonen is a versatile musician, composer, arranger, and teacher. As a kantele (Finnish zither) player, she specialises in folk music and improvisation and performs regularly both as a solo artist and in various projects and ensembles. Valtonen works as a cantor at the Munkkiniemi parish in Helsinki, and has taught at the Sibelius Academy and the Tumaini University Makumira in Tanzania. She has composed commissioned works for, among others, the national Church Music Festival and the inauguration of the Bishop of the Diocese of Espoo in 2012. She has performed with the folk music group Sae in China and Spain. In addition to different types of kantele, Valtonen plays various percussion, keyboard, and wind instruments and continually adds instruments to her repertoire.



WORKSHOP 2

LIMINAL STAGES: ARTISTIC RESEARCH AND ART WITH(IN) RESEARCH

WEDNESDAY 23RD AUGUST AT 16:00–17:30

What happens in the liminal state between art and science, and what is the position of artistic research in the discourse of art/science collaborations? What kinds of becomings are actualised in these interactions? The panel addresses these questions from the points of view of mathematics, performance art, and artistic research.

Annette Arlander is an artist, a researcher, and a pedagogue based in Helsinki. She holds a Diploma in Directing, an MA in theatre research and a DA in theatre and drama. She has held the positions of Professor of Performance Art and Theory at the Theatre Academy, Helsinki (2001–2013), Head of the Performing Arts Research Centre (2007–2009), Professor of Artistic Research and Vice Dean for Research at the Theatre Academy of the University of the Arts Helsinki (2015–2016), Visiting Professor at the Stockholm University of the Arts (2015–2016) and Professor of Artistic Research at the Academy of Fine Arts of the University of the Arts Helsinki (2016). At present, she is a Postdoctoral Fellow in the Arts



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at the Helsinki Collegium for Advanced Studies and PI of the Academy of Finland funded research project “How to Do Things with Performance”. Her research interests include artistic research, performance as research, performance studies, site-specificity and the environment. Her artwork involves performing landscape by means of video or recorded voice, moving between performance art, video and environmental art. For a full bio, see <https://annettearlander.com>.



Leena Kela is a performance artist whose work mainly evolves from observing everyday life and phenomena. She is pursuing her doctoral studies at the Academy of Fine Arts of the University of the Arts Helsinki. In her on-going artistic research, she focuses on methods, phases and languages in the collaboration processes between herself as a performance artist and scientists, experts and artists from various disciplines. She has presented her performances in a number of festivals and exhibitions on all continents except Antarctica. She works as the Artistic Co-Director of the annual New Performance Turku Festival.



Markus Rissanen studied painting in the Academy of Fine Arts in Helsinki from 1995 to 2000. He completed his Doctorate in Fine Arts at the same university in 2017 with his thesis *Basic Forms and Nature; From Visual Simplicity to Conceptual Complexity*. He has exhibited his art in Finland and abroad and is represented by Galleria Heino, Helsinki. In his paintings, Rissanen often playfully combines themes from scientific visualisations with other subjects such as imaginary, warped landscapes, children's toys, or strange objects bordering on being not quite recognisable but strongly reminiscent of something familiar.



Vadim Kulikov obtained his PhD in mathematical logic at the University of Helsinki in 2011. During his postdoctoral period in Vienna, he completed the Middle European Interdisciplinary Master Program in Cognitive Science. Currently, Kulikov is working on the philosophy and cognitive science of mathematics, on the one hand, and on questions in artificial intelligence, on the other. Besides academic work, he has a web project dedicated to art, science and success in creative disciplines at www.vadimkulikov.org. In this project, he explores the connections between science (especially mathematics) and art. He is currently most intrigued by the possibilities provided by deep learning.

PIANO CONCERT
SUOMI100 - A STORY OF FINLAND IN MUSIC

WEDNESDAY 23RD AUGUST AT 18:00-19:00

Piano **Henrik Järvi**

As independent Finland celebrates its centenary this year, we are being presented a musical celebration on Finnish and Nordic themes. This insightful piano recital consists of music by Sibelius, Palmgren, Grieg, Prokofiev and Englund.

The idea of Finland is first illustrated with improvisatory kantele music, reflecting on the mythical and prehistoric experience of the Northern individual. What follows are impressions on national folk songs and dances. We will also experience the course of the seasons corresponding to the changes of Nordic nature and life.

In the dramatic and determinative years of the Second World War, we will hear reflections from both the Finnish and Russian sides of the front line. A new kind of humanism can be heard again in the works by Englund, which will lead us to the present day. Looking both backwards and forwards, we are left in search of a balance and harmony between our roots and the global world.

Henrik Järvi has performed as a soloist with the Turku Philharmonic Orchestra, Jyväskylän and Oulu Sinfonia and Langnauer Kammerorchester. He has played solo recitals in Sweden, Norway and Switzerland, and at the Turku Music Festival, Piano Aura Festival and Soiva Akatemia in Finland. As a chamber musician, he has performed at the Kuhmo Music Festival, Kamarikesä in Helsinki, Aurora Chamber Music in Sweden, Apeldoorn Festival in the Netherlands as well as Ciclo de Camera Auditorio Sony in Madrid. He has toured the Baltic countries and Indonesia together with the piano ensemble Piano Nyt!



Järvi studied piano at the Turku Conservatory and continued his studies at the Sibelius Academy, Mozarteum Salzburg, and the St. Petersburg Conservatory. He has also studied lied and chamber music at the Reina Sofía School of Music in Madrid and pursued complementary studies in music physiology at the Kurt Singer Institute in Berlin. Järvi has received prizes in various piano competitions, including first prize at the Leevi Madetoja competition (2000) and Helmi Vesa competition at the Sibelius Academy (2003), and the audience prize and IV prize at the Finnish National Piano Competition in Jyväskylä (2001).

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WORKSHOP 3 & PHOTO EXHIBITION

NANOQ – IMAG(IN)ING CLIMATE CHANGE

THURSDAY 24TH AUGUST AT 13:00–14:30

(ARKEN, ÅBO AKADEMI UNIVERSITY, TEHTAANKATU 2)

The signs and impact of climate change are already here. They are visualized for us, for instance, as pictures of declining sea ice, melting glaciers, and drowning polar bears, and science informs us of further drastic changes in the future. Although some opportunities may also open up, climate change mostly presents threats to people and nature. The Arctic is warming up two to three times faster than the global average.

In accordance with the theme of this year's Aboagora, "Verðandi/Becoming", this workshop discusses climate change through concepts such as hope, apocalypse, spirituality, environmental concern, and the Anthropocene. Moreover, the chances of knowing about the unknown future – possible worlds that are yet to come – and the role of art in making the unknown more knowable are explored.

This workshop is named after Ilona Mettiäinen's travelling photo exhibition (2016–2017), which is displayed in Arken throughout the symposium, from 23 to 25 August.



Ilona Mettiäinen works as a researcher at the Arctic Centre of the University of Lapland in Rovaniemi. In her doctoral research, she studies the use and co-production of knowledge for planned, proactive responses to climate change on the subnational level. Her other fields of expertise include Arctic human geography, sustainable Arctic tourism and collaborative planning methods. In December 2015, she represented the Arctic Centre at the Arctic side event of the UNFCCC Paris Climate Conference. "Nanoq – Imag(in)ing climate change" is her first solo exhibition, and during 2016–2017 it will be displayed at various venues in Finland and in the USA.



Pauliina Kainulainen is a Doctor of Theology and an independent researcher who lives and works in Kontiolahti, North Karelia. She defended her dissertation on Latin American ecofeminist philosophy and theology at the University of Joensuu in 2005. Later, she has focused on themes such as worldviews, indigenous theologies, and Christian nature spirituality. She calls her contextual Finnish theology "Forest Theology". Kainulainen is a Lutheran



ARCTIC CENTRE
University of Lapland



NANOQ IMAG(IN)ING CLIMATE CHANGE ILMASTONMUUTOKSEN (MIELI)KUVI(TTELU)A

Photographs by Ilona Mettiäinen
Aboagora - Between Arts and Sciences
22-25 August 2017 Arken, Åbo Akademi (Tehtaankatu 2), Turku

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pastor and teaches liturgical studies part-time at the University of Eastern Finland in Joensuu. She is also active in some North Karelian civil movements that search for alternatives to overconsumption.



Laura Hollsten is a historian working as a university teacher at the Åbo Akademi University. Among her research interests are Environmental History, Global History, Human-Animal Studies, the History of Science and, more broadly, the history of knowledge. She is currently trying to uncover how climate change and the concept of the Anthropocene could influence historians and other scholars within the humanities.

WORKSHOP 4

WHAT BECAME OF THEM?

THURSDAY 24TH AUGUST AT 15:00–16:30

People move, settle and become something new. Moving to a new place creates disruptions in people's lives and generates novel ideas, hybrids based on the old, the new and the becoming. The initial strangers are the makers of tomorrow. Art often captures the newness of every day, and thereby shows life in transformation. Art also documents the changes and comments on them. This workshop focuses on migrant and refugee lives through art.



CHAIR | Pasi Saukkonen, Senior Researcher, City of Helsinki Urban Facts.



Marco Martiniello holds a PhD in Social and Political Science from the European University Institute Florence (Italy). He is Research Director at the Belgian National Fund for Scientific Research (FRS-FNRS). He teaches Sociology and Politics at the University of Liège where he is the director of the Center for Ethnic and Migration Studies (CE-DEM) and Vice-Dean for research of the Faculty of Social Sciences. He is the author of numerous publications on migration, ethnicity, racism, multiculturalism and citizenship. His current research examines the artistic expression and participation of immigrant, ethnicised and racialised minorities in super-diverse cities and countries.

Minna Rainio is a researcher and an artist who primarily works with moving image. She has made several video installations and short films, which have been widely exhibited in Finland, Europe and the USA as well as shown at numerous international film festivals. She often works together with the artist Mark Roberts. Their work has dealt with the Finnish-Russian border, refugee experiences and Finnish immigrants' experiences of racism in the USA. Their most recent works investigate climate change and global inequality. Rainio worked as visiting Professor in the University of Minnesota, USA, in 2009–2011.



Ahmed Zaidan is a poet and journalist from Mosul, Iraq. He has his own show on the local community radio, Radio Robin Hood, which focusses on poets in exile. He also collaborates with Radio Wüste Welle in Germany. In addition, he has a blog on Åbo Underrättelser. Zaidan came to Finland as an asylum seeker in December 2013, and was later granted the status of a political refugee.



WORKSHOP 5 | PERFORMANCE EVANGELIET ENLIGT LASARUS

THURSDAY 24TH AUGUST AT 16:30–18:00

Text **Sofia Molin** and **Ishmael Falke**

Director **Ishmael Falke**

On Stage **Sandrina Lindgren** and **Sofia Molin**

Sound Design **Niklas Nybom**

Lighting Design **Irene Lehtonen**

Scientific Consultant **Ilari E. Sääksjärvi**, Research
Director, Biodiversity Unit, University of Turku

Lazarus of the New Testament was presumably the world's first documented zombie and Jesus' greatest publicity stunt. The performance picks up the story where Jesus left it: what happened to Lazarus after he was resurrected? What kind of life is the life after death, and was there ever a life before death?

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Evangeliet enligt LASARUS is a performance project where art encounters science to deal with myths and facts of resurrection. It invites us all to look Death in the eye – to look in the mirror.

Death is more than a biological event. People fear it, adore it, grieve it and attempt to overcome it. No one seems to understand what death is about. Grus Grus Theatre combines drama, puppetry and dance with a scientific base in this new piece, to be premiered at Åbo Svenska Teater on 8th September 2017.

Grus Grus Theatre is a bilingual and multidisciplinary professional theatre based in Turku. 2017 marks the 10th anniversary of the group. www.grusgrus.fi



WORKSHOP 6

NGOLGBTIQ - Activism and History

FRIDAY 25TH AUGUST AT 13:00–14:30

How have various associations and other forms of advocacy work affected the progress and development of the rights and identities of sexual and gender minorities? What roles have different organisations and civic activism played in opening up questions of sexual orientation, gender identity, and gender expression? This panel discusses the history of the LGBTIQ movement in Finland and the relation between social justice movements and societal progress in, for example, legislation and medicine.

Panda Eriksson, an avid Finnish LGBTIQ+ activist, is a gender studies scholar, freelance writer and Coordinator of Turku Pride. They are also president of Trasek, the NGO that works with the basic and human rights of transgender and intersex people in Finland.



Sandra Hagman is a historian, social scientist and social worker, who has studied the differing possibilities for sexual identities and presentations in various contexts. In her doctoral dissertation, she studied Finnish 20th-century queer history, and in her social work studies she explored Tanzanian LGBTIQ movements and activism. In addition to her academic pursuits, she writes popular history. Currently Hagman works at the Centre for Torture Survivors in Finland.



Viima Lampinen is Chair of the Board of the human rights advocacy organization Seta – LGBTI Rights in Finland, which aims for a society of equality and individual welfare that includes everyone regardless of sexual orientation, gender identity or gender expression.



Jan Wickman is Senior Lecturer in sociology at The Swedish School of Social Science at Helsinki University and holds an honorary assistant professorship (docent) in sociology and gender studies from Åbo Akademi University. His research has covered trans* and queer activism in the Nordic region and the sexualisation of media representations of the male body.



WORKSHOPS AND PERFORMANCES

WORKSHOP 7 | STAGE PERFORMANCE AND LANDSCAPE

THE LEGEND OF THE SMALL BONE – THE LONG TALE OF THE HUMAN RACE

FRIDAY 25TH AUGUST AT 15:00–16:30

Kolmas Tila – Third Space 2016–2018, multipart stage performance

Performers **Minna Kangas**, **Kristina Vahvaselkä**, **Raimo Karppinen**, **Maria Leivonen**

Script and Dramaturgy **Seppo Parkkinen**

Directors **Juha Malmivaara**, **Susanna Airaksinen**

Sound **Ville Aalto**

Music **Kari Mäkiranta**

Lighting **Eero Erkamo**

Costumes **Sari Salmela**

Technics **Antton Kainulainen**

The Legend of the Small Bone – Part Three was created in the workshop organised by Kolmas Tila – Third Space in August 2017. It is an independent part in an ensemble of works which will be carried out in stages in the course of two years. The final stage performance will be completed in February 2018. The starting point and working methods of the piece are research-based.

The work consists of several independent parts, brought to life by a dramaturge, two directors and a sound designer together with the performers, who include both actors and dancers. Part One was created for Aboagora last year and Part Two for the Turku Cathedral in October 2016.

WHAT IS THE SMALL BONE?

Jewish and Arabic cultures share an old belief or legend about a small bone that is located in the spinal column and that hides the self of a person as if it were a code or a riddle. This small bone is corporeal, part of our skeletal system – yet indestructible. According to legend, the bone can be used to resurrect a person as they once were, as they once lived. In Hebrew, the bone is called luz, in Arabic ajbu adh-dhanab.

What thing in me would retain my
inner humane spark in conditions
that seek to destroy me?

Luz is a person's experience of their perceived uniqueness, their most essential self, their realisation of themselves as a human being. It is an individual Big Bang.

The mythical concept can be compared to knowledge provided by evolutionary genetics and palaeontology: a single piece of bone may preserve unblemished the DNA of a person long deceased.

The political philosophy of Giorgio Agamben has lent a starting point and a conceptual basis for the performance and the work of the group.



The piece is based on the story about humans and the human race as narrated by another species, birds. The birds document events as they fly through time and the history of humans. They stop at various locations at various times, both in the past and in the present, and recount the stories of individual people. Part 3, presented at Aboagora in August, will be concerned with archaeology, islands and sleep.



Kolmas Tila – Third Space is a multi-arts group that has operated in Turku since 2009. To date, it has produced five stage performances, all of which have been premiere performances. Research-orientedness and the dialogue between art and science are the starting points of our working method. The audience becomes a part of the dialogical event: the preparation of each performance involves a series of public events and discussions on topical themes.



ORGANIZING COMMITTEE

Hannu Salmi Academy Professor, Cultural History, University of Turku

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PAST EVENTS

ABOAGORA 2016

FATE | URÐR

ABOAGORA 2015

PRECIOUS MOMENTS – EXTREME EVENTS

ABOAGORA 2014

CHAOS AND COSMOS

ABOAGORA 2013

THE HUMAN MACHINE

ABOAGORA 2012

THE POWER OF THE SACRED AND THE SECULAR

ABOAGORA 2011

RETHINKING ENLIGHTENMENT

ABOAGORA WAS LAUNCHED IN 2011 AS A JOINT EFFORT BETWEEN THE TURKU MUSIC FESTIVAL, THE UNIVERSITY OF TURKU, THE DONNER INSTITUTE, AND ÅBO AKADEMI UNIVERSITY.



ABOAGORA VENUES

- 1 Main Venue: Sibelius Museum, Piispankatu 17
- 2 Arken, Åbo Akademi University, Tehtaankatu 2
- 3 Donner Institute, Piispankatu 13
- 4 Lunch place suggestion: Hus Lindman Restaurant, Piispankatu 15
- 5 Lunch place suggestion: Fabbes Café, Tehtaankatu 6

MORE INFORMATION
AT WWW.ABOAGORA.FI





Turun yliopisto
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